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**“Tarantella” from Symphony No. 1 by John Corigliano:  
A Transcription for Band**

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**“Tarantella” from Symphony No. 1 by John Corigliano:  
A Transcription for Band**

**by**

**Jeffrey David Gershman, B.M.E., M.M.**

**Treatise**

Presented to the Faculty of the Graduate School of  
The University of Texas at Austin  
in Partial Fulfillment  
of the Requirements  
for the Degree of

**Doctor of Musical Arts**

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## **Dedication**

For my parents, Renée and Sonny, who instilled in me the importance of this goal, and for my wife, Heather, who helped me accomplish it.

## **Acknowledgements**

The completion of a terminal degree is a culmination of both years of study and, perhaps just as importantly, hours of patience and unconditional support from friends and loved ones. To say that I am fortunate does not even begin to imply the level of appreciation and gratitude indebted to all of the people who have helped shape my musical and personal life. While there are far too many to mention, there are several who deserve special recognition.

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One’s individuality as a musician is profoundly shaped by those with whom you professionally and personally associate. Throughout my education, I have been so privileged to learn from some of the most gifted and original individuals in our profession. In this light, I wish to thank

the members of my committee. It is truly an honor to be evaluated by professionals of your stature and knowledge. My perceptions of music and its place in the world have been shaped by three musicologists, Dr. Hanns-Bertold Dietz of The University of Texas, Dr. J. Peter Burkholder and Dr. Thomas Mathiesen, both of Indiana University. All of my personal musical decisions rest on the historical foundation laid by these men. My thanks to Harvey Phillips, my tuba professor at Indiana University, who showed me through his example how a remarkable musician can also be an extraordinary person. My most sincere admiration and respect must be extended to the three conductors whom I assign the very personal designation of mentor. Stephen Pratt, my first conductor teacher and my model of technical excellence; Ray Cramer, who showed me that passion and the highest level of personal expectation result in truly extraordinary performances; and Jerry Junkin who showed me that true personal expression on the podium must come through absolute preparation with the score.

I was very fortunate at The University of Texas to share the title of conducting graduate assistant with Brad Smith, Greg Martin, and Brad Kent. Their friendship, encouragement, and above all, humor, were truly

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**“Tarantella” from Symphony No. 1 by John Corigliano:  
A Transcription for Band**

Publication No. \_\_\_\_\_

Jeffrey David Gershman, D.M.A.  
The University of Texas at Austin, 2002

Supervisors: Jerry F. Junkin & Donald Grantham

John Corigliano is considered one of the most critically successful American composers of the past quarter century. He has received prestigious awards for both his orchestral and chamber music which have included the 2001 Pulitzer Prize for his Symphony No. 2, the 2000 Academy Award for Best Original Score for *The Red Violin*, and the 1996 Grammy Award for Best New Composition for his String Quartet No. 1. Despite his success in the instrumental genres, Corigliano has composed only one piece for band, *Gazebo Dances*, which was arranged from his 1970 four-hands piano work of the same name. In 1988, Corigliano revisited the thematic material of the final movement of *Gazebo Dances* in his

Symphony No. 1, written as a tribute to friends that had died of AIDS. In this second movement, “Tarantella,” he thematically transforms this melodic material to musically recreate a friend’s descent into insanity brought on by AIDS.

This treatise presents a transcription for band of Corigliano’s “Tarantella” movement and represents the second work of the composer in the wind repertoire. It, therefore, provides a point of comparison with *Gazebo Dances* by using the shared material as a common link as well as introducing to the wind literature a composition written in the composer’s more recent style. This treatise provides a performance score with parts (available through G. Schirmer, Inc), addresses the orchestrational decisions of this transcription, and discusses the specific conducting and rehearsal challenges of the work. It also includes a short biography of the composer, a formal analysis of the movement, and the transcription of a recorded interview of the author with the composer.

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## Chapter 1: Biography

John Corigliano was born in New York City on February 16, 1938 into a musical family. His father, the violinist John Corigliano Sr., was chosen in 1935 by Arturo Toscanini to join the New York Philharmonic, eventually rising to the position of concertmaster from 1943-1966. His mother, Rose, was a concert pianist, who had studied in Paris, taught piano privately in her home. Corigliano showed remarkable musical aptitude as early as age six by freely improvising on the piano in the style of assorted composers despite the absence of any formal training. His introduction to composition was due largely to a record player purchased by his mother when he was a teenager. He admits:

It was a new toy, and I bought a few records—like *Pictures at an Exhibition*—just for the sound. On one of them was the gunfight scene from Copland's *Billy the Kid*. I fell in love with 7/4 time, the irregular rhythms, the flatted fifths in the harmony, the spacey sounds. I began imitating them on the piano and going to the library to get more Copland records. That's how I learned orchestration—listening to records with the score.<sup>1</sup>

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<sup>1</sup> Bernard Holland, "Highbrow Music to Hum," *New York Times*, 31 January 1982, sec. 6, p.25.

Corigliano received his first formal compositional training as an undergraduate music major at Columbia University, where he studied composition with Otto Luening. In addition to his work with Luening, Corigliano studied composition at the Manhattan School of Music with Vittorio Giannini as well as privately with Paul Creston.

After his graduation from Columbia with a Bachelor of Arts degree in 1959, Corigliano went to work in New York City as a music programmer for the *New York Times'* radio station, WQXR, and then later as music director for WBAI. From 1962-1964 he also accepted the position as music director of the Morris Theater in New Jersey. It was in 1964 when he first came into compositional prominence after winning the chamber music prize at the Spoleto Festival of Two Worlds for his Sonata for violin and piano, written for his father. Despite this accolade, Corigliano continued his work in the music industry. In addition to his time in radio, Corigliano served as an associate producer of music programs for CBS television between 1961-1972. Of particular interest was his role as assistant director to Roger Englander and Leonard Bernstein for CBS television specials such as the Young People's Concerts and the Vladimir Horowitz recital of 1965. Following his employment



with CBS television, he served as a producer for Columbia Masterworks between 1972-1973. In addition to his work in classical music, Corigliano also embraced popular music as he wrote arrangements for rock recordings at Kama Sutra Records and Mercury Records during this time. These experiences culminated in the composition of the self-described “electric rock opera” *Naked Carmen* in 1970. Based on Georges Bizet’s *Carmen*, the one act work was collaboration with record producer David Hess and was ultimately released commercially.

This time in the music business proved influential and invaluable—both compositionally and philosophically. Working in the recording studios, Corigliano developed his trademark orchestrational technique of the “cross-dissolve,” gleaned from the process of fading one song into another. In addition, while at CBS television, Corigliano was able to personally reflect upon the way the general public reacted to classical music. This would later lead to the incorporation of the more non-traditional aspects to his compositions, such as his placement of antiphonal instrument choirs throughout the concert hall in his 1977 *Concerto for Clarinet*, written for Stanley Drucker and commissioned by the New York Philharmonic. Corigliano employed theatrical elements in

his *Pied Piper Fantasy* of 1982, written for James Galway, which culminates in the soloist leading a band of pennywhistle playing children out of the concert hall.<sup>2</sup> These two concerti, along with his Concerto for Oboe, written for Burt Lucarelli in 1975, garnered Corigliano critical and popular success, elevating him to a composer of national prominence by the early 1980's.

It was a performance of his Concerto for Clarinet that resulted in Corigliano's initial involvement in film music. Director Ken Russell was so taken with his music after hearing the concerto that he asked the composer to collaborate with him on the film *Altered States*. Although this was Corigliano's first attempt at a feature film score, it was recognized with an Academy Award nomination for Best Original Film Score in 1980. During this same year, Corigliano was approached by James Levine to compose an opera to celebrate the Metropolitan Opera's centennial in 1983. He accepted the commission and, along with librettist and longtime friend William M. Hoffman, created *The Ghosts of Versailles* – the first new opera performed by the company since Martin David Levy's *Mourning Becomes Electra* in 1967. The work, based on the third play of

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<sup>2</sup> Ibid.

Beaumarchais' "Figaro" trilogy, was completed in April of 1987, and first performed at the Metropolitan Opera in December of 1991. In addition to its tremendous critical and popular approval, the opera was honored by the first International Classical Music Awards as Composition of the Year. Its success also earned Corigliano an election to the American Academy and Institute of Arts and Letters as well as Musical American's inaugural Composer of the Year. Since its premiere, the opera has been staged again by the Metropolitan Opera in 1994 as well as being produced by the Chicago Lyric Opera in 1995 and the Hannover Opera of Germany in 1999.

After the completion of *The Ghosts of Versailles* in 1987, Corigliano accepted a three-year appointment as the Composer-in-Residence with the Chicago Symphony Orchestra. The culminating effort of this appointment was his Symphony No. 1. Written as a response to "the many friends and colleagues (lost) to the AIDS epidemic,"<sup>3</sup> the symphony was an immediate success earning Corigliano the Grawemeyer Award for Best New Orchestral Composition and the Grammy Award for Best New

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<sup>3</sup> John Corigliano, *Symphony No. 1* (New York: G. Schirmer, Inc., 1990), Program Note.

Composition. The work has since been played by over 125 different orchestras and still continues to be programmed by the world's leading orchestras.

During the past decade, Corigliano has produced a diverse catalogue of compositions. Vocal works include a new setting of his *A Dylan Thomas Trilogy*, premiered in 1999 by Leonard Slatkin and the National Symphony Orchestra. The 1999 season saw the performance of two additional vocal works, both written for soprano Sylvia McNair. The first, *Vocalise for Soprano, Electronics, and Orchestra* was one of the six "Millennium Messages" commissioned by the New York Philharmonic while the second, *Mr. Tambourine Man: Seven Poems of Bob Dylan*, was conceived as a song cycle for soprano and piano. In addition to these vocal works, Corigliano has produced a celebrated catalogue of instrumental compositions. Instrumental highlights include *Troubadours*, a guitar concerto written for Sharon Isbin in 1993 as well as his String Quartet No. 1 of 1995. Commissioned by Lincoln Center for the final performance of the Cleveland Quartet, the string quartet earned him his second Grammy Award for Best New Composition, the first composer in the history of the award to win twice. In 2000, he received

the Academy Award for Best Original Film Score for *The Red Violin*. This past year he was awarded the Pulitzer Prize for Music for his Symphony No. 2, an orchestral expansion of his String Quartet No. 1. The work was commissioned by the Boston Symphony Orchestra for the hundredth anniversary of their Symphony Hall.

In addition to his compositional career, Corigliano has been active as a teacher of composition for over thirty years with appointments that include a fifteen-year tenure at the Manhattan School of Music between 1971 and 1986. He currently is both a Professor of Music at The Juilliard School (since 1991) and Distinguished Professor of Music at Lehman College of the City University of New York, where he has taught since 1973.

## **Chapter 2: Symphony No. 1 and the History of its “Tarantella” Movement**

Symphony No. 1 is a four-movement work that was commissioned by the Chicago Symphony Orchestra and composed between 1988-1990 while Corigliano served as Composer-in-Residence. He wrote the piece in celebration of the orchestra's centennial and it received its premiere on March 15, 1990 with Daniel Barenboim conducting. The composition, on the suggestion of George Solti, was originally intended to be a Concerto for Orchestra. As Corigliano was about to begin working, however, he learned that one of his oldest and closest friends, concert pianist Sheldon Shkolnik, had been diagnosed with AIDS. Corigliano reflected, “I began thinking about how many people I had been losing over the last few years, and I wanted to express my feelings about it in a large-scale, abstract symphonic work.”<sup>4</sup> Corigliano expresses the personal nature of his symphony in the introduction of his program note:

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<sup>4</sup> Allan Kozinn, “The Reluctant Symphonist,” *Gramophone*, July 1991, 8.

Historically, many symphonists (Berlioz, Mahler, and Shostakovich, to name a few) have been inspired by important events affecting their lives, and perhaps occasionally their choice of symphonic form was dictated by extramusical events. During the past decade I have lost many friends and colleagues to the AIDS epidemic, and the cumulative effect of these losses has, naturally, deeply affected me. My Symphony No. 1 was generated by feelings of loss, anger, and frustration.

A few years ago I was extremely moved when I first saw "The Quilt," an ambitious interweaving of several thousand fabric panels, each memorializing a person who had died from AIDS, and most importantly, each designed and constructed by his or her loved ones. This made me want to memorialize in music those I have lost, and reflect on those I am losing. I decided to relate the first three movements of the Symphony to three lifelong musician-friends. In the third movement, still other friends are recalled in a quilt-like interweaving of motivic melodies.<sup>5</sup>

The first movement, "Apologue: Of Rage and Remembrance," pays tribute to the Symphony's inspiration and dedicatee, Shkolnik, using an offstage piano to quote an extended section of his favorite encore piece, an Isaac Albéniz *Tango* transcribed by Leopold Godowsky. The second movement, "Tarantella," recalls the memory of Jack Romann, former head of Baldwin Pianos. "Chaconne: Giulio's Song," the third movement,

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<sup>5</sup> John Corigliano, *Symphony No. 1* (New York: G. Schirmer, Inc., 1990).  
Program Note.

recalls a college friend and amateur cellist, Giulio Sorrentino. This movement features a chaconne bass supporting an extended cello solo that is based on a taped cello-piano improvisation by Sorrentino and Corigliano from 1962. Interwoven within the chaconne and cello material are short themes recalling eight different friends. According to Corigliano, these themes were created by asking “William H. Hoffman, the librettist of my opera, *The Ghost of Versailles*, to eulogize them with short sentences. I then set those lines for various solo instruments and, removing the text, inserted them into the Symphony.<sup>6</sup>” The following friends are remembered in this manner: cellist and Giulio Sorrentino’s teacher, Fortunato Arico, pianist Paul Jacobs, editor J.J. Mitchell, director Jacques Chwat, computer designer Mark Pearson, coach and accompanist Jim Moses, writer and critic Robert Jacobson, and stage director Nikos Kafkalis. These names appear only in the score and are intentionally absent from the individual parts as well as the program note. This decision was based on Corigliano’s desire that the Symphony be viewed primarily as an abstract work.

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<sup>6</sup> Ibid.



I did not want this to be regarded just as an AIDS symphony. It relates to AIDS and to the sense of my loss. But it is an abstract work. I think abstract music is most colorful when it is non-specific. I want it to be like the *Symphonie Fantastique*, in the sense that the extra-musical program is there, but the piece can be heard without it.<sup>7</sup>

He ultimately included the names only in the score “just to let the conductor know that there were real people involved.”<sup>8</sup> The final movement, “Epilogue,” recalls motives from the first three movements set against a backdrop of slow sonic “waves”<sup>9</sup> created by an expanded brass section partially encircling the orchestra and playing muted descending pyramid chords. The musical allusion, for the composer, is one of the timelessness of the “everlasting quality of memory.”<sup>10</sup>

The history of the “Tarantella” movement from Symphony No. 1 dates back to 1970 and Corigliano’s four-movement, four-hands piano piece, *Gazebo Dances*. Each movement of *Gazebo Dances* was written for family members or friends who were amateur musicians with the final

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<sup>7</sup> Kozinn, “The Reluctant Symphonist,” 8.

<sup>8</sup> John Corigliano, interview by author, tape recording, Austin, TX, 31 October 2001.

<sup>9</sup> John Corigliano, *Symphony No. 1* (New York: G. Schirmer, Inc., 1990), Program Note.

<sup>10</sup> John Corigliano, interview by author, tape recording, Austin, TX, 31 October 2001.

movement, “Tarantella,” being dedicated to Jack Romann and his friend Christian Steiner. When Romann died in 1988, Corigliano returned to the “Tarantella” he had written for him eighteen years before to derive the compositional material of the Symphony’s second movement. Specifically, Corigliano chose the first three themes of the *Gazebo Dances*’ “Tarantella,” which he had set in a modified rondo form of A B A C A B D (Development) A.

As seen in Example 1, the “Tarantella” of *Gazebo Dances* begins with two introductory measures presenting the basic tarantella rhythm of the piece before the A theme enters in measure 3. In the Symphony, Corigliano scores the introductory material for the mandolin and finger cymbals (measure 39) with the A theme following immediately in measure 40 for a solo clarinet 1 (see Example 2). The A theme of the piano version appears in the Symphony as the first transformation of Theme 1, replicating both its pitch content and original key of C major. The differences in the Symphony are limited to a slightly shorter introduction (one measure of 9/8 instead of two measures of 6/8) and a change in articulation.

Example 1: A Theme from the "Tarantella" of *Gazebo Dances*

Player 1

1 2 3 4 5

6 7 8 9

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Example 2: A Theme of the "Tarantella" from *Gazebo Dances* in  
Symphony No. 1 (as the first transformation of Theme 1)

9 8 Mand. 6 8 Cl. 1 (solo)

39 40 41 42

43 44 45 46

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As can be seen in Example 3, the B theme in the *Gazebo Dances'* "Tarantella" begins in measure 17 and is derived from the A theme (seen in Example 1), specifically from the descending and ascending scalar pattern of measure 6. The B theme is comprised of two phrases, with each phrase divided into an antecedent and consequent. The *forte* antecedent material found in measures 17-19 and 22-24 of the piano version (seen in Example 3) is found in measures 58-61 and 64-66 in the Symphony's "Tarantella," as seen in Example 4, and have been rescored for 1<sup>st</sup> and 2<sup>nd</sup> violins and violas. The softer consequent material in measures 20-21 and 25-27 of Example 3 is assigned to bassoons 1-2, horns 1-2, and horns 4-5 in measures 62-63 and 67-69 of Example 4. The B theme of Example 4 is markedly different from the piano version in several respects. First, as in the A theme, the articulations have been altered. Secondly, while the pitch and rhythmic content of the antecedent phrases remain the same, the pitches and rhythm of the final measure of the first consequent have been slightly altered. In measure 21 of Example 3, the counterline of the lower staff presents two dotted quarter notes on a repeated D while in Example 4, the pitch material has been changed to Db E C with the rhythm being switched to a quarter note and eighth note on beat 1 and an eighth note

followed by two eighth rests on beat two. In addition to these subtle changes, Corigliano adds an additional measure at the outset of each of the antecedents of the B theme, as seen in measure 58 in Example 4. He uses a single 9/8 bar in measure 66 to preserve the three measure phrase in measures 22-24 of Example 3. Finally, the most notable difference in the orchestral “Tarantella” is the use of metric displacement in the antecedent phrases. As opposed to the regular phrasing of the “Tarantella” of *Gazebo Dances*, Corigliano shortens the antecedent by one eighth note, beginning in measure 59 of Example 4. The elimination of the eighth note displaces the phrase causing the theme to anticipate the structural beats, thus creating a highly syncopated antecedent.

**Example 3: B Theme from the "Tarantella" of *Gazebo Dances***

Player 1 *f sub.* 17 18 19 Player 2 *p sub. legato* 20 21

Player 1 *f sub.* 22 23 24 Player 2 *p sub. legato* 25 26

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**Example 4: B Theme of the "Tarantella" from *Gazebo Dances* in  
Symphony No. 1 (first variant version of Theme 1)**

$\frac{6}{8}$  Vln. 1, Vln. 2, Vla. 58 59 60 61 Bsn. 1-2, Hn. 1-2, Hn. 4-5 62 63 Vln. 1, Vln. 2, Vla. 64

$\frac{9}{8}$   $\frac{6}{8}$  Bsn. 1-2, Hn. 1-2, Hn. 4-5 65 66 67 68 69

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The C theme of the “Tarantella” of *Gazebo Dances*, seen in Example 5, occurs in measures 42-50. Like the B theme, this third theme is again derived from the A theme found in Example 1, specifically from its two measure introduction and from its descending and ascending scalar patterns. As can be seen in Example 6, Corigliano rescors the first four measures of the C theme in measures 83-86 for horns 1-6 and 1<sup>st</sup> violin. Measures 87-91 of the theme are *divisi* with the upper line being played by oboe 1-3 and 1<sup>st</sup> violin and the bottom part rescored for clarinet 1-3 and 2<sup>nd</sup> violin. While the material between Examples 5 and 6 is similar, there are two subtle changes. First, as was the case with the previous two themes, Corigliano alters the articulation. Secondly, the quarter and eighth note rhythm seen throughout Example 5 has been changed to an eighth note, eighth rest, eighth note figure as seen in Example 6.

**Example 5: C Theme from the “Tarantella” of *Gazebo Dances***

Player 2

marc.

42 43 44 45

Player 1

ff

Player 2

46 47 48 49 50

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**Example 6: C Theme of the “Tarantella” from *Gazebo Dances* in  
Symphony No. 1 (second variant version of Theme 1)**

9/8

6/8

Hn. 1-6, Vln. 1

Ob. 1-3, Vln. 1

Cl. 1-3, Vln. 2

82 83 84 85 86 87

88 89 90 91

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Throughout his Symphony No. 1, Corigliano uses existing musical material to pay tribute to a specific friend lost to AIDS. While the first movement utilizes a quotation of a Godowsky transcription of an Isaac Albéniz *Tango* to remember Sheldon Shkolnik, the third movement draws upon Corigliano's recorded improvisation with Giulio Sorrentino. As has been illustrated in the "Tarantella" of the second movement, Corigliano revisits and slightly revises three themes of the finale of *Gazebo Dances* in remembrance of his friend Jack Romann.

### Chapter 3: The “Tarantella” from Symphony No. 1

In order to discuss the formal structure of the “Tarantella” from Symphony No. 1, its program must first be examined. As discussed in Chapter 2, the movement was inspired by the passing of Corigliano’s close friend, Jack Romann. In his program note, Corigliano reflects on Romann’s association with the “Tarantella” of *Gazebo Dances* as well as addressing the formal architecture of the movement:

This was a jaunty little piece, whose mood, as in many tarantellas, seems to be at odds with its purpose. For the tarantella, as described in *Grove’s Dictionary of Music*, is a ‘South Italian dance played at continually increasing speed [and] by means of dancing it a strange kind of insanity [attributed to tarantula bite] could be cured.’ The association of madness and my piano piece proved both prophetic and bitterly ironic when my friend, whose wit and intelligence were legendary in the music field, became insane as a result of AIDS dementia.

In writing a tarantella movement for this Symphony, I tried to picture some of the schizophrenic and hallucinatory images that would have accompanied that madness, as well as moments of lucidity. This movement is formally less organized than the previous one, and intentionally so—but there is a slow and

relentless progression toward an accelerated ‘madness.’ The ending can only be described as a brutal scream.<sup>11</sup>

Through its inspiration, Corigliano’s “Tarantella” continues the symphonic tradition of an extra-musical program dictating the formal structure of a movement, a tradition dating back to the “Thunderstorm” movement of Beethoven’s Symphony No. 6, as well as both Berlioz’s “March to the Scaffold” from *Symphonie Fantastique* and the “Pilgrim’s March” of *Harold in Italy*.

While Corigliano intentionally avoided specific formal architecture to better “depict a schizophrenic mind<sup>12</sup>,” the “Tarantella” from Symphony No. 1 can be divided into several sections. These sections are based on the alternation of what Corigliano calls “dreamlike<sup>13</sup>” music, usually characterized by a feeling of suspended time (represented as A in Figure 1) and sections defined by a regular tempo (represented by B in Figure 1).

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<sup>11</sup> John Corigliano, *Symphony No. 1* (New York: G. Schirmer, Inc., 1990), Program Note.

<sup>12</sup> John Corigliano, phone interview by the author, tape recording, 31 March 2002.

<sup>13</sup> John Corigliano, *Symphony No. 1* (New York: G. Schirmer, Inc., 1990), 55.

**Figure 1: Formal Structure of the “Tarantella” from Symphony No. 1**

<u>Section</u>	<u>Measure Number</u>
Introduction	1
A	21
B	39
A	111
B	169
A	203
B	245

The Introduction of the “Tarantella” movement is based on the opening anvil and brake drum rhythmic motive of quarter and eighth note triplets, established in measure 1. Because Corigliano will use this long/short rhythmic motive and its variations throughout the movement, it will be referred to as Motive 1. The expansion of Motive 1 in measure 8 to include three ascending or descending eighth notes creates a second motivic figure. This rhythmic figure of long/short followed by three consecutive short durations will be referred to as Motive 2, and will frequently be used throughout the piece as a bridge between larger sections. Motive 1 returns in a full ensemble restatement beginning on the pickup to measure 16. The bassoons 1-2 statement of the same motive in

measures 19-20 serves as a transition from the Introduction to the first “dreamlike” section beginning in measure 21.

This section begins with Motive 1 taking on this “dreamlike” quality through aleatoric figures in the bass clarinet, trombone 1, and English horn in measure 21 and the horn 1 in measure 22. The first complete theme of the work appears in the solo clarinet 1, beginning in measure 22. Corigliano then presents fragments of Theme 1 both in measure 24 in the piccolo 1 and clarinet 3 as well as in the next measure in oboes 1-2 and clarinets 1-2. The “dreamlike” section concludes in measure 28 as Corigliano uses Motive 1, now in the low brass, as a transition which culminates in the *tutti* c minor chords in measures 37-38.

Beginning in measure 39, Corigliano pays homage to Jack Romann by orchestrating the first three themes of the “Tarantella” he dedicated to him in his four-hands piano piece, *Gazebo Dances*. Because of the placement of these themes in the context of Symphony No. 1, it would be incorrect to imply that Motive 1 is derived from the introductory mandolin material in measure 39 and that Theme 1, stated in the solo clarinet 1 in measure 22, is an augmentation of the *Gazebo Dances*’ A Theme. While the association of the “Tarantella” of *Gazebo Dances* with

the Symphony is well-documented, the orchestral “Tarantella” must be treated independently. The theme beginning in measure 39 is not the first statement of Theme 1, but rather the first thematic transformation of the original clarinet theme of measure 22 to a “jaunty<sup>14</sup>” style in rhythmic diminution.

Measures 102-110 serve as a transition from Corigliano’s *Gazebo Dances* material. The melodic and rhythmic disintegration of Motive 2 foreshadows the second “dreamlike” section beginning in measure 111.

While the music of measures 111-157 resembles the tone and character of the earlier “dreamlike” section, it is by no means an exact repeat. After a similar opening measure, Theme 1 (originally stated with the solo clarinet 1) is omitted and instead replaced with a new “elegant<sup>15</sup>” transformation of the material of measures 7-14 of the introduction, now played by muted trumpets in measure 112. Beginning in measure 132, Theme 1 returns but with a marked change in style. Its “dreamlike” character of measures 22-23 is now transformed into a wild, “rude<sup>16</sup>” incarnation played first in diminution by the Eb clarinet and then in canon

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<sup>14</sup> Ibid, Program Note

<sup>15</sup> Ibid, 70.

<sup>16</sup> Ibid, 72.

between piccolos 1-3 and the Eb clarinet. While not an intentional reference<sup>17</sup>, the use of the Eb clarinet in this second transformation recalls the distorted *idée fixe* of the fifth movement of Berlioz's *Symphonie Fantastique*. As the second "dreamlike" section concludes, Corigliano instigates a foreboding "heartbeat" figure by the bass drum and tam tam, beginning in measure 141. The *tutti* c minor chords of measures 166-167 again signal a return to Theme 1 in its first transformation, now accompanied by the foreboding "heartbeat" of the bass drum and tam tam. The theme is interrupted, however, in measure 180 with a third thematic transformation of Theme 1, now "wild, demented, and frenzied<sup>18</sup>" in character and in extreme diminution played by piccolo 1-3, flute 1, xylophone, and piano. The theme resumes but is again interrupted by the "frenzied" transformation. One last attempt is offered but unsuccessful, cut short again by piccolo 1-3, flute 1, xylophone, and piano.

Measure 192 marks the beginning of a third and final "dreamlike" section which differs greatly in character from the previous two. While

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<sup>17</sup> John Corigliano, phone interview by the author, tape recording, 31 March 2002.

<sup>18</sup> John Corigliano, *Symphony No. 1* (New York: G. Schirmer, Inc., 1990), 79.

the earlier sections created an almost nostalgic tone, Corigliano now evokes a “primeval<sup>19</sup>” feeling. This is created through the musical representation of “an old record, starting slowly to spin, speeding up past ‘33 1/3’, up and past ‘78’ to madness.<sup>20</sup>” This effect is what Corigliano calls the “slow awakening<sup>21</sup>” of Theme 1 and is achieved through the sudden and unprepared ascending modulations which climb from the lowest to the highest tessituras of the ensemble.

The section begins with an introduction based on Motive 2, now in a largely augmented form. In measure 203, the contrabassoon enters with the fourth transformation of Theme 1 in extreme augmentation, beginning initially in C Major before switching in mid-phrase to Db Major. The theme is then passed to the contrabass clarinet in F Major before switching to F# Major in measure 212, Ab Major in measure 213, and finally A Major. Elided with the A Major conclusion of the contrabass clarinet material is the tuba 1 theme beginning in Bb Major in measure 215. The tuba 1 theme moves quickly through C# Major before returning to the original key of C Major in measure 220. Adding to the tension throughout

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<sup>19</sup> Ibid, 82.

<sup>20</sup> Ibid.

<sup>21</sup> Ibid, 83.



these rapidly modulating themes is the constant acceleration of Motive 2 in the timpani, bass drum, and tam tam. Motive 2 gives way to a section beginning in measure 220 that will employ Motive 1 in a series of rapidly modulating sequences. This material supports the continuation of the rapidly modulating Theme 1 while it is also passed into the upper tessituras, moving through the trombones, horns, trumpets, clarinets, and finally to the Eb clarinet. The entire “primeval” section culminates in measure 245 with the return of the second transformation of Theme 1, first heard in the Eb clarinet in measure 132, once again scored for piccolo 1-3, flute 1, xylophone, and piano. Measure 250 represents the final thematic transformation of Theme 1, now with the absence of rhythm and condensed into the space of a dotted quarter note. All of the thematic transformations of Theme 1 can be seen in Example 7.

## Example 7: Thematic Transformations of Theme 1

### Theme 1

Bb Cl. 1

$\text{♩} = \text{ca } 80-92$   
Solo slow, dreamlike (free)

22 23

### First Transformation

Bb Cl. 1

Solo

39 40 41 42

43 44 45 46

### Second Transformation

Eb Cl. 1

131 132 133 134 135

solo bell up  
(rude, coarse)

### Third Transformation

Picc. 1-3

180 181 182

wild, demented, and frenzied

### Fourth Transformation

C Bsn.

203 204 205 206 207 208 209

8vb-----  
ossia  
legato  
primal

### Fifth Transformation

Picc. 1-3

250

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Measure 255 begins a short transition that utilizes Motive 1 as it begins in the low brass before being passed to high woodwinds, high brass, piano, harp, and percussion. The motive is quickly passed back to the low brass before giving way to a short reprise of the modulating Theme 1 played by trombones 1 and 3, now accompanied by modulating sequences based on Motive 1 in trombones 2 and 4. The transition ends with a return of the “frenzied” second transformation of Theme 1, beginning in measure 265. What follows in measure 272 is a juxtaposition of both Motives 1 and 2. The woodwinds and brass repeat Motive 1 while the bass drum, tam tam, piano, and harp reprise their Motive 2. The juxtaposition culminates in measure 282 with a final frantic, cacophonous section that ends with an abrupt conclusion that Corigliano calls “a brutal scream.”<sup>22</sup>

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<sup>22</sup> Ibid, Program Note.

## **Chapter 4: An Interview with John Corigliano**

Transcription of a tape recorded interview with John Corigliano

October 31, 2001 at The University of Texas at Austin

**Jeff Gershman:** Is the symphony different to listen to ten years after you've written it?

**John Corigliano:** Yes...and no. The way I always listen to a piece when I'm working on a piece is, and even in the premiere I had to because they were recording it live, is during the actual rehearsal I am a complete and absolute doctor. I am listening for notes, attacks, things going on too long, too short, rallentandos, etc. And then at the performance, at the beginning of a piece, this is not different than any other. I have a tremendous anxiety that it's not going to work right. And of course in this particular piece, I had a friend of mine who was dying who was at the performance and it was so charged. So, emotionally, it was so fraught at the time. They were recording it live for Erato. This friend of mine died a week

after the premiere and lived the two years it took to write it. I mean the whole event of the premiere was scary enough that I...I can barely...I remember I fell outside of the hall...I was just so confused after the first performance and had to go to the hospital and had my hand, my right hand, in a sling so the next night I shook hands with Barenboim with my left hand. It really wrecked me quite a lot because of a combination of things. That each one by itself would have been plenty. After that, hearing it brings back memories of Sheldon and all these other friends. But as I said, that's only the luxury that I have at concerts. But during rehearsals I can't allow that to happen because if I do I'm not going to solve the problems because there's so little time in rehearsals that I've just got to be...I've got to not allow myself to feel that.

**JG:** So only at the concerts do you finally allow yourself to open up?

**JC:** And that's more recently because usually first at the concerts it would just be a general panic having a piece played and an audience there and hoping that they'll do it right. But now that it's an old piece, in a sense—

that it's been played so much, I can actually listen to this with certain objectivity, and therefore listen to it subjectively.

**JG:** And you've said all along that, while there's a very weighty program, it's always been a piece of abstract music for you.

**JC:** Yes. Yeah, I didn't call it an AIDS Symphony. I called it Symphony No. 1 and I don't mind if people do. But it should stand on its own as an abstract piece and in fact I was very happy in Kiev when I was there in the Ukraine because they had no AIDS, they had no program notes because they weren't printed up. And the audience in the Kiev theater heard it and reacted to it as a tragic symphony—that's what they got out of it. And they reacted pretty much the same way that the San Francisco audience did two weeks later when I was there.

**JG:** With the program notes.

JC: And with everyone in San Francisco having lost someone. So you had this whole...one was very specific and one was very abstract but the feelings generated were the same.

JG: On Monday when we spoke you talked about, especially with your later pieces—from your Clarinet Concerto on—everything is very architectural to you when creating the piece from the outset.

JC: Right.

JG: How did you go about creating this Tarantella movement from the outset?

JC: Well, it was part of the whole idea of the whole piece. First, I had to...I mean I decided to write the piece because I learned this friend of mine had AIDS.

JG: Your pianist friend?

JC: Yes, Shelly Shkolnik who lived in Chicago and I lived in New York and one of the reasons I became Composer-on-Residence in Chicago I thought wouldn't it be great we can...he's so funny and we have such a great time together and he was always a kind of musical soulmate. I could call him up and I could play music on the phone even and we could talk about it and he would really understand what I was trying to do and no one else really did. And so when he got AIDS, I decided that my Concerto for Orchestra that Solti wanted me to write was not what I wanted to do. I wanted to write this piece. But then comes "what do you do?" So I knew that Sheldon would be involved although I knew that he would not know of that involvement because he was avoiding reality and he was taking AZT and pretending that nothing was wrong and I certainly wanted to play into that because I didn't see any reason to dwell on this nor should I remind him of it. So when I was writing this piece it was very schizophrenic because I was in my country house writing a memorial piece to him in New York and speaking to him on the telephone while he was running to concerts at Ravinia and imitating Levine and everybody like he always did and laughing and I'd be laughing with him, put the phone down, and continue to write his memorial piece. That was



extremely difficult. But I decided that I would base each movement on a lifelong friend involved in music who died or was dying and in the third movement I would expand that to many friends like The Quilt. And that was the first major decision that I would pick friends and find a way to memorialize them and in the third movement expand 'a friend' to 'many friends.'

**JG:** And you also put their names in the score.

**JC:** I put them in the score but not any place else. The parts don't have it and it's not in the program notes. And that was just to let the conductor know that there were real people involved and those people don't mean anything to that conductor but at least he knew they were real people and certainly their names would mean nothing to the audience. So it was not really a piece that I felt needed that information. But I did expand it that way, so decision number one was to do that and decision number two was "how am I going to end"? Because what do I really want to end up saying? You know after you say "So and so's died..." and I'm angry and I'm hurt and I'm upset and I remember this and I'm nostalgic and all of

this but at the very end of it, what is the message? What are you saying to people? So the next step was how do I end this and what do I want that audience go away remembering or coming from this piece that they could say "I got that from this." And that was the idea for me finally after thought...was the idea of the everlasting quality of memory and the fact...see because I'm not an orthodox religious person. So, to me, them all dwelling in heaven happily is not possible so I had to deal with the human memory and the idea of memory almost being passed on like thoughts forever and try to find an image for that which I did in the ocean waves dividing of the brass section so that these waves continually unfold. And that was the next thing. So the first music written actually in the entire piece were those four chorded waves against which everything was going to be played which made me actually set up a different size orchestra than normal because I had, for example, five trumpets, six horns, four trombones, and two tubas to have a symmetrical semicircle and once I had them I had trombones on either side then I could do antiphonal things with them. In the first movement as well and in the scherzo but I could not have thought of that if I had started at the beginning. So all those were pre-plannings and then the first movement I

tried to say what can I find from these friends that's real that I can put in this. For the first movement I decided that Shelly's favorite piece—the one he always played—is a signature piece, like Horowitz used to do *Traumerei*, was this Godowsky transcription of the Albeniz *Tango*, which he loved. And I have an offstage pianist playing that and, of course, then that offstage pianist walks onstage and becomes a stage pianist and goes back and forth.

**JG:** And the quote is verbatim?

**JC:** The quote is not the original Albéniz but the Godowsky transcription which is highly chromatic and nostalgic because it's one of those turn of the century piano transcriptions, Romantic ones, that had that quality to it. And it was premiered in Chicago interestingly. The second movement I went back and I was thinking of a friend of mine, Jack Romann, who was the head of Baldwin Pianos and the fact that I had written a piece and dedicated it to him and his friend, Christian, because I was writing this suite of pieces, not commissioned, just because I wanted to do it for various friends who loved music but were not concert players like my

mother and her best friend Etta is who the first movement is dedicated to. And, so it was like *Souvenirs*. *Souvenirs* was written by Barber the same way as home music because four-hand music is not really concert music in a way and so it was a home music to play for people who loved music and were maybe involved with music but not as performers. So, those were the four movements. And then I made a band version of that, an orchestral version of that but it stayed in its same shape. But that was in 1970 and then fifteen years later, when Jack died, and after that the next five years when I decided to write this piece, I went back to the Tarantella because it had such a happy and optimistic sound and Jack died of AIDS dementia in which his brain was discombobulated and hallucinatory and horrible and nobody knew he was sick until the very end—he kept it for years and only in the last two months of his life did everybody know about because he went mad. So it was seeing it through a prism in a sense. Seeing the optimistic Tarantella through a prism and then finding out, quite by coincidence, that the Tarantella is a dance to ward off madness and all of that which seemed to have a very ironic superimposition. And then the third movement was a friend who played the cello as an amateur cellist who I used to improvise with from college

days and I took off the tape machine one of our improvisations and sort of analyzed his cello improvisation and found it was always running up to a note and descending a note—up and descent—so I wrote a melody for him that did that and that became “Giulio’s Song” and then the other melodies were added by having William Hoffman write epitaphs for friends and setting those moving words. So, all of that is constructional. And all of that is how to make something forty minutes long that isn’t just saying this is terrible and I’m unhappy. On the other hand, that comes through too and the rage and the frustration and all of these emotions come through but that doesn’t mean it can’t have its architecture, structure, and life of its own which is what I try to do.

**JG:** Now, with the “Tarantella”, was that the first time that you had taken a piece of your own and quoted yourself? I know you’ve quoted Gabrieli and you’ve quoted Beethoven.

**JC:** Let me think...let me think. It probably was...it probably was. I think so. I hadn’t thought about but I can’t remember an early case of it. No, I think it was.

**JG:** When you decided to set the “Tarantella” did you go back to the band version or the orchestra version or was this kind of a fresh setting?

**JC:** Fresh setting. I just took the material and then...because in a sense the orchestra setting was a very traditional one meant to sound wonderful. I may have gone back to orchestra setting for the moments...no, I didn't have mandolin in the orchestra.

**JG:** I'm glad you mentioned that. Why mandolin—was it to capture the spirit of the dance?

**JC:** There were several reasons. The tarantella has an Italian connotation and the mandolin is a big folk instrument in Italy. My father, who's a violinist, started at five years old playing the mandolin and played in boxing matches during the intermissions. His father would take him and stand him in the ring and they would throw money and that's how they lived. And, the mandolin has the same exact tuning as the violin, it's just that it's played plucked and two strings per note but aside from that it's got the same pitches so I had several thoughts. One, it was appropriate in

the Italian tarantella and two, that perhaps the violinists in the orchestra could double on the mandolin. And, it would also be sensible to do that because, after all, all the chords and fingerings are the same it's just a matter of using a pick. It wasn't a particularly hard mandolin part so I thought it was both practical and appropriate.

**JG:** So that's how the mandolin found it's way in.

**JC:** That's how it found it's way in.

**JG:** I noticed at the end, when you have the great effect of the record speeding up, you use words like "primeval." Is there a psychological connotation to that? With all those white notes and large meters, is it going back to something very basic and working it's way up or am I just assigning meaning to it?

**JC:** Well, I mean it is doing that. I wanted something...I'm not so sure I can say this too well. The word "primeval" is exactly what I wanted. I wanted a "not-music" almost. A sound...a sound of just ooze. So that it

isn't a musical structure it's just these sounds—these low, not even human, “pre-human” sounds that slowly merge and become the tarantella which then become faster and then spin into madness. So...it was going back further.

**JG:** It's funny, when I saw it, the first thing that I thought was *Altered States*.

**JC:** Yeah...yeah. Well I mean primeval—primitive music—is sometimes the most exciting. My oboe concerto, last movement, is a rheita dance, it's an Arabic oboe and it's a very primitive sound but it's also exciting!

**JG:** It is. It's visceral.

**JC:** Yes—it's very visceral and the *Rite of Spring* has reason to be what it is and one of them is that Stravinsky was trying for a kind of primitivism that nobody had ever heard before. So I think those sounds are very exciting and should be exciting. They're exciting to me anyway.



**JG:** With the meters that you use, like 3/1 at the end and 2/1, was that just for the physical space?

**JC:** Well, very often they were part of accelerandos. The first movement's an example where as something gets faster, the beat gets faster and then you've got to have the beat and the players have to continue playing at that same speed but you have to go to half beats because your hand is moving too fast and then you get up to a certain speed and then you have to do it again. So, very often, those strange signatures happen because of that.

**JG:** So it's more of a practical concern.

**JC:** It's very practical. How do you get someone to slowly go faster and faster and have the human hand keep going and get from a very slow beat to one that's so fast you can't do it anymore? The answer is that at a certain point you have to then half it and then continue the acceleration and then half it and then continue it so you can really make it happen technically.

**JG:** Why does the piece, the Tarantella, start on two?

**JC:** On two?

**JG:** There's a beat of rest for the entire ensemble on one and then everything starts on two.

**JC:** Oh...well one reason is that if you want people to play (sings quarter—eighth triplet rhythm followed by a quarter note) as a triplet together and you give them a downbeat, they're going to have no frame of reference what one and two is. Where if you give them one, now we know it because we've had a one beat and a two and we've finally figured out what the length of the beat, whereas, if you just give downbeat there's no length involved until you do the next beat and it's already too late for two people doing a triplet within that first beat.

**JG:** So when you're composing, and this goes back to what we've just talked about, you really are physically thinking about the whole way the orchestra is going to play...

JC: You have to! You have to!

JG: And is this because you know that rehearsal time is going to be scarce?

JC: No, it's also because you try to conduct it yourself. To go through the physicality of it. I mean I do bowing the same way with my right hand very often going up and down as if it were a violin attached to my left hand—which there isn't. But, especially in a case like that, how do you solve the problem of starting a beat and having people play together within that before the second beat if you don't have a beat before? The answer is, you can't do it. It would be a mess.

JG: Your notation is great. I was reading that you had credited Penderecki with it—with the idea of the boxes.

JC: No, boxes are me.

JG: Oh! That's all you?

JC: That's me.

JG: Is that *Altered States*? Is that where that comes from?

JC: Yeah. That started actually in *Altered States*. Yeah, boxes are me. Penderecki gave me some wonderful things though. And very simple ones – highest possible note, lowest possible note for example.

JG: So was that original with him? We've all come to accept that now.

JC: I think I'd never seen it before. There were several other things. He did some very nice things like having a series of notes in a box and then you could play it varying the speed and tempos. Things like that that I found very useful, but the idea of playing between pitches in a box, legato or marcato, that's something I did. The other thing he did was he used to write out like when he wanted the fast "Morse code" thing that I use. I use my (sings rapid, uneven notes in a "Morse code" style) feeling and I use the jagged lines. He actually wrote out little groups of threes, twos, fives, fours. The problem with playing those is, if you're trying to play in

a beat, it's hard to read those threes, twos, and fives while you're following the beat of the tempo. So, I think what I did was an improvement on something that he did that I loved the sound it got but there's a problem involved in counting while you're trying to play all those things. Can it be done another way? And then the jagged line thing was my solution.

**JG:** The other technique where you start a figure with no heads and then you go to X's—that's all yours?

**JC:** Well I don't know if that's mine or not, actually. But what it means is continue in a similar pattern and play as many notes as you can. Usually it has a slash like a grace note. And what that means is you start on this note, you have this kind of angularity in your playing, like if you're a xylophone you have A Eb D G# X X X X and you end on an Eb. What that means is (sings a quick upward glissando). It means that you can play it without worry and as many notes as you can play and get the gesture. The low note, the high note, and the pattern is given to you. It's what I call controlled aleatoric music. That is aleatoric to a certain degree but not

like in John Cage where “anything goes” aleatoric. This is controlling chance so that you can get the gesture, which is more important than the pitches because the pitches are so fast you can’t hear the pitches.

**JG:** And that seems like a lot of the time, especially like the end of the Tarantella for instance, you’re dealing with large-scale gesture.

**JC:** Yes! Right. And that’s why. And the truth is that they sound identical when an orchestra plays it and another orchestra plays it because at that tempo you really don’t hear the difference.

**JG:** It’s more of the effect.

**JC:** Yeah.

**JG:** When you did *Gazebo Dances* for the concert band, was that the first thing you had done for concert band?

JC: Yes. And I also showed it someone who knew concert band because I was so insecure about it which why I say I still don't really know the concert band.

JG: Is it the non-orchestra instruments—the saxophones, the euphoniums, that you don't hear as freely?

JC: It's even the placement on the page. I'm not used to having the percussion where they are and all these things where they are. My eye goes to the wrong place every time I try to find an instrument, I'm looking in the wrong area. I'm just not used to it. Simulated strings versus winds, having clarinets be like violins and things like that are not in my ear really at this point.

JG: Is it something that somewhere along the line maybe you could see?

JC: Well...Jerry {Junkin} and I have been talking about it and it might happen. I certainly appreciate it and I don't see in time why that can't happen.

**JG:** That's great. Knowing you, you take your commissions so very seriously...

**JC:** Yeah, I do.

**JG:** ...that the time will be dedicated.

**JC:** Oh yeah! If I do it, I really do it. But that's why I just don't do it. See if I'm going to do it, I don't want to disappoint anybody.

**JG:** Someone called you neo-romantic in an interview and you didn't like that. You said that you were more lyrical and theatrical. Is that still true?

**JC:** Because neo-romantic basically really implies a German, post-Straussian, Mahlerian kind of romanticism that Rochberg does and people like that and David Del Tredici and I'm not that. That's just not what I do. It's a very wrong label. But I think that the other thing is that most of labels are wrong—post-romantic, post-modernist. All of these labels are just ways of saying “have a nice day.” They're ways of not thinking and



saying something and putting you in a cubbyhole so they can actually forget about what you really do and they can just assign you to a category. I use every possible world of composition and I hope that in my next piece I won't do what I did in my last one. So, I mean I kind of resent the idea that someone is going to try to put a stamp on my forehead about what I really do. What I do is I write music. Anything that I do next will hopefully be different than what I did before and will surprise me and teach me something. And if I do the same thing over and over again, I don't think I do it with great interest.

**JG:** I know we have to go. Thanks so much for doing this.

**JC:** Oh, it's a pleasure. Thank you so much for that fabulous orchestration.

**JG:** It's really my pleasure.

## Chapter 5: Transcription Preparation

The process of transcribing orchestral and operatic music for wind instruments dates back to the late eighteenth century. Arrangers like Johann Wendt and Wenzel Sedlak commonly arranged selections from the operas of Mozart<sup>23</sup>, Rossini, Bellini, and Donizetti<sup>24</sup> for *harmonie* ensembles comprised of two oboes, two clarinets, two bassoons, and two horns. The tradition continued through the nineteenth century with professional ensembles like the Gilmore Band and the Sousa Band featuring transcriptions on their programs ranging from the symphonies of Beethoven to Rossini opera overtures to contemporary works by Tchaikovsky<sup>25</sup> and Dvořák<sup>26</sup>. Even with the tremendous increase in original wind music in the twentieth century, transcriptions of works from

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<sup>23</sup> David Whitwell, "The Incredible Vienna Octet School Pt. I – The Work of Johann Wendt, *Instrumentalist*, October 1969, 35.

<sup>24</sup> David Whitwell, "The Incredible Vienna Octet School Pt. IV – Wenzel Sedlak and the Third Period (1812-1837)," *Instrumentalist*, January 1970, 40.

<sup>25</sup> Richard Franko Goldman, *The Wind Band* (Boston: Allyn and Bacon, Inc., 1961), 60.

<sup>26</sup> *Ibid*, 79.

other mediums continued to be performed throughout the century and are, in fact, still popular today.

The “Tarantella” from John Corigliano’s Symphony No. 1 lends itself very well to a band transcription due to its expanded instrumentation and the dominance of the wind and percussion parts in the orchestral original. Table 1 illustrates the instrumentation of the orchestral “Tarantella.”

**Table 1: Instrumentation of the Orchestral Version of the “Tarantella”**

Piccolo (doubles Flute 4)  
3 Flutes (2<sup>nd</sup> and 3<sup>rd</sup> double on Piccolo)  
3 Oboes  
English Horn  
3 Clarinets in Bb  
(3<sup>rd</sup> doubles on Contrabass Clarinet)  
Bass Clarinet (doubles on Eb Clarinet)  
3 Bassoons  
Contrabassoon  
6 Horns in F  
5 Trumpets in C  
4 Trombones (2 Tenor, 2 Bass)  
2 Tubas  
2 Timpani  
5 or 6 Percussion  
Harp  
Piano  
Violin I, II  
(1-2 stands of Violin II double on Mandolin)  
Viola  
Violin  
Cello  
Contrabass

The instrumentation of the band version largely retains the original woodwind, brass, and percussion numbers of the orchestral original with a few exceptions. Perhaps most notable is the inclusion of a full saxophone section featuring soprano, alto, tenor, baritone, and bass instruments. The brass section has been augmented with two

euphoniums while the percussion section requires eight players (in contrast to the recommended seven or eight recommended by Corigliano). In other addition, the band version employs two mandolinists (originally doubled by one to two stands of the 2<sup>nd</sup> violin section. Finally the band version retains the piano and harp from the original as well as utilizing, as is traditional, one contrabass. Taking into account the typical instrumentation of a wind ensemble or symphonic band, several optional parts are provided for the more non-traditional instruments. The bass saxophone is cued in an optional Bb Contrabass Clarinet part while the mandolin parts have been cross-cued within the ensemble throughout the transcription. Finally, both Bb and C trumpet parts are provided. The instrumentation for the band version of the “Tarantella” may be seen in Table 2.

**Table 2: Instrumentation of the Band Version of the “Tarantella”**

2 Piccolos  
3 Flutes (3<sup>rd</sup> plays Piccolo III)  
3 Oboes  
English Horn  
Eb Clarinet  
Clarinet 1 in Bb  
Clarinet 2 in Bb  
Clarinet 3 in Bb  
Bass Clarinet (doubles on Contrabass Clarinet)  
3 Bassoons  
Contrabassoon  
Soprano Saxophone  
Alto Saxophone  
Tenor Saxophone  
Baritone Saxophone  
Bass Saxophone (optional Contrabass Clarinet)  
6 Horns in F  
5 Trumpets in Bb (or C)  
4 Trombones (2 Tenor, 2 Bass)  
2 Euphoniums  
2 Tubas  
Contrabass  
Mandolin  
Harp  
Piano  
2 Timpani  
6 Percussion

As with any orchestral transcription, the principal obstacle facing the arranger is the careful substitution of wind and percussion timbres to successfully rescore the original string parts. In addition, in a problem

exclusive to the “Tarantella,” the arranger must find a way to cross-cue for the mandolin that would successfully emulate its unique timbre and articulation in the absence of the instrument. The solutions to these problems will be explained at length in the following discussion of the preparation of this transcription.

The first transcribing decision occurs in the opening measure, as the 1<sup>st</sup> and 2<sup>nd</sup> violins are required to sustain their highest possible note. Because the timbre is otherwise dominated by percussion, this violin effect is created by using non-pitched percussion, specifically multiple triangles and a bell tree played with a triangle beater. The 1<sup>st</sup> and 2<sup>nd</sup> violins double the clarinet line beginning in measure 5. By using the entire clarinet section, the volume and depth of sound is obtained without having to re-score the violin parts. Perhaps the most challenging section to re-orchestrate in the transcription occurs between measures 19 and 29. Beginning with the pickup to measure 19, the 1<sup>st</sup> violins sustain notes in a high tessitura at a *pianissimo* dynamic. Such idiomatic string writing presents a problem for wind instruments, as very few can play in this register, let alone sustain the pitch for an extended amount of time. The solution to rescore the part for bowed crotales allows for the chord to be

played in the proper register at a soft dynamic throughout the entire section. The sustained viola and cello parts are placed in muted tubas, euphoniums, and horns. By utilizing muted brass, the homogenous texture of the original is simply transferred from strings to brass. These reorchestrations can be seen in Example 8.

### Example 8: Reorchestration of the Strings in Measures 18-21

The musical score for measures 18-21 shows the following parts and their reorchestration:

- Vln. 1:** Measures 18-21. Part 18 is marked *div. a3* and *pp*. Measures 19-21 are marked *pp*.
- Vlc.:** Measures 18-21. Part 18 is marked *pp*. Measures 19-21 are marked *pp*.
- Cb.:** Measures 18-21. Part 18 is marked *pp*. Measures 19-21 are marked *pp*.
- Tuba 1,2:** Measures 18-21. Part 18 is marked *con sordino* and *pp*. Measures 19-21 are marked *pp*.
- String Bs.:** Measures 18-21. Part 18 is marked *pp*. Measures 19-21 are marked *pp*.
- Timp. R:** Measures 18-21. Part 18 is marked *crotales - bowed* and *pp*. Measures 19-21 are marked *pp*.
- Perc. 5:** Measures 18-21. Part 18 is marked *crotales - bowed* and *pp*. Measures 19-21 are marked *pp*.
- Perc. 6:** Measures 18-21. Part 18 is marked *crotales - bowed* and *pp*. Measures 19-21 are marked *pp*.

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In measure 22 the mandolin appears for the first time. It is cross-cued in this instance in the xylophone because of its ability to replicate the fast, short articulations of a mandolin tremolo. In the next measure, two solo violins play in canonic “Morse code” fashion. These parts are divided between the piano and xylophone due to each instrument’s ability to play percussive articulations at soft dynamics in a high tessitura. Measure 26 presents the most difficult problem faced in the arrangement, a long, very slow five-part violin portamento. The only wind instrument capable of executing a seamless portamento is the trombone. This option isn’t feasible because of the high range of the violin writing. Woodwind instruments as well are not an option as they have only a limited ability to bend pitches. The solution to successfully emulate this idiomatic string portamento is achieved through the combination of two different elements. Beginning in measure 22, each of the five trumpet parts quietly enter into the texture as rescored violin parts by using a plunger mute, half-open, and playing into the stand. Trumpet 5 enters in measure 22 in place of the 2<sup>nd</sup> violin while trumpet 4 joins in measure 24. This note is intentionally lowered one octave to maintain the *pianissimo* dynamic, which would have been very difficult to sustain due to its range.

Trumpets 1- 3 enter at *niente* in measure 24. The notes for trumpets 1 and 3, as with trumpet 4, are lowered one octave for the reasons stated earlier. These trumpet pitches serve to double the notes being sustained by the bowed crotales. In measure 25, the bowing ceases on the crotales, allowing them to ring. At the same time, all of the trumpet parts gradually increase their dynamic to *piano*, thus executing an imperceptible timbral “cross-dissolve” from crotales to muted trumpets. During the portamento in measure 26, each trumpet executes a very gradual half valve while slowly closing their plunger mute. The rescoring from the strings to the trumpets can be seen in Example 9.

**Example 9: Reorchestration of the Violin Portamento in**  
**Measures 26-27**

The image displays a musical score for measures 26 and 27. The top section features two violin staves, Vln. 1 and Vln. 2, both in treble clef. Measure 26 shows a portamento (glissando) from a lower note to a higher one, indicated by a dashed line and a 'gliss' marking. Measure 27 shows a sustained note. The bottom section features two trumpet staves, Tpt. 1-3 and Tpt. 4,5, both in treble clef. Measure 26 includes instructions: 'plunger half open' (indicated by a dashed line), 'very gradual half valve to next note (i.e. string gliss)', and 'plunger half open'. Measure 27 includes instructions: 'closed' (indicated by a dashed line) and 'very gradual half valve to next note (i.e. string gliss)'. The score is written in 4/4 time.

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While this technique closely resembles a portamento, it is exceedingly difficult to make seamless. To overcome this, the members of the woodwind section who are not playing are assigned one of the trumpet pitches and asked to quietly whistle a portamento until the downbeat of measure 27. The combination of the muted, half-valved trumpets and whistling serve as a solution to the violin portamento in measure 26.

The accompanying mandolin part in measures 39-53 is cross-cued for the marimba and harp. The tremolo chords, however, found in measures 41, 42, 43, 46, and 52 present a challenge because neither the marimba nor the harp can successfully imitate the rapid articulation of the tremolo. For this “shimmering” effect, soft, fast trills are cued in flute 1, oboe 2, and alto saxophone. The reorchestration of the mandolin part can be seen in Example 10.

## Example 10: Cross-cue of the Mandolin in Measures 39-53

The musical score for measures 39-53 is as follows:

- Mandolin:** Measures 39-53. Starts with '(non div. sempre)'. Ends at measure 53.
- Fl 1:** Measures 39-53. Starts at measure 40 with '[Mandolin cue until m53. Play only if there is no mandolin.]'. Solo at measure 40. (fast) at measure 53.
- Ob 2:** Measures 39-53. Starts at measure 40 with '[Mandolin cue until m53. Play only if there is no mandolin.]'. Solo at measure 40. (fast) at measure 53.
- A. Sax 1:** Measures 39-53. Starts at measure 40 with '[Mandolin cue until m53. Play only if there is no mandolin.]'. Solo at measure 40. (fast) at measure 53.
- Hp.:** Measures 39-53. Starts at measure 40 with '[Mandolin cue until m53. Play only if there is no mandolin.]'. Solo at measure 40. (fast) at measure 53.
- Marimba:** Measures 39-53. Starts at measure 40 with '[Mandolin cue until m53. Play only if there is no mandolin.]'. Solo at measure 40. (fast) at measure 53. pp at measure 53.

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In measure 58 the 1<sup>st</sup> and 2<sup>nd</sup> violin and viola melodic line is rescored for flute 1-2, the full clarinet section, and the soprano and alto saxophones. These instruments are utilized because their range and timbre are able to penetrate through the thick texture of brass punctuations. The trills in the piccolo 1, flute 3, oboes, and English horn

are left intact. The part assigned to the clarinets in the orchestral version is rescored in the piano. The short section from measures 70 and 77 present several obstacles. The primary “Tarantella” theme is stated by a flute 1 and mandolin duet. The mandolin cue is scored for harp with the flute 2 adding single fluttertongued notes to imitate the mandolin tremolos. The string *delicato* accompaniment presents a challenge because of its very light texture. In order to maintain the accompaniment’s homogenous timbre, specific mallet percussion instruments are employed. The 1<sup>st</sup> violin part is divided between the crotales for the higher material and the glockenspiel for the lower material. The vibraphone assumes the 2<sup>nd</sup> violin material while the viola part is played by the marimba. All tremolos are intentionally removed because the mallet rolls are too obtrusive for the texture. Finally, the piano replaces the harp part (if the player is occupied with the mandolin cues). The rescoring of measures 70-77 can be seen in Example 11.

## Example 11: Reorchestration of Measures 70-77

69 70 71 72 73 74 75 76

Fl. 1

Harp

Vln. 1

Vln. 2

Mn.

Vla.

Vlc.

String Bs.

69 Solo 70 71 72 73 74 75 76 77

Fl. 1

Fl. 2

String Bs.

Piano

Harp

Glock.

Vibes

Crotales

Marimba

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Measures 77 to 82 feature a composite canon comprised of melodic fragments placed throughout the ensemble. While the fragments of the first statement fall within the woodwinds, brass, and percussion sections, the melodic material of the second statement occurs within the strings. The viola in measure 78 is rescored for the English horn and soprano saxophone while the 1<sup>st</sup> violin fragments in measures 79 and 80 are placed in oboe 1-2 and Eb clarinet respectively. Both timbres are combined for the final 1<sup>st</sup> violin part in measure 82. The cello music that accompanies this is reassigned to the euphonium and tuba parts while the mandolin is cross-cued in the harp. The full chords in measure 83 in the viola and cello are rescored throughout the low brass and percussion. The viola chords are played by the euphonium, marimba, and piano while the cello chords, which are already doubled by the trombone section, are also reinforced by the bass clarinet, bass saxophone, and piano. The rapid triplets in the viola in measure 87 are intended to maintain the rhythmic intensity of the triplets established by the trumpets beginning in measure 83. The decision of which timbre will replace the trumpets is problematic due to the limited choices available because the woodwinds are already occupied with the melodic material and the range eliminates the low



brass. A solution is to create a composite of the triplets using the marimba and the piano. Because of the difficulty and fatigue in maintaining five measures of repeated-note triplets, the notes are split to utilize both of the players' hands, as can be seen in Example 12.

**Example 12: Reorchestration of the Viola in Measures 87-91**

The musical score for measures 87-91 shows three staves. The top staff is for Viola (Vla.) in C major, 4/4 time, with a triplet of eighth notes. The middle staff is for Piano, with a descending chromatic triplet of eighth notes. The bottom staff is for Percussion 6 (Perc. 6), with a triplet of eighth notes. All triplets are marked with a '3' and a bracket.

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The descending chromatic triplet runs in measures 99 to 101 are rescored in the majority of the woodwinds and brass to ensure that all five lines are of equal strength as well as to increase the dramatic effect.

Perhaps the most exposed string writing in the work falls from measures 104-110. The warmth and intensity of this section is due largely to the similarity and compatibility of the string timbre. Because it is imperative to retain the homogeneity of the sound, the full saxophone section is employed. As can be seen in Example 13, the soprano and alto saxophone assumes the 1<sup>st</sup> and 2<sup>nd</sup> violin part, respectively. The viola music is moved to the tenor saxophone while the cello part is played by the baritone saxophone. Finally, the contrabass part is re-scored for the bass saxophone.

### Example 13: Reorchestration of the Strings in Measures 104-110

The image displays a musical score for measures 104 through 110. The top system includes staves for Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). The bottom system includes staves for Soprano Saxophone (Sop. Sax), Alto Saxophone (A. Sax), Tenor Saxophone (T. Sax), Baritone Saxophone (B. Sax), and Bass Saxophone (Bs. Sax). The score is written in 4/4 time. Measures 104 and 105 feature a crescendo from *pp* to *p*. Measures 106 through 110 show various dynamics including *pp*, *p*, and *mp*, with some notes marked with accents. The reorchestration involves moving melodic lines between instruments, such as the horn 3 note in measure 125 being moved to a lower octave.

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Measure 111 brings a return of the material first seen in measure 21. The horn 3 note in measure 125, originally scored for trumpet 4, again is rewritten an octave lower to better accommodate the soft dynamic. The earlier scoring has to be altered in this instance because the trumpet section is occupied with melodic material. A timbral “cross-dissolve” is again utilized to fade the crotales and horns out while fading the trumpets into the violin portamento in measures 136-138. As in the earlier instance, the portamento is created by the combination of muted trumpets and soft

whistling. Following the portamento, the sustained violin music is rescored again in the bowed crotals. In the orchestral version, the violas then imitate the violin portamento from measures 142-145. This instance produces a much easier solution of muted trombones due to the compatible range. Measures 168-179 bring a near-repetition of the material first seen in measures 39-52 and for this reason the earlier mandolin cross-cuing is retained. In measure 180, Corigliano creates a unique metallic timbre by having the violins and violas produce a sustained tremolo using a mandolin pick. By using the “mandolin roll” sticking technique on three crotals, the volume and intensity of articulation of the original orchestration is retained. This same scoring is used in measures 187-191. Between measures 220-244, Corigliano uses a series of continually ascending chromatic runs to produce the effect of “an old record, starting slowly to spin, speeding up past ‘33 1/3’, up past ‘78’ to madness.<sup>27</sup>” This effect unfolds over four short phases. In measures 220-226, the chromatics occur within the contrabass section, which is divided into three parts. The lowest contrabass part is retained for the contrabass in the transcription. The contrabassoon assumes the middle

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<sup>27</sup> John Corigliano, *Symphony No. 1* (New York: G. Schirmer, Inc., 1990), 82.

part while the bassoon 3 plays the top part. In the second phrase, the contrabass chromatics are passed to the cello section, again divided into three parts, in measures 227-233. Here, the contrabassoon and the bass saxophone play the bottom cello line, the bassoon 2 and muted tuba 2 are re-scored for the middle part, and the bass clarinet and bassoon 1 assume the highest part. Measures 234-240 begin the next phase that brings the ascending runs to the violas and 1<sup>st</sup> and 2<sup>nd</sup> violins. As with the contrabasses and the celli, the viola part is *divisi a3*. Here, the lowest part is played by the baritone saxophone while the upper two parts are played by muted euphoniums. The 2<sup>nd</sup> violins, which enter in measure 235, are played by the tenor saxophone while the alto saxophone assumes the 1<sup>st</sup> violin part in measure 237. Each of the viola and violin entrances employ only one instrument because of their doubling with trombones and timpani. The culmination of the ascending chromatic runs occurs in measures 241-244 with the divided cello music played by muted trumpets 3, 4, and 5 and the single viola part re-scored for the muted trumpet 2 and soprano saxophone. The crotales utilizing the “mandolin roll” return beginning in measure 245 in place of the 1<sup>st</sup> and 2<sup>nd</sup> violin tremolos. Between measures 250-254, the low string chords in the orchestra

punctuations have been rescored for the Eb clarinet, the full clarinet section, English horn, and the full saxophone section. The saxophone section, as well as the flute 2, is also used as a substitute for the violin parts in measures 257-258. The quasi-canonic entrances of the three piccolos and the glockenspiel and 1<sup>st</sup> and 2<sup>nd</sup> violins in measure 265 present some difficulty. Besides piccolo, no other wind instrument can replicate the range and virtuosic technique required of the violin part. While both piano and mallet percussion are capable of playing this part, they are both occupied with other material during this time. The solution is to retain the piccolos 1 and 2 on the original part and double the glockenspiel part with piccolo 3. This rescoring provides an equal balance between the two entrances. In measures 271-277, the saxophone section is used to recreate the viola and cello parts. The violin music during this section does not need to be reassigned because of its doubling in the flutes, oboes, Eb clarinet, and clarinet 1-2. The final seventeen measures of the work provide an excellent opportunity to utilize the full complement of winds. In the pyramid chord in measures 278-280 each entrance, originally scored in only one voice, is able to be supported by an additional instrument, better allowing each entrance to be more clearly

heard in a rapidly thickening texture. Examples of this include the addition of the bass saxophone to the trombone 4 part in measure 278, the euphonium 2 support of the tuba 2 part, and the euphonium 1 doubling the trombone 1 part, both in measure 279. In addition, the divided violin 2 part in measure 280 is rescored for soprano, alto, tenor, and baritone saxophones. The cello chords beginning in measure 282 are rescored for the bass clarinet, tenor saxophone, baritone saxophone, bass saxophone, and the euphoniums while the soprano and alto saxophones assume the viola chords. Beginning in measure 286, the violas and cellos begin five measures of repeated triplets. Because the rapid articulation is extremely difficult to achieve in the bass clarinet and saxophones, it becomes necessary to switch the instrumentation to the trombones and euphoniums. The final transcribing decision is to rescore the ascending pyramid chord in the strings beginning in measure 291. While each string note is doubled in the brass, utilization of the euphoniums and saxophones allow each individual entrance to be more pronounced. The bass saxophone strengthens the contrabass entrance in measure 291 and the cello note of measure 292 is played by the baritone saxophone. Measure 293 finds the euphoniums playing the cello and viola part while

the next measure has the tenor saxophone substituting for the viola entrance and the alto saxophone assuming the 2<sup>nd</sup> violin part. Lastly, the soprano saxophone takes the place of the 2<sup>nd</sup> violin in work's final measure.

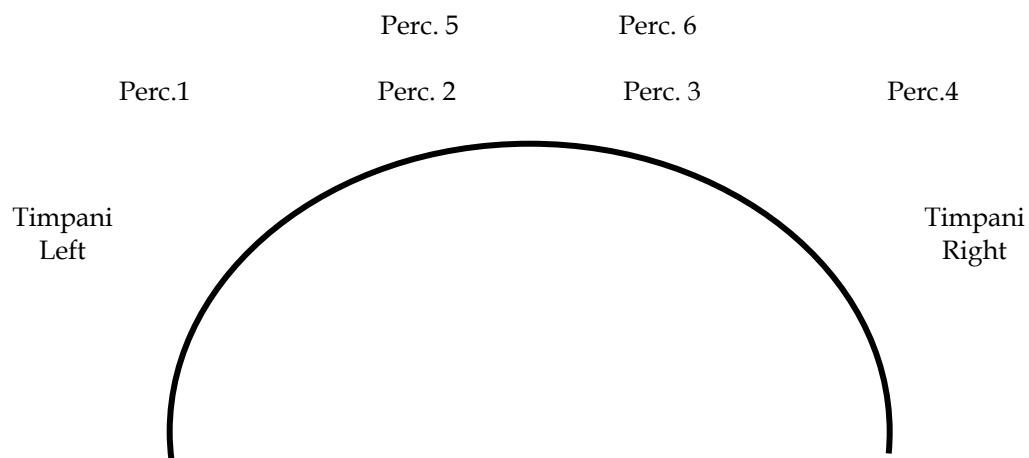


## **Chapter 6: Conducting and Rehearsal Challenges**

The preparation and performance of John Corigliano's "Tarantella" present many unique conducting and rehearsal challenges. The following discussion will address the inherent conducting difficulties of the work as well as identify potential rehearsal problems and their possible solutions.

Before specific challenges are presented, two general issues must be addressed. The first concerns the logistical placement of the mandolin players and the percussion section within the ensemble. If mandolinists can be secured, one to two are recommended and it is suggested that these players be placed in the second row of the ensemble, as their timbre will be too prominent when placed in the front row. The percussion section should be placed in a modified semi-circle at the back of the ensemble. To better facilitate the sharing of instruments and to maximize Corigliano's antiphonal writing, a specific placement of the percussion section is recommended in Figure 2.

**Figure 2: Recommended Percussion Placement**



Percussion 1

Police Whistle  
Ratchet  
Crotales  
Finger Cymbals  
Triangle  
Roto-toms  
Whip  
Flexatone

Percussion 3

Anvil  
Vibraphone  
Glockenspiel  
Temple Blocks  
Finger Cymbals  
Xylophone

Percussion 5

Triangles  
Xylophone  
Tam Tam  
Marimba  
Vibraphone

Percussion 2

Whip  
Xylophone  
Glockenspiel  
Crotales  
Tambourine  
Roto-toms

Percussion 4

Brake Drum  
Snare Drum  
Vibraphone  
Flexatone  
Marimba

Percussion 6

Bell Tree  
Bass Drum  
Marimba  
Tambourine  
Crotales

The second issue for the conductor is to establish a familiarity with Corigliano's many unique notational markings. While the composer does utilize some of the more generally accepted aleatoric notations, many of his markings are original. Appendix A presents a glossary and examples of these notational symbols.

The first challenge for the conductor in the "Tarantella" occurs in measure 5 with a metric modulation from the opening tempo of quarter note=180 to dotted quarter note=120. Although the tempo seems slower, the eighth note remains constant at 360, just shifting from groups of two to groups of three in the new 6/8 meter. The pickup to measure 16 features a *subito* tempo change to dotted quarter note=132. The tempo of dotted quarter note=120 returns in measure 19.

Measures 21-27 present substantial conducting and rehearsal obstacles. Each measure has been divided into three sub-measures as indicated by the dotted bar lines. The conductor's responsibility is to cue the beginning of each of these sub-measures. The first cue in Measure 21 is designated for the bass clarinet and for bassoon 1-2, which are to continue in the tempo established in measure 19. The second cue brings the entrance of the trombone 1, euphonium 1, and glockenspiel with the

measure's last cue signifying the entrance of the English horn, horn 4, and vibraphone. Corigliano suggests that the three sub-measures last between fifteen and twenty seconds. Measure 22 begins with entrances by horns 1 and 5 and crotales. The solo clarinet begins on the second cue in an independent tempo of quarter note=ca. 80-92. This cue is also used for the entrance of the trumpet 5 as well as for the release of the English horn. The measure concludes with the third cue for the mandolin (or the xylophone if the mandolin is not utilized) and the release of the horn 1. The first cue in measure 23 is used for the release of the mandolin as well as for the continuation of the solo clarinet line. The second and third cues of the measure are reserved for the piano and xylophone, respectively. The initial cue in measure 24 is for the piccolo 1 and clarinet 3 as well as for the bass clarinet and trumpet 4. The next cue is used for simultaneous entrance of the trombone 1 and mandolin (again, scored for the xylophone if the mandolin is not available) and for the release of the piano and xylophone. The measure's final cue is for oboe 1-2 and trumpet 1-3. The first cue of the next measure represents the release of the mandolin and the height of the oboe 1-2 crescendo. The second cue of the measure is designated for the entrance of clarinet 1-2 and for the release of horn 4-5,

euphonium 1-2, tuba 1-2, contrabass, crotales, glockenspiel, and vibraphone. The third cue represents the apex of the clarinet 1-2 crescendo, the entrance of the tam tam and bass drum, and the re-entrance of euphonium 1-2 and contrabass. In addition, the cue shows the release of oboe 1-2 and the bowed crotales. The first cue in measure 26 signifies the beginning of the trumpet section portamento, the continuation of clarinet 1-2, and the entrance of flute 1-2, harp, vibraphone, and ensemble whistling. The remaining two cues for this measure are simply to control of the pacing the portamento effect. The downbeat of measure 27 begins the horn section portamento, ends the ensemble whistling, and cues the pitch changes for the trumpet section. As in the previous measure, the final two cues control of the pacing the portamento effect. An overview of the conductor's cuing responsibilities between measures 21-27 can be seen in Table 3.

**Table 3: Conductor Cuing Responsibilities in Measures 21-27**

**Measure 21**

- Cue 1* Entrances: bass clarinet, bassoons 1-2
- Cue 2* Entrances: trombone 1, euphonium 1, glockenspiel
- Cue 3* Entrances: English horn, horn 4, and vibraphone

**Measure 22**

- Cue 1* Entrances: horn 1, horn 5, crotales
- Cue 2* Entrances: clarinet 1, trumpet 5  
Release: English horn
- Cue 3* Entrances: mandolin (xylophone cue)  
Release: horn 1

**Measure 23**

- Cue 1* Entrances: clarinet 1 (continuation)  
Releases: mandolin (xylophone cue)
- Cue 2* Entrances: piano
- Cue 3* Entrances: xylophone

### **Measure 24**

- Cue 1* Entrances: piccolo 1, clarinet 3, bass clarinet,  
trumpet 4
- Cue 2* Entrances: trombone 1, mandolin (xylophone cue)  
Release: piano, xylophone
- Cue 3* Entrances: oboe 1-2, trumpet 1-3

### **Measure 25**

- Cue 1* Entrances: oboe 1-2 (continuation)  
Release: mandolin (xylophone cue)
- Cue 2* Entrances: clarinet 1-2  
Release: horns 4-5, euphoniums 1, tuba 1-2,  
contrabass, crotales, glockenspiel,  
xylophone
- Cue 3* Entrances: clarinet 1-2 (continuation),  
euphonium 1-2, contrabass, tam tam,  
bass drum  
Release: oboe 1-2, crotales (bowed)

### **Measure 26**

- Cue 1* Entrances: flutes 1-2, trumpet 1-5 portamento,  
ensemble whistling, harp, vibraphone
- Cue 2* Pacing of portamento
- Cue 3* Pacing of portamento

### **Measure 27**

<i>Cue 1</i>	Entrances:	horns 1-6, trumpet 1-5 pitch change,
	Release:	ensemble whistling
<i>Cue 2</i>		Pacing of portamento
<i>Cue 3</i>		Pacing of portamento

Regarding the rehearsal aspects of this section, several issues need to be addressed. First, the presentation of the melodic material in the clarinet 1 (measures 22-23), the piccolo 1 and the clarinet 3 (measure 24), oboe 1-2 (measure 25), and clarinet 1-2 (measure 26) should be non-conducted, so as to preserve the suspended quality of the section. Statements by multiple instruments should be dictated by one of the players to insure accuracy. The transitions between these melodic statements are created by having the solo instruments “cross-dissolve” on the shared pitches of A and C. These transitions, found between the mandolin and oboe 1-2 in measure 24 and oboe 1-2 and clarinet 1-2, must give the impression of each new entrance “evolving” from the last. In



order to successfully achieve this effect, each new entrance should be imperceptible and must match the intonation of the exiting statement. In addition, the dynamics of the rhythmic figures presented by the bass clarinet, trombone 1, English horn, and horn 1 should be strictly observed in order to preserve the intended timbral overlapping. The underlying muted brass parts and percussion music throughout this section must remain *pianissimo*, with each new entrance quietly adding to the texture. Finally, the pacing throughout measures 21-27 must reflect the composer's intent of being "dreamlike and free<sup>28</sup>" and therefore never be forced nor hurried.

The tempo of quarter note=132 returns in measure 28 and is quickly followed by a return of metric modulation beginning in measure 32. Once again, the eighth note remains constant, with the pulse shifting from groups of three in 6/8 to groups of four in 2/2. The pulse returns to groups of three in measure 37 with the arrival of the 9/8 meter. A potential balance concern arises beginning in measure 58. The trills in the upper woodwinds and the brass and percussion punctuations must not overshadow the melodic material in flute 1-2, clarinet 1-3, soprano

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<sup>28</sup> John Corigliano, Symphony No. 1 (New York: G. Schirmer, Inc., 1990), 22.

saxophone, and alto saxophone. To insure this, the brass and percussion must play each attack *sforzando* and then immediately decay on the tied note while the *forte* dynamic indicated in the upper woodwinds trills must be strictly observed. The same attention to balance must be paid in measures 62-63, as the accompaniment must observe their *piano* dynamic when melodic material is passed to bassoon 1-2 and horns. Because of balance and style considerations, measures 77-82 represent possibly the most difficult section in the “Tarantella” to rehearse. Corigliano creates a composite canon of melodic fragments scored throughout the ensemble. The first canonic statement, beginning with the trombone 3 pickup to measure 77, must be more pronounced than the second statement, beginning a measure later with the euphoniums. Once the players of the first statement understand the role of their individual fragment in the composite melody, it is recommended that the line be rehearsed slowly to insure that a consistent style is maintained. Once this has been achieved, the tempo of the section should be increased until the original tempo is again established. After the completion of the canon there is a *subito* tempo change to dotted quarter note=ca. 144 starting in measure 83. In measure 88, Corigliano begins a constant *accelerando*, ultimately reaching

a new tempo of dotted quarter note=156 in measure 102. The arrival of this new tempo is preceded by three bars of descending triplets beginning in measure 99. The trills in the clarinet 1 and flute 1 (measure 99), horn 1-2 and trumpet 3-4 (measure 100), and trombone 3 and tuba 1 (measure 101) should be audible within the rapidly thickening texture.

Measure 102 brings a return of Corigliano's sub-measure technique, seen earlier in measures 21-27. The first sub-measure continues the motive established in measure 100. The sub-measure is made difficult from a style standpoint as the line passes from the piccolo 1, oboe 1, trumpet 1, and trombone 1 to the piccolo 2, oboe 2, trumpet 2, and trombone 2 every three measures. The alternating between instruments must remain seamless, creating the effect of single players performing the line. In addition to the winds, the motive is played by the snare drum, xylophone, and marimba. The amount of times the repeat is observed is left to the discretion of the conductor, although Corigliano instructs that the sub-measure lasts approximately five seconds. Finally, a steady crescendo must be employed throughout the entire sub-measure. On the second cue of measure 102, the piccolos, oboes, trumpets, and trombones

switch to *a due* and begin to shift “out of phase.”<sup>29</sup> This effect is achieved by having the piccolos, trumpets, trombones, and marimba continue the motive at dotted quarter note=156 while simultaneously, the xylophone very slowly begins to fall behind and the oboe 1-2 very slowly begins to pull ahead. The effect will be further heightened if the oboes are not aligned in their phasing. After approximately five to eight seconds, the third cued sub-measure begins. The phasing continues with only the trumpets now continuing the motive at the original tempo. The xylophone and the oboes continue to fall behind and pull ahead, respectively, while the piccolos and the marimba begin to slowly pull ahead of the trumpets and the trombones begin to fall behind. As with the oboes in the previous sub-measure, the wind instruments do not need to be aligned in their phasing. This third sub-measure should last somewhere between four and six seconds. Measure 103 represents one of the more difficult performance spots in the “Tarantella.” Over the span of twenty to thirty seconds, the players are required to “multi-task”<sup>30</sup> by gradually slowing down and employing a *crescendo* while switching to a

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<sup>29</sup> Ibid. 68.

<sup>30</sup> John Corigliano, open rehearsal, Austin, Texas, 31 October 2001.

more lyrical style through the lengthening of their notes. This effect, which Corigliano describes as a change in mood from “exuberant to a confused sadness<sup>31</sup>” unfolds over four cued sub-measures, with each cue representing a softer dynamic. Measure 104 brings an end to the sub-measures and establishes a new tempo of quarter note=ca. 50. Despite the constant tempo, the phasing continues from the previous two measures with the players instructed to ignore the conductor’s beat reserved for the saxophone choir. In order to preserve the tone of “sadness,” the saxophone material must be understated and introspective in nature. Throughout this melodic material, the phasing continues to slow until the material becomes very legato and “very sparse, non-aligned, and pointillistic<sup>32</sup>” before fading to a *niente* release. While the disintegration of this material is meticulously notated in the score, the composer states that the notation is provided to achieve a general effect and need not be exactly observed.<sup>33</sup>

Measure 111 brings a return of the material first seen in measure 21. The cuing and rehearsal issues of its four sub-measures should be

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<sup>31</sup> John Corigliano, *Symphony No. 1* (New York: G. Schirmer, Inc., 1990), 68.

<sup>32</sup> Ibid.

<sup>33</sup> John Corigliano, open rehearsal, Austin, Texas, 31 October 2001.

addressed as they were earlier. The next measure finds a return of a consistent tempo of dotted quarter note=108, which presents a challenge to the players required to play aleatoric figures throughout the section. Previously, the material of the horn 1 (measures 112-113), crotales, glockenspiel, and vibraphone (measures 112-120 and 126-131), bass clarinet (measures 122-125), and English horn (measure 128) unfolded over suspended time. Corigliano now requires the players to place their material over a consistent pulse. As was the case in the previous phasing section, the notation in these parts represents a general effect and should be an outline of their gesture. Measure 130 features another use of metric modulation as the tempo switches from dotted quarter note=108 in 6/8 to quarter note=162 in 3/4 before switching back again to 6/8 in measure 140. Again, while the tempo seems to fluctuate, the eighth note remains constant at 324. Metric modulation is again used in measure 160 with the shift to 2/2 as well as in measure 166 with a move to 9/8. It is important to note that, while this section is very similar to the material from measures 32-38, the tempos of the two sections are different. In the earlier instance, as the music moved through 6/8 and 9/8 (dotted quarter note=132) and 2/2 (half note=99), the eighth note was constant at 396. In

this second section, the eighth note is now at 324 through the 6/8 and 9/8 (dotted quarter note=108) and the 2/2 (half note=81).

The section of music between measures 169-191 presents the conductor with an interpretive decision. Beginning in measure 179, Corigliano again metrically modulates to a 3/4 meter at quarter note=162 to accommodate the “wild, demented, and frenzied<sup>34</sup>” interpolations of the piccolo 1-3, flute 1, xylophone, and piano. Following each interpolation is a return of the 6/8 oboe 1 and clarinet 1 melodic material. On these statements, the conductor is faced with the decision to remain in 3/4 or to return to the original 6/8 pattern. The notation of the music seems to suggest a constant 3/4 pattern as the melodic material of the oboe 1 and clarinet 1 and the mandolin accompaniment are clearly grouped in three. Several aspects, however, merit a switch back to 6/8. First, the accompanying material in the tambourine and finger cymbals suggests a grouping of two, supporting a return to 6/8. Secondly, and perhaps more importantly, the oboe 1 and the clarinet 1 material loses its inherent duple feel and takes on a more syncopated feel when played

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<sup>34</sup> John Corigliano, *Symphony No. 1* (New York: G. Schirmer, Inc., 1990), 79.

against a three pattern<sup>35</sup>, defeating Corigliano's intention of rapidly shifting styles. As either option is practical, the final decision of pattern is ultimately left to the conductor.

Beginning in measure 192, metric modulation is again utilized with the tempo shifting to 2/2 with half note=81. While the tempo feels considerably slower, the eighth note continues to remain constant at 324, even through the 3/1 meter in measure 204 (whole note=40½). Measure 207 marks the beginning of constant *accelerando* that will culminate in measure 245. The *accelerando* is further enhanced through the use of increasingly smaller meters throughout this section. By using this technique of seamlessly reducing the beat note from whole to half (measure 210) to quarter (measure 216) to eighth (measure 220), the overall *accelerando* is intensified. In measure 220, as is indicated in the score, the eighth note is initially conducted in the 6/8 meter before shifting to a two pattern by measure 224 because of the increasing speed of the music. This measure should be interpreted only as a suggested starting point of the two pattern with the transition instead of being

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<sup>35</sup> Jerry Junkin, interview by author, tape recording, Austin, Texas, 4 April 2002.



dictated by the natural progression of the *accelerando*.<sup>36</sup> Measure 245 marks a new tempo of half note=96, with the dotted half note of the previous 6/8 now equaling the half note of the new 2/2. Beginning in measure 250, particular attention should be paid to the virtuosic piccolo 1-3 and glockenspiel passages. As specified in the score, these passages should be played as fast as possible and need not be synchronized between the players. In addition, this music must not be overwhelmed by the ratchet and “mandolin rolls” on the crotals. The octave G in the chimes on the downbeat of measure 255 is of the utmost importance and should be played *fff*. If possible, it is recommended that the notes be doubled on another set of chimes. These same recommendations are also applicable for the chimes in measure 271. Measures 261-264 feature a gradual *accelerando* to the new tempo of half note=108 at measure 265. Beginning in this measure, balance once again should be carefully monitored. The background figures in the piano, harp, ratchet, xylophone, vibraphone, and marimba must not overshadow the figures in the piccolo 1-3 and the glockenspiel. As opposed to measures 250-255, the four players are no longer in unison but instead are divided into two

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<sup>36</sup> John Corigliano, open rehearsal, Austin, Texas, 31 October 2001

parts, with the piccolo 3 and glockenspiel starting a quarter rest after piccolo 1-2. While there should be an equal balance between the two parts, all four players should be non-synchronized and playing as fast as possible at a *fff* dynamic up until the ensemble's *sforzando* interjections, at which point they are instructed to stop wherever they are in the passage.<sup>37</sup> Beginning in measure 272 the piano, harp, tam tam, and bass drum should dominate the texture. In the next measure, Corigliano creates two independent tempos within the ensemble by calling for only these instruments to begin an *accelerando* while the remainder of the ensemble is instructed to ignore the conductor's beat and stay at the earlier tempo of half note=108. Because of the changing tempo during the 2/1 meter in measures 272-273, it would be a valid alternative for the conductor to use a four pattern to better control the pacing of the *accelerando*. In measure 274, the whole note pulse shifts to the half note as the *accelerando* continues in 2/2 before moving back to 2/1 in measure 277, finally arriving at the new tempo of whole note=80 in measure 278. The next four measures present both tempo and balance challenges as Corigliano builds an ascending pyramid chord. In order to successfully hear each pyramid

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<sup>37</sup> John Corigliano, *Symphony No. 1* (New York: G. Schirmer, Inc., 1990), 92.

entrance, two issues must be addressed. First, each pyramid entrance should be played *sforzando piano*, so as to not obscure later entrances. Not until measure 281 does the ensemble employ a crescendo. Secondly, the woodwinds, trumpets, horns, and snare drum must collectively reduce their dynamic beginning at measure 278 in order to successfully hear the earlier pyramid entrances. Regarding tempo, it should be noted that up until the woodwinds', trumpets', and horns' individual entrances into the pyramid, they continue to play their rhythmic figure at half note=108. Upon their entrance, they must immediately switch to the new tempo of whole note=80. Their transition to this tempo may be helped by the repetitive bass drum rhythm played throughout measures 278-281. Finally, it is recommended that beat two of measure 281, marked *allargando molto*, be thought of as a brief fermata. This allows for a greater crescendo as well as a slight dramatic pause before the work's frenzied conclusion.

Beginning in measure 282, the whole note pulse of the previous 2/1 meter shifts to the half note=96 in the new 2/2 meter. Measure 286 begins an *accelerando* that evolves to the *accelerando e crescendo possibile* of the final five measures. During the last thirteen measures, several timbres must be

present through the cacophony. The trombone *glissandi* in measures 283-286 must be the most prominent voice in the texture. These give way to the alternation between the wide vibrato of the clarinets and the “scream<sup>38</sup>” figure of the horns, both of which must penetrate through the texture. Finally, it is imperative that the final note of piece has a clearly defined release. It is recommended that at least two to three police whistles be used to punctuate the final note.

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<sup>38</sup> Ibid, 97.

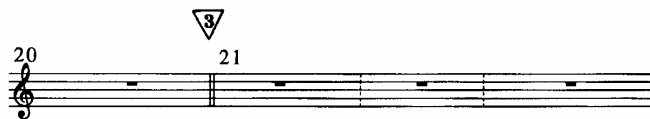
## Appendix A

### Glossary of the Notational Symbols in the “Tarantella” (in order of appearance)

*Sustain note until release*



*The number inside the inverted diamond indicates the amount of cues in the bar (denoted by dotted bar lines)*



*Gradually increase the speed (until *mp*) and then decrease the speed of the indicated rhythm*



*Play the boxed notes and repeat the figure until the release. The tempo is determined by the speed of the conductor's cues (non-metered) or the conductor's beat pattern (metered)*



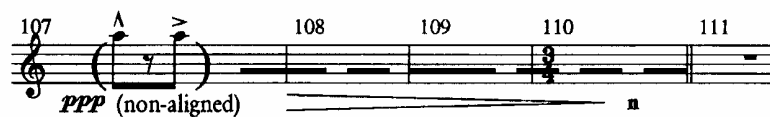
*Continue in a similar pattern and play as many notes as possible within the cue*



*Play the pitches in the order of the spatial notation with the rhythm determined by the players. (Notation is provided to achieve a general effect and need not be exactly observed)*



*Repeat the notes while inserting varying lengths of silence.*  
*(The broken lines are provided to indicate pacing and need not be exactly observed)*



*Play the indicated rhythm and contour. The players determine the specific pitches of the stem-only notes*

Musical notation for measures 141-145. The notation is for two parts: FH 1,2 and FH 3. Both parts start with a treble clef and a key signature of one sharp (F#). Measure 141 has a *mf* dynamic. Measures 142-145 show a rhythmic pattern of eighth and sixteenth notes with stems, but no specific pitch notation, indicating that players determine the pitches. The dynamic changes to *p* at the end of measure 145.

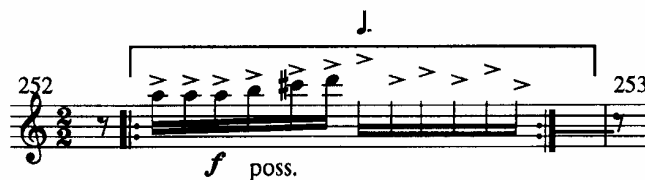
*Bend the pitch in rhythm to the next note*



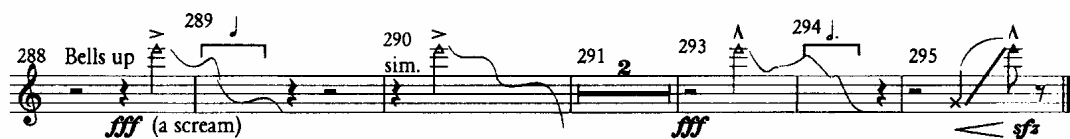
*Play the specified pitches as fast as possible*



*In the indicated rhythm, the player determines the specific pitches of the stem-only notes based on the height of the stems*



*Play the highest note possible and fall with a contour that follows the jagged line. (The gesture is a musical representation of a scream)*





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Jeffrey David Gershman was born in Newark, Delaware on June 26, 1969 to Sonny and Renée Gershman. After graduating from Newark High School in 1987, he attended Indiana University where he earned a Bachelor of Music Education degree with High Distinction in 1992 and a Master of Music in Wind Conducting degree in 1995, the first degree of its kind to be conferred by the institution. For the next four years, he served as Co-Director of Instrumental Music at Monroe-Woodbury High School in Central Valley, New York. He entered the Doctor of Musical Arts program at The University of Texas at Austin in 1999 where he served as both a Research Intern and a Teaching Assistant. He is currently employed as the Associate Director of Bands at Texas A&M University-Commerce.

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