

2019 NYSBDA Reading Session  
*Exploring the Music of Underrepresented Composers*  
William Tonissen & Brian K. Doyle  
Hilton Albany  
August 12, 2019  
9:00-10:15

William Tonissen, Co-Presenter

**Carolyn Bremer - Early Light (5:12 – Grade 4)**

Dr. Carolyn Bremer was a professor of composition at California State University, Long Beach and also served as Chair of Composition at the University of Oklahoma from 1991-2000. She came to be a composer after studying as an orchestral bassist. Her music reflects a wide range of themes including feminism, sports, and popular culture. Throughout her career, she was commissioned to write works for Indiana University, the University of Milwaukee-Wisconsin and the Mesa State Wind Symphony amongst many others. Dr. Bremer passed away unexpectedly on September 2, 2018.

*Early Light* was originally commissioned and premiered by the Oklahoma City Philharmonic in July, 1995 and was transcribed for band in 1999. The source material for *Early Light* was derived from the Star Spangled Banner, but she did not intend for it to be a patriotic work. Rather, Dr. Bremer wanted this piece to reflect her love of baseball and her memories of the National Anthem being performed at the start of every game. The slapstick heard in measure 232 represents the crack of the bat hitting a home run.

**Percussion Needs (6 players)**

- Timpani
- Glockenspiel
- Xylophone, Suspended Cymbal
- Triangle, Temple Blocks, Chimes, Slapstick
- Bass Drum, Snare Drum
- Marimba, Crash Cymbals

Notes:

### **Kathryn Salfelder – Reminiscence (3:45 – Grade 3)**

Dr. Kathryn Salfelder is an award winning Boston based composer. She has received numerous commissions including the United States Air Force Band, the American Bandmasters Association and the Frank Battisti 85<sup>th</sup> Birthday Project – which includes *Reminiscence*. Dr. Salfelder's music is performed by ensembles all over the country. She currently teaches composition at the New England Conservatory.

You can learn more about her music at [www.kathrynsalfelder.com](http://www.kathrynsalfelder.com)

*Reminiscence* was one of three pieces written as part of Frank Battisti's 85 Birthday Project. The five note motive that is found throughout the piece (F G A F G-flat – transposed to B-flat C D B flat B) was written by Battisti himself. According to the composer, "*Reminiscence* evokes nostalgia, yearning and growth. Some moments are peaceful, while others are full of angst." Dr. Salfelder encourages performers and listeners to reflect upon their own memories and experiences as they take in this work.

#### **Percussion Needs (min. 3 players)**

- Glockenspiel 1
- Glockenspiel 2
- Triangle, Bass Drum, Suspended Cymbal

Notes:

### **Cait Nishimura – Autumn (3:00 – Grade 3.5)**

Cait Nishimura is a Canadian composer based in Toronto, Canada. Most of her compositions in her young career have been for wind band and choir. Ms. Nishimura's work, *Chasing Sunlight*, was selected as the winner of the 2017 Canadian Band Association Composition Competition. She is a rising star in the wind band world with music that incorporates simple melodies and beautiful harmonies.

You can learn more about her music at [www.caitnishimura.com](http://www.caitnishimura.com). She is also a great follow on instagram where she shares information about her music and travels.

*Autumn* is a transcription of a work Ms. Nishimura originally composed for SATB choir. It is intended to capture the beauty of the season and is represented in the text from the original choral version:

The sun hides low in the sky igniting the forest with rays of light.  
 The air lies motionless until a gentle wind whispers, disrupting this peace.  
 With this wind dances a colorful melancholy, painting the seasons with brushstrokes of time.  
 Memories swirl in this cool breeze, though warmth lingers in the arms of trees holding on until  
 the last single leaf falls.

#### **Percussion Needs (4 players)**

- Timpani
- Vibraphone
- Marimba
- Wind Chimes and Suspended Cymbal

Notes:

### **Journey's End - Steven Mahpar (6:15 – Grade 3.5)**

Steven Mahpar is a Los Angeles based composer who works draw inspiration from his Persian background. In addition to writing works for wind ensemble, Steven has scored numerous animation and independent films. He currently teaches at Mt. San Antonio College and California State Fullerton.

You can find more information about Steven and his music at [www.mopsmusic.com](http://www.mopsmusic.com)

*Journey's End* was commissioned by Jason Chevalier for the Mt. San Antonio College Wind Ensemble (California) in memory of Jerry Goldsmith (1929-2004). It is a medium level work that can work as a concert opener. It is rhythmically interesting work consisting of multiple fast sections written in 6/8 and 9/8 that bookend an Andante section in 4/4.

#### **Percussion Needs (4 players)**

- Timpani (4)
- Snare Drum
- Glockenspiel, Tambourine, Piatti
- Suspended Cymbal, Piatti, Bass Drum

Notes:

### **Always – Julie Giroux (6:15 – Grade 4.5)**

Julie Giroux is a highly accomplished musician who has been commercially composing since 1984. Ms. Giroux is not only a prolific composer of wind band music, but also has written for film, television, and video games. She has been honored for her work by numerous musical organizations and was the first female composer inducted into the American Bandmasters Association in 2009.

You can find out more about Julie Giroux and her music at [www.juliegiroux.org](http://www.juliegiroux.org)

*Always* is an emotionally stirring work that was commissioned by the Scarsdale High School Wind Ensemble and Consortium. It is written in memory of Janet Brown Noble, who is the mother of the Scarsdale High School Band Director Jason Noble, and is dedicated to all those affected by cancer. *Always* requires delicate solo playing, extensive use of percussion, and piano. *Always* will be available for purchase after this fall.

#### **Percussion Needs (9 players and Piano)**

- Timpani
- Piano
- Crotales (Upper Octave and Lower Octave)
- Vibraphone (2 players)
- Marimba
- Chimes
- Tam-Tam
- Bass Drum

Notes:

### **Jodie Blackshaw – Into the Sun (9:29 – Grade 3.5)**

Jodie Blackshaw is an Australian based composer. Before becoming a full-time composer, Blackshaw spent nine years teaching classroom music and band. This experience helped her develop a ‘student-first’ approach to composition that has guided her in composing innovative works for band at all levels. Blackshaw provides extensive performance notes and teaching materials educators can use to develop lesson plans when learning her music.

You can learn more about the music of Jodie Blackshaw at [www.jodieblackshaw.com](http://www.jodieblackshaw.com)

*Into The Sun* was commissioned by the Warren Sydney Public Concert Band for PULSE 2013. According to Blackshaw, “*Into the Sun* is a scrapbook of stories told by any of their passages. To Australia; whether it be as free settlers in the 1800’s, post World War II immigrants or refugees seeking asylum with a focus on those who came to the western Sydney region.” *Into the sun* requires extensive percussion and Piano.

#### **Percussion Needs (6 players and Piano)**

- Piano
- Wind Chimes, Xylophone, Glockenspiel
- High Hat, Medium Tom
- Cymbals, Small Tam Tam
- Bass Drum, Castanets, Tibetan Temple Bowl
- Rock Tambourine, Lagerphone

Notes:

# NYSSMA SUMMER MUSIC CONFERENCE

## *Exploring Music of Underrepresented Composers*

William Tonissen & Brian K. Doyle

Hilton Albany

Albany, New York

Monday, 12 August

9:00-10:15

### Brian K. Doyle, Co-Presenter Works

#### BEACON

##### Kimberly Archer

Murphy Music Press

Grade Level: 3

Duration: 5:22

2012

**Highest Written Notes for Brass:** Tpt. 1: C above staff (c6); Tpt. 2: 5<sup>th</sup> line F# (f#5); Tpt. 3: 4<sup>th</sup> line D# (d#5); Hn. 1: 5<sup>th</sup> line F# (f#5); Hn. 2: 5<sup>th</sup> line F# (f#5); Tbn. & Euphonium: G above middle C (g4).

*Beacon* was written in memory of Dr. James Croft (1929-2012), Director of Bands Emeritus at Florida State University. A champion of music education, wind bands and conducting, he was also one of Kimberly Archer's first mentors – "an impeccable model of artistry, pedagogy, compassion and kindness."

*Beacon* is a colorful through-composed essay of unexpected harmonic turns with rhythmic flourishes in every part. Each melodic statement opens with a P5, either ascending or descending, giving the work an expansive quality. There are Divisi parts in Tpt. 1 and Euphonium. The mallet percussion parts are integral to the composition. Solos for Bassoon, Trumpet 1 and Horn 1.

##### **Percussion [timpani + 4 players]**

- Timpani (4)
- Orchestra Bells, Vibraphone (w/motor; bowed), Marimba, Xylophone, Chimes
- Crash Cymbals, Suspended Cymbal, Tam-tam
- Snare Drum

##### **Other Works by Kimberly Archer:**

*American Labor Songs* [Grade 5; Duration 18:53; Murphy Music Press]

*Moorscape* [Grade 4; Duration 7:55; Murphy Music Press]

*Awakenings* [Grade 3; Duration 5:10; C. Alan]

*Ballad for Aisha* [Grade 3; Duration 4:30; C. Alan]

##### **NOTES:**

#### SOFTLY SPEAKS THE NIGHT

##### Carol Brittin Chambers

Carl Fischer Performance Series

Grade Level: 1.5

Duration: 3:00

2016

*Softly Speaks the Night* is an excellent piece for younger bands to work on their tone, expressive legato playing, and their listening skills – in terms of blend and balance, as well as harmonic and ensemble awareness. As the composer writes of her piece, "*Softly Speaks the Night* makes for a thoughtful tender moment in any concert program." In setting the mood, she continues, "a soft hush begins to fall over the land. The busy chatter of the day gradually calms and quiets. Light loses its strength, as day approaches its end and night settles in."

The work's form is: Intro-A-B-A-Transition-A-Codetta. The transition prepares a harmonic shift from Bb major to Eb major. The technical demands are modest, as are the ranges. The Trumpet 1 part extends only a M9, from written c4 to d5. The Horn part has the same written range, c4 to d5.

##### **Percussion [timpani + 3 or 4 players]**

- Timpani
- Bells
- Triangle, Suspended Cymbal
- Snare Drum, Bass Drum

##### **Other Works by Carol Brittin Chambers:**

*So Wonderful Bright* [Level Medium; Duration 3:00; Carl Fischer]

*Sunchaser* [Level Easy; Duration 4:58; Carl Fischer]

*To Create A Voice* [Level Medium Easy; Duration 3:55; Carl Fischer]

##### **NOTES:**

## ROCKETSHIP!

Kevin Day

Murphy Music Press

Grade Level: 3

Duration: 4:23

2017

As a 2019 graduate of Texas Christian University, Kevin Day already has an impressive 140+ compositions for band, orchestra, chorus, and solo/chamber instrument combinations. Although it has no overt program, *Rocketship!* is a high-octane piece that would serve well as an opener or closer on a concert program. Composer Julie Giroux brought this work to broader attention by using it in her clinics and guest conducting appearances after reaching out to Kevin Day on Facebook.

*Rocketship!* challenges players' discipline with regard to dynamics and dynamic contrast. While the work is energetic, the first collective fortissimo appears right before the end of the work and the piece actually has far more *soft* playing than *loud*. That said, there are two sections that feature snare drum (marching or deep concert snare) solo with the band playing heavy hits as accompaniment ("Beast mode?"). Overall, technical demands are modest. The trumpets only go to a written G on the staff (g5). There is one "trumpet call" for the section appearing twice. The horns have the same written high note (g5).

*Rocketship!* has a broad form that contains several grooves:

Intro (3/4)

ABCA' - Close

Drum Solo (4/4; heavy two-feel)

DE (3/4)

ABC - Close

Drum Solo (4/4; heavy two-feel)

Coda (3/4)

**Percussion [timpani + 5/6 players]**

- Timpani
- Orchestra Bells
- Chimes
- Bass Drum
- Marching Snare (or deep concert snare)
- Suspended Cymbal; Tambourine, Woodblock, Ride Cymbal [2 parts, playable by 1 person]

### Other Works by Kevin Day:

*A Song for Tomorrow* [Grade 4; Duration 7:36; Murphy Music]

*A Hymn for Peace* [Grade 4; Duration 7:00; Murphy Music]

*Havana* [Grade 5; Duration 7:53; Murphy Music]

*Dancing Fire* [Grade 5; Duration 3:53; Murphy Music]

**NOTES:**

## CELTIC VOYAGE

Melanie Donahue

Alfred Music – Young Symphonic Band Series

Grade Level: 3

Duration: 3:50

2009

**Highest Written Notes for Upper Brass:** Tpt. 1: G above staff (g5); Tpt. 2: 4<sup>th</sup> line D (d5); Horn: 5<sup>th</sup> line F (f5)

Inspired by the many hardships encountered by Irish Immigrants, *Celtic Voyage* pays homage to their journeys precipitated by famine and poverty, their hope of a new life while crossing the Atlantic and seeing the Statue Liberty for the first time, and their sense of melancholy longing for their homeland, Ireland.

*Celtic Journey* begins with a plaintive flute solo in C Aeolian, accompanied only by an Ocean Drum. This solo *could* be performed to great effect on tin whistle for even more traditional flavor. The A and B themes are closely related compositionally, while the C theme offers contrast as it intensifies from *piano* to a *fortissimo* return. The overall form is A(solo)-A-B-B-C-A-A(solo). Each statement of melody is heightened through the addition of countermelodies, and the climactic return of the A theme is stated in F Aeolian before the flute ends with work with a return to C Aeolian.

**Percussion [timpani + 4 players]**

- Timpani
- Bells
- Tam-tam, Suspended Cymbal, Crash Cymbals
- Ocean Drum

### Other Works by Melanie Donahue:

*Remember* [Grade Easy; Duration 3:20; Alfred]

*Eire* [Level Medium; Duration 3:50; Alfred]

**NOTES:**

# OVER GREAT WAVES AND FAR AWAY

Yo Goto

Bravo Music  
Grade Level: 3  
Duration: 5:30  
2012

**Highest Written Notes for Upper Brass:** Tpt. 1: B above staff (b5); Tpt. 2: G above staff (g5); Tpt. 3: 4<sup>th</sup> space E (e5); Hn. 1: 5<sup>th</sup> line F# (f#5); Hn. 2: 5<sup>th</sup> line F# (f#5).

*Over the Great Waves and Far Away* was commissioned to celebrate the 60<sup>th</sup> anniversary of the Hokkaido District Band Association. The composer conducted the premiere performance with Hokkaido Honor Band. There is no program to this celebration piece, except perhaps to "link hearts between performers and audience and cherish each other's lives." Goto remarks that he wanted to music to "sing itself... (to) blossom people's heart."

The work goes through the key signatures of Bb major, G major, and C major, and tonicizes a few others as a result of imitative/contrapuntal activity. Unfolding slow-fast-slow in tempo, *Over the Great Waves and Far Away* is tightly composed thematically. The work truly "sings" throughout, remaining lyrical despite contrapuntal process.

The form:

[*slow tempo*]

Intro (foreshadows B theme)  
A-A(truncated)-A/B  
B (as transition)

[*fast tempo*]

Intro  
C-C-Episode-C (truncated with transition)

[*slow tempo*]

B-B/A  
Coda

## Percussion [timpani + 4 players]

- Timpani
- Snare Drum
- Suspended Cymbal
- Wind Chimes (Mark Tree), Bass Drum
- Vibraphone, Orchestra Bells

## Other Works by Yo Goto:

*A Prelude to the Shining Day* [Grade 4; Duration 4:00; Bravo Music] (Antiphonal Brass: 3 Tpt & 3 Tbn)

*Dancing in Air* [Grade Medium; Duration 5:41; C. Alan]

*Songs for Wind Ensemble* [Grade 4; Duration 8:10; Bravo Music]

*A Wild Rose Above* (Grade 5; Duration 8:30; Bravo Music)

## NOTES:

# HOME AWAY FROM HOME

Catherine Likhuta

Available Through Composer

Grade Level: 4  
Duration: 7:00  
2019

**Highest Written Notes for Upper Brass:** Tpt. 1 & 2: B above staff (b5); Tpt. 3: A above staff (a5); Hn. 1/2: Gb on the staff (gb5); Hn. 3/4: 4<sup>th</sup> space E (e5).

There is an integral piano part (w/solo). Horns need mutes, as do trumpets (straight & cup).

Katherine Likhuta received the commission for *Home Away from Home* just before leaving on a 6-month sabbatical. Born in Ukraine, she was raised in the U.S. before moving permanently to Australia, but all three seem "home" to her. Written for students entering university, *Home Away from Home* celebrates the excitement and emotional journey these young people experience in their new environment – a new "home away from home." Likhuta describes the flow and form of the piece:

The opening section of the work represents the initial excitement associated with a new beginning, somewhat similar to a plane take-off: you are strapped in and have no control over what's going to happen next, yet somehow you know you are in for an exciting experience.

The melancholic section that follows is a moment of reflection, inspired by the experience of visiting a house where your loved ones used to live, for the first time after they are gone. The experience cannot be put into words – it can only be lived through. I *have* lived through it and felt like sharing it by means of music. After the initial sadness and sorrow, which are inevitable, your mind brings forward wonderful memories associated with these loved ones, making you sad and happy at the same time.

The next section is desperate and determined, building the tension and bringing the listener to the gutsy climax inspired by Ukrainian folk music, before returning to the original, youthful, optimistic, and funky opening material. The piece ends on a positive note, with a little quirky waltz surprise thrown in just before the end.

## Percussion [timpani + 4 players]

- Timpani
- Tom-toms (4), Conga Drum, Cymbal (medium sustained), Chimes
- Snare Drum, Triangle (med.), Tam-tam (large)
- Bass Drum, Triangle (med.), Bongos
- Marimba, Xylophone, Vibraphone, Tambourine, Wind Chimes (Mark Tree), Wood Block, Snare Drum (*shared with Perc. II*)

## Other Works by Catherine Likhuta:

*Let the Darkness Out* [Concerto for Alto Saxophone and Wind Symphony]

*Scraps from a Madman's Diary* [Secular Oratorio for Wind Symphony and Mixed Choir]

*Me Disagrees* [Wind Symphony]

\*\* All works available through Catherine Likhuta.

## NOTES:

## HARVESTING THE FIELDS OF RUSSIA

Elena Roussanova Lucas

Belwin Concert Band/Alfred (P.O.P.)

Revised Edition – Available Through Composer

Grade Level: 3

Duration: 4:51

2001

Elena Roussanova Lucas' pastoral work, *Harvesting the Fields of Russia* contains intimations of Grainger, but with a unique Russian affect. Programmatically, the work depicts the scene of an early autumn harvest of the wheat fields across Russia in the 19<sup>th</sup> century. Farmers swing their scythes in time as a woman sings a Russian folk song. Later she is joined in chorus by all the workers. After the completion of a successful harvest, their spirits rise as they walk home to their houses at sunset.

There are solos for oboe, flute, and clarinet. The brass ranges are modest: written A above the staff (a5) for Tpt. 1, and 4<sup>th</sup> line D (d5) for horn. There are only two horn parts, but three players are needed, as the first part contains *divisi*. The clarinets have some sixteenth-note arpeggiations, but other than those, the woodwind technical requisites are modest. Key centers are Eb major, F Aeolian, and Ab major.

The form:

[Eb major]

Intro-Theme I (oboe solo)-Intro-Theme I (tutti)

Transition to Close-Close

[F Aeolian]

Theme II (flute solo, then clarinet solo)

Brass Response

Theme II (tutti)-Link

[Eb Major]

Intro-Theme I-Theme I-Climactic Phrase-

Intro-"Jolly Tune"- "Jolly Tune"-Coda

**Percussion [timpani + 3 or 4 players]**

- Timpani, Chimes
- Bells, Marimba, Xylophone
- Bell Tree, Triangle, Suspended Cymbal, Crash Cymbals, Tom-tom, Bass Drum

**Other Works by Elena Roussanova Lucas:**

*Tatarian Dances* [Grade 4; Duration 11:00; \*\*]

*Serenade for Winds* [Grade 3; Duration 3:35; \*\*]

*Prince Ivan and Vasilisa* [Grade 3; Duration 4:39; \*\*]

\*\*Works originally published through Alfred, now P.O.P.  
Available through composer.

**NOTES:**

## HOVERBOARD

Daniel Montoya, Jr.

Montoya Music

Grade Level: 3

Duration: 3:30

2016

**Highest Written Notes for Upper Brass:** Tpt. 1: G on staff (g5); Tpt. 2: 3<sup>rd</sup> space C# (c#5); Hn.: 3<sup>rd</sup> space C# (c#5)/ 4<sup>th</sup> line Db (db5).

Tpt. 1 is *divisi*, avoiding the g5. Trombone has glisses. The numerous percussion parts are integral to the piece.

With *Hoverboard*, Daniel Montoya, Jr. pays homage to Robert Zemekis' *Back to the Future II* (1989) and Alan Silvestri's evocative score to that film. The eponymous hoverboard is used by Marty McFly, the story's hero, to escape some rogues during his travels to the future (21 October 2015). Montoya tips a metaphorical hat to Silvestri's score by using metallic percussion, the tritone interval, and quoting the initial three notes of the movie's main theme at the end of the work.

*Hoverboard* is a programmatic "encounter" with this futuristic machine yet-to-be. The opening music depicts the tingling excitement and awe of seeing such a revolutionary apparatus. A fledgling melody tries to build, but is repeatedly stopped short, symbolizing the protagonist's awkward attempts to master the machine. Eventually, practice makes perfect, with confidence and exhilaration overtaking clumsiness and timidity, resulting a breathtaking ride.

The form:

Opening [*Anticipation*]

(mm. 1-35)

Section I [*Approaching the Machine; Fledgling Attempts*]

(mm. 38-55; 36-70)

Section II [*A Tentative Ride; Wild Excitement*]

(mm. 71-92; 93-97)

Section III [*Confidence & Exhilaration*]

(mm. 98-145)

Closing [*Silvestri Quote*]

(mm. 146-153)

**Percussion [timpani + 7(!) players]**

- Timpani
- Orchestra Bells • Chimes • Vibraphone • Crotales & Marimba • Bass Drum & Triangle •
- Concert toms (5), Crash Cymbals, Egg Shaker, Hi-hat, Wind Chimes (Mark Tree)
- Casaba, China Crash, Ice Bell (!), Sizzle Cymbal, Suspended Cymbal, Tam-tam Tambourine

**Other Works by Daniel Montoya, Jr.:**

*Garage Band* (For Symphonic Winds and iOS Devices)  
[Grade 3.5; Duration 4:45; Montoya Music]

*KWYJIBO* [Grade 4; Duration 4:50; Montoya Music]

*Myth* [Grade 4; Duration 6:00]

*Breath of Souls* [Grade 4; Duration 7:45; Montoya Music]

**NOTES:**



## ANCIENT FLOWER

Yukiko Nishimura

Carl Fischer Performance Series

Grade Level: 2

Duration: 4:42

2016

Yukiko Nishimura comments that, "the melodies of this piece have a flavor of Oriental atmosphere. However, most of the harmonies are composed with a Western-style vocabulary. Nishimura leaves the exact impression of *Ancient Flower* up to the performers. "You might imagine that the ancient flower is a dainty, tiny flower, perhaps an exotic flower; or perhaps something else. Whatever you imagine, the flower will bloom your way in this piece."

Harmonically, *Ancient Flower* is built using 7<sup>th</sup> and 9<sup>th</sup> chords and employs unexpected and interesting chord progressions. The plaintive melody leaves lots of room for interpretive flexibility. The form is A-A-B-C-A-A-coda. The trumpet hand horn ranges are modest, with high notes of 5<sup>th</sup> line F (f5) and 3<sup>rd</sup> line D (d5), respectively. The oboe part has some independent lines that are not cued elsewhere.

### Percussion [Timpani + 3 players]

- Timpani
- Orchestra Bells
- Suspended Cymbal, Triangle
- Bass Drum

### Other Works by Yukiko Nishimura:

*Water Reflections* [Grade 3.5; Duration 4:57; Carl Fischer]

*Bluebell* [Grade 3; Duration 4:18; Carl Fischer]

*Sparkleberry* [Grade Advanced; Duration 9:00; Subito Music]

*The Back Room* (Wind Ensemble) [Duration 8:20; Available through Composer]

*Bright Moon* (Wind Orchestra – No Euphonium) [Duration 13:00; Rental – T. Presser]

*Key West Pink!* [Duration 7:00; Rental – Bravo Music]

### NOTES:

## TIRIANA

Carol Barnett

Boosey & Hawkes – WINdependence Series

Grade Level: Master Level/Medium (3)

Duration: 7:40

2005

**Highest Written Notes for Brass:** Tpt. 1: Ab above staff (ab5); Tpt. 2 & 3: 5<sup>th</sup> line F (f5); Hn. 1: 5<sup>th</sup> line F (f5); Hn. 2: 4<sup>th</sup> space E (e5); Tbn. 1: E above middle C (e4); Euphonium: F above middle C (f4).

*Tiriana* is a series of original dances, introduced and interrupted by short fanfares. The basic pulse is steady throughout. While tonal, Barnett modified major scales with alterations: b2, b6, 67, #4. She also included some complex meter patterns which, with the exotic scales, give the piece a vaguely Southeast-European affect. Barnett admits the choice of the place-name Tiriana (in Albania) was random but seems apropos considering the compositional coincidence.

The scalar alterations Barnett creates in *Tiriana* can be isolated and practiced. Of particular importance is the [1, b2, 3, 4] tetrachord. Doubling this tetrachord results in the "Gypsy Major" scale [1, b2, 3, 4, 5, b6, 7, 1] used in the melody of the first dance. The half-whole diminished scale on Ab [Ab, A, B, C, D, Eb, F, Gb, Ab] also makes an appearance in the introduction to Dance 3.

The form:

Fanfare (Driving) [F-centric]  
(mm. 1-12)

Dance 1 (Playfully)  
(mm. 13-45; ABABA)

Fanfare (Driving) [Eb-centric]  
(mm. 46-55)

Dance 2 (Playfully)  
(mm. 56-97; Intro-CCDD-Link)

Fanfare (Driving) [Ab-centric]  
(mm. 98-110)

Dance 3 (Driving)  
(mm. 111-146; Intro-EEEE)

Fanfare Interruption [Ab-centric]  
(mm. 147-150)

Dance 4 (Driving)  
(mm. 151-162; FF)

Mixed Dance  
(mm. 163-235; Intro-AFC'AFF-EEEE-EEEE)

### Percussion [timpani + 3 players]

- Timpani
- Drum
- Triangle (Med.), Suspended Cymbal, Guiro, Wood Block
- Marimba, Xylophone, Orchestra Bells

### Other Works by Carol Barnett:

*Cyprian Suite* [Grade IV; Duration 16:00; Boosey & Hawkes]

*Marian Variants* [Grade Medium; Duration 5:19; Beady Eyes/Carol Barnett]

*Prelude and Romp* [Level Medium Difficult; Duration 8:15; Beady Eyes/Carol Barnett]

## ADDENDUM

### Other Composers/Works to Explore

*This list below is not intended to be comprehensive. It does, however, represent works I have programmed recently, and would recommend as of significant merit.*

- Bremer, Carolyn, *Early Light*  
Chen, Yi, *Dragon Rhyme, Suite from China West*  
Cuong, Viet, *Moth, Sourd and Smoke*  
Etezady, Roshanne, *Milestone, Shoutout*  
Galbraith, Nancy, *Danza de los Duendes*  
Garrop, Stacy, *Chariot of Helios*  
Giroux, Julie, *Riften Wed, Bookmarks from Japan (Sym. 4)*  
Greene, Joni, *Enigma Machine, Moonscape Awakening*  
Hanson, Shelly, *Islay y Montañas (Suite)*  
Higdon, Jennifer, *Fanfare Ritmico, Mysterium*  
Ito, Yasuhide, *Gloriosa*  
Kuster, Kristin, *Lost Gulch Lookout*  
Salfelder, Kathryn, *Crossing Parallels*  
Shapiro, Alex, *Liquid Compass*  
Simon, Carlos, *Amen!, Sweet Chariot* (New 2019)  
Svanoe, Erica, *Steampunk Suite*  
Tailleferre, Germaine, *March, Suite-Divertimento*  
Thomas, Augusta Read, *magneticfireflies*  
Thomas, Omar, *Come Sunday*

*Great work is being done by the Institute for Composer Diversity, and especially Christian Michael Folk for his Wind Band Database:*

<https://www.composerdiversity.com/composer-diversity-database>

*Composer Jodie Blackshaw (Australia) has a website devoted to Musical Diversity:*

<https://www.colourfullmusic.com/>