

BCM International and Its Role in the  
Contemporary Wind Band

by

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## ABSTRACT

Formed in 1999, BCM International, comprised of composers Eric Whitacre, Jonathan Newman, Steven Bryant, and James (Jim) Bonney dedicated itself to publishing repertoire in the wind band medium. This project focuses on the work of these four composers, who, at the beginning of the “digital age,” joined together to create a new entrepreneurial and self-published entity. This paper aims to discuss their contribution to the wind band medium, thereby adding to the genre’s body of research.

Similarly to previous investigations of this sort, the author will: 1) offer a biographical sketch through the lens of each individual composer; 2) discuss the establishment of BCM International; 3) track the individual output for wind band of each of the four composers through performance data found in the College Band Directors National Association’s Report; and 4) discuss the composer reported influence of John Corigliano, their teacher, on their compositional process.

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## DEDICATION

For Kelsey, Charlie, Cindy, and Tara – the greatest and most patient wife, parents, and sister in the world. Without whom, none of this would be possible or worthwhile.

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## CHAPTER 1

### INTRODUCTION

Since the 1980's, the expansion of graduate degrees in the field of wind band conducting has led to an increased study of the genre. This interest in scholarship from performers, conductors, and musicologists has led to the inclusion of wind band history in newly published anthologies of music, including the most recent version of Peter Burkholder's *A History of Western Music*.<sup>1</sup> The twentieth century holds memories of the great American bandsmen and founders of the American band movement: John Philip Sousa and Patrick Gilmore, as well as legendary wind conductors William D. Revelli, Frederick Fennell, Frank Battisti, and David Whitwell, to name a few. Beyond conductors, who else has shaped the trajectory of band repertoire today? BCM International, a consortium of composers Eric Whitacre (1970), Steven Bryant (1972), Jonathan Newman (1972), and Jim Bonney (1970), have been a part of new innovations in the field of wind band composition and performance that have been largely undocumented; their inclusion of electronics as a performing instrument, electric guitar in classical performance, and the juxtaposition of popular American styles top the list.<sup>2</sup> The encouragement by Richard Hansen for further research in contemporary studies has led the author to investigate the history of BCM International since its founding.<sup>3</sup>

Formed in 1999, BCM International composers define themselves as:

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<sup>1</sup> J. Peter Burkholder, Donald Jay Grout and Claude V. Palisca, *A History of Western Music*, 8<sup>th</sup> edition (New York: W.W. Norton & Company, 2008), 953-955.

<sup>2</sup> BCM is an unidentified acronym known only to the four members of their group.

<sup>3</sup> Richard K. Hansen, *The American Wind Band: A Cultural History* (Chicago, IL: GIA Publications, 2005), 317-319.

A consortium of four composers who strive to create high-quality literature for all concert and educational mediums. While diverse in background and stylistic approach, we share a desire to enrich the repertoire with music unbound by traditional thought or idiomatic cliché.<sup>4</sup>

BCM thrived through a pursuit to enrich traditional wind band music and the four composers continue to pursue the exploration of new possibilities in compositional techniques, instrumentation, self-publishing, and business entrepreneurship. Surprisingly, in spite of their substantial contributions to the repertoire to date, there is not an extant biographical sketch addressing the early lives of the composers individually or a study examining the evolution of the group.

Similarly to previous investigations of this sort, the author will: 1) offer a biographical sketch through the lens of each individual composer; 2) discuss the establishment of BCM International; 3) track the individual output for wind band of each of the four composers through performance data found in the College Band Directors National Association's Report; and 4) discuss the composer reported influence of John Corigliano, their teacher, on their compositional process.

Delimitations of this project include: 1) composer-reported biographical notes of interest about each member of BCM International; comprehensive biographies are outside the scope of this project; 2) the author will discuss the establishment of BCM International; however, a detailed full chronology of the consortium is beyond the parameters of this investigation; 3) the author will use limited performance data to illustrate the wide spread programming of these composers, but will not pursue a quantitative examination of the composers' performance history; 4) the author will

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<sup>4</sup> "The Blog," BCM International Website, last modified February 12, 2010, accessed February 15, 2016, <http://www.bcminternational.com>.

outline the influence of Corigliano on the compositions of the BCM International composers; however, analyses or in-depth discussions of individual compositions are outside the scope of this project.



## CHAPTER 2

### ESTABLISHMENT OF BCM INTERNATIONAL

In the fall of 1996, three of the four members of BCM International began graduate studies together at the Juilliard School of Music in New York: Eric Whitacre, Jonathan Newman, and Steven Bryant.<sup>5</sup> In spite of varied academic and personal backgrounds, these three composers made quick connections in their time together at Juilliard, each studying composition with John Corigliano.<sup>6</sup> Meanwhile, Jim Bonney was indirectly learning from Corigliano, while editing Corigliano's CD, *Early Works*, at Telarc International.<sup>7</sup>

After graduation, all four composers went on to establish their individual careers. Newman spent nearly two decades developing his career in New York City.<sup>8</sup> Bryant stayed at Juilliard to head the computer labs and IT department.<sup>9</sup> Whitacre ventured west to Los Angeles to pursue a degree in film scoring—and while the composer only attended classes for one day, he remained in LA.<sup>10</sup> In the year following Whitacre's relocation to Los Angeles he was introduced to Bonney through their mutual friend, Bryant. Whitacre

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<sup>5</sup> Steven Bryant, John Mackey, Jonathan Newman, Eric Whitacre, "Juilliard '96," (conference session, Midwest International Band and Orchestra Clinic, Chicago, December 17, 2015).

<sup>6</sup> Eric Whitacre, interview by author, Chicago, IL, December 16, 2015.

<sup>7</sup> James (Jim) Bonney, interview by author, Chicago, IL, December 16, 2015.

<sup>8</sup> Joseph Corey Francis, "Performing Jonathan Newman's Symphony No. 1: My Hands are a City," (D.M.A. diss., University of Michigan, 2013) 10, accessed February 15, 2016,

<http://login.ezproxy1.lib.asu.edu/login?url=http://search.proquest.com.ezproxy1.lib.asu.edu/docview/1461742767?accountid=4485>.

<sup>9</sup> Steven Bryant, interview by author, Chicago, IL, December 16, 2015.

<sup>10</sup> Eric Whitacre, interview by author, Chicago, IL, December 16, 2015.

and Bonney developed a friendship that eventually led to Bonney's inclusion in the consortium.

Since 1993, both Whitacre and Bryant had been intermittently attending the Midwest International Band and Orchestra Clinic in Chicago; Whitacre had already negotiated a deal with Hal Leonard Publishing to distribute his music and Bryant joined “on the coattails” of Whitacre.<sup>11</sup> Due to their formal attachment to Hal Leonard, the two composers spent time promoting their music in the exhibit hall of the Midwest Clinic each year.<sup>12</sup> By 2000, after some success on their own, Bryant and Whitacre saw the potential for “safety in numbers,” with respect to the promotion of their music. The need for a larger catalog of works and potential inherent in group-promotion led to the idea of developing a brand for their future. Since the four composers had previously come together in 2000 for a CD recording project of their music with the University of Nevada, Las Vegas, Bryant and Whitacre determined that Bonney and Newman would be ideal associates.

It was in Chicago in 2000, with all four composers attending the Midwest Clinic, that the idea of a consortium—a sum of the parts to form a greater whole—was created. Whitacre recalls, “My deepest memory is that I was having a blast at Midwest and I wanted friends here.”<sup>13</sup> Using the release of the 2000 UNLV recording as promotional material, Whitacre and Bryant were able to convince Newman and Bonney to attend the

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<sup>11</sup> Steven Bryant, interview by author, Chicago, IL, December 16, 2015.

<sup>12</sup> The Midwest International Band and Orchestra Clinic is an annual summit of international clinicians, ensembles, conductors, and music industry vendors seeking continued education and network promotion. Established in 1946, the conference now reports approximately 17,000 in attendance annually.

<sup>13</sup> Eric Whitacre, interview by author, Chicago, IL, December 16, 2015.

clinic and promote the CD.<sup>14</sup> Consequently, in December of 2001, the four attended the Midwest Band and Orchestra Clinic in Chicago as BCM International. Newman recalls, “It was great fun, that first year we were here with the booth, that was a big deal. People were buzzing. The question people were asking each other was, ‘Did you go to that [BCM] booth?’”<sup>15</sup> The establishment of BCM International was completed with a group mission statement:

The four of us, all with various experience writing for winds, saw a need, and as the composer-consortium BCM International have sought to create—a body of work for winds which defies categorization and avoids bland formulas. As BCM, we promote our music together—expanding awareness of our music, hopefully bringing exciting and interesting musical experiences to students, and ideally changing the status quo in the world of band ever so slightly. We believe a music community which does not evolve and stretch beyond its known-qualities is doomed to stagnation.<sup>16</sup>

Although the significance of their statement would not be realized until years later, these four composers, looking to “change the status quo,” particularly as it applied to wind band music, began to meaningfully contribute to our repertoire and along the way, inspire other young composers to write for wind band.<sup>17</sup>

Part of the BCM International mystique has been the question of “What is BCM International?” Bonney credits Whitacre with the name, submitting that, “It was Eric’s idea. He said we should call it BCM [International].”<sup>18</sup> Newman offers clarity to the conversation surrounding what it is their consortium was, noting, “We needed a name for the booth and that’s where BCM came from.” Bryant echoed the need for a name as a

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<sup>14</sup> James (Jim) Bonney, interview by author, Chicago, IL, December 16, 2015.

<sup>15</sup> Jonathan Newman, interview by author, Chicago, IL, December 16, 2015, 21.

<sup>16</sup> Jonathan Newman, “El Dorado,” *BCM International Discussion*, Spring 2004, accessed February 15, 2016, [http://www.bcminternational.com/el\\_dorado.php](http://www.bcminternational.com/el_dorado.php).

<sup>17</sup> Ibid.

<sup>18</sup> James (Jim) Bonney, interview by author, Chicago, IL, December 16, 2015.

result of buying booth space at the Midwest Clinic, stating, “Our name exists because of Midwest and for that alone.”<sup>19</sup> Each of the composers remembers many people asking whether they were a business or publishing company. The answer from each member was the same: BCM International was only a name for the four composers at Midwest. Whitacre also comments, “We were like young entrepreneurs, [thinking] why be at the mercy of the big publishers when we can do our own booth?”<sup>20</sup> The opportunity for the four composers to gather once a year to promote each other’s music, all the while spending time together as close friends, made the decision to establish BCM International very enticing.

Subsequently, from 2001 until 2007, BCM International hosted a booth at the Midwest Clinic to promote their growing catalog of music.<sup>21</sup> In addition to spending time together, the composers developed important friendships and relationships that continue to this day. Sarah Meals, who, for many years, managed the Midwest Clinic booth for the group, now manages both Bryant’s and Newman’s personal engagements and music distribution.<sup>22</sup> It was while attending the clinic that Bryant was introduced to his future wife Verena Mösenbichler, by her father, Austrian conductor Johann Mösenbichler.<sup>23</sup>

Bonney recalls the format of the booth:

We made a decision that we could accomplish more with promoting all of our music together. We brought all our scores, mp3 players, and the idea was that we each knew each other’s music well enough if someone came into the booth and said “I have a high school band and I’m looking for something grade three, mostly upbeat.” I could then say, “You need to check out Steve’s piece ‘X,’” and

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<sup>19</sup> Steven Bryant, interview by author, Chicago, IL, December 16, 2015.

<sup>20</sup> Eric Whitacre, interview by author, Chicago, IL, December 16, 2015.

<sup>21</sup> “The Blog,” BCM International Website.

<sup>22</sup> Steven Bryant, interview by author, Chicago, IL, December 16, 2015.

<sup>23</sup> Ibid.

then maybe turn them onto another piece by one of us as well. Then if it seemed to be going well I'd go get Steve and say, "Hey, you need to chat with this guy because he's going to buy your piece." It was really all about getting our music out there as a collective [group], not promoting our individual repertoire alone.<sup>24</sup>

The operation of BCM constituted an evolution of good business practices and the equal promotion of everyone's music. Surprisingly, no other group of composers has, to date, successfully and collectively promoted their body of wind band compositions in the way that BCM did in the early 2000's. Bonney is surprised by the lack of replicating this successful idea. He said, "I was always wondering who would be the next group of people to do this thing and it never really happened."<sup>25</sup> Newman made note of several other non-wind band consortium projects that held similar guiding philosophies to that of BCM International: "*Bang on a Can, Composers with Red Sneakers, Mark Mellins, Minnesota Composers Forum*, and some BCM followers who made their own consortiums, Daniel Montoya and a couple other guys had something for a few years," but nothing lasting as long as did BCM.<sup>26</sup> In 2008, after eight successful years, the group chose to forgo their own Midwest Clinic booth, thereafter displaying some of their music as a part of their distributor, Hal Leonard's booth.<sup>27</sup>

Before the advent of the Internet and email communication, many composers maintained a very private profile in an academic setting, an arrangement that provided a steady income beyond any income generated by their compositions. Howard Hanson at Eastman, William Schuman and Vincent Persichetti, at Juilliard, Alfred Reed at the University of Miami, W. Francis McBeth at Ouachita Baptist University, John Corigliano

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<sup>24</sup> James (Jim) Bonney, interview by author, Chicago, IL, December 16, 2015.

<sup>25</sup> Ibid.

<sup>26</sup> Jonathan Newman, interview by author, Chicago, IL, December 16, 2015.

<sup>27</sup> "The Blog," BCM International Website.

at Lehman College, CUNY and Juilliard, and Joseph Schwantner, at Eastman and Yale all serve as prominent examples of this practice. With the exception of Bryant's year in residence at Bowling Green University, and Whitacre's five-year composer-in-residence period with Sidney Sussex College in England, the members of BCM did not hold academic posts until 2014, but instead, sustained their composing careers through self- and group-promotion. Bryant now teaches at the University of North Carolina Greensboro and Newman was recently appointed head of composition and new music at the Shenandoah Conservatory in Winchester, Virginia.<sup>28</sup>

Using Internet savvy to their advantage, BCM International launched a website and discussion forum in 2001, where, until February of 2010, they grew their social and musical following.<sup>29</sup> Whitacre cites Bryant as "the hippest of the group," with respect to understanding and building a web presence.<sup>30</sup> The website featured the almost humorous comic book artwork of Javier Guzman, an artist and friend of Bonney. Bonney emphasized the need for artwork due to an upcoming CD with the four composers:

The four of us came up with this concept "BCM Saves the World," which was a total joke because we never took ourselves that seriously. I told Javier we wanted something in the *manga* style and here are things that are pretty obvious: Eric was the forefront, then Steve, Newman has glasses, and I play the guitar. Javier played with all of these things to make the cover art...and then it became the foundation for the website.<sup>31</sup>

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<sup>28</sup> Shenandoah Conservatory. "Composer Jonathan Newman Joins Shenandoah Conservatory Faculty," Shenandoah University News. Last modified May 29, 2015, Accessed February 15, 2016, <http://www.su.edu/blog/2015/05/29/composer-jonathan-newman-joins-shenandoah-conservatory-faculty/>.

<sup>29</sup> "The Blog," BCM International Website.

<sup>30</sup> Eric Whitacre, interview by author, Chicago, IL, December 16, 2015.

<sup>31</sup> James (Jim) Bonney, interview by author, Chicago, IL, December 16, 2015.

Guzman's work became the CD cover art for the 2002 release of *BCM Saves the World* by the University of Nevada, Las Vegas Wind Orchestra, directed by Tom Leslie and released by Mark Custom Records.<sup>32</sup> Not only did the website promote a unique, visual representation of the composers, but it also facilitated communication with their fan base, leading to wide-ranging discussions and responses to questions. When the forum closed to public discussion in 2010 there were 23,675 total posts by 2,596 registered users.<sup>33</sup>

Tom Leslie, a champion of BCM's early musical development and the performance and recording of their music, enabled the vision of BCM International to blossom by providing a place for the composers to develop their voices early in their careers. Leslie comments on his interest in the music of these particular composers: "We became pretty close and I told them that if they had something that they wanted to have performed, or have read, or wanted to come use us as a lab for their orchestration, I would be more than happy to accommodate."<sup>34</sup> Leslie was also interested in the four composers as a group; "It was great having them as a group because I had access to all of them that way."<sup>35</sup> Rather than having to seek out multiple composers for his CDs with the UNLV Wind Orchestra, Leslie was able to capitalize on the group as a whole. While complimenting Leslie's efforts in seeking out new music in wind band performance, composer Benjamin Taylor adds, "I also think they [BCM International] have inspired band directors to seek out the up-and-coming composers and to support the creation of

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<sup>32</sup> James (Jim) Bonney, interview by author, Chicago, IL, December 16, 2015.

<sup>33</sup> "The Blog," BCM International Website.

<sup>34</sup> Tom Leslie, interview by author, Chicago, IL, March 15, 2016.

<sup>35</sup> Ibid.

new music.”<sup>36</sup> As Whitacre discussed in the 2015 Midwest International Clinic presentation, “Juilliard ’96,” Leslie not only led a performance of Whitacre’s first wind band piece, *Ghost Train*, but also provided countless hours of rehearsal to bring the piece to life.<sup>37</sup> The timing of this collaboration provided a strong foundation at the beginning of both Whitacre and Leslie’s careers.

To say that BCM International’s presence ended in 2010, with the permanent freeze of their online discussion board, would be inaccurate.<sup>38</sup> In 2015, a subscription concert with the Minnesota Orchestra brought together three of the four members for performances of their works, including: Whitacre’s *Godzilla Eats Las Vegas* and other choral music; Bryant’s *Ecstatic Waters*; and Newman’s *Blow it Up, Start Again*.<sup>39</sup> Both Bryant and Bonney premiered concerti during the 2015-2016 season, and Whitacre joined the Dallas Winds, conducting a concert of his own music in March of 2016, including his transcription of *Deep Field*, commissioned in 2015 by the BBC and Minnesota Orchestras.<sup>40</sup>

Beyond their pop-culture-like presence and eclectic compositional output, BCM International made the decision early on to maintain the copyright and distribution rights to their works. While Hal Leonard does sell works of Bryant, Bonney, and Whitacre, the agreement lists the composers also as the publishers, with Hal Leonard only serving as

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<sup>36</sup> Benjamin Taylor, Letter to Trae Blanco. “Dissertation – Midwest Follow-up,” Email, 2016.

<sup>37</sup> Steven Bryant, John Mackey, Jonathan Newman, Eric Whitacre, “Juilliard ’96.”

<sup>38</sup> “The Blog,” BCM International Website.

<sup>39</sup> Minnesota Orchestra, “American Voices,” Minnesota Orchestra Website, accessed February 2016, <http://www.minnesotaorchestra.org/buy/tickets/browse-calendar/eventdetail/386/-/#.VtRYSMfLHjJ>.

<sup>40</sup> Eric Whitacre, “Deep Field,” MusicSales Classical Website, accessed February 15, 2016, <http://www.musicsalesclassical.com/composer/work/3138/55377>.



the purchase point for customers. Until recently, most composers sold their work, including copyright ownership, to publishing companies, who then maintained distribution, copyright, and publicity. Whitacre lays out a publishing deal that was presented to him for his first major work for band, *Ghost Train* in 1993.

*Ludwig Publishing*, who at the time was a really big band publisher and they had this prestige to themselves, they came to me and said, “We’d like to publish *Ghost Train*.” I was very excited by that, they sent me the terms; they were going to offer [me] 10% of retail—which is standard, and they would own it [copyright] forever.<sup>41</sup>

Whitacre continues with the financial aspect he contemplated:

Right now I’m selling just the first movement alone for one hundred fifty dollars and I know people are buying it because I’m the one managing all the sales and mailing music to them... If I kept it [*Ghost Train*] myself and I only sold one score at one hundred fifty dollars, I would have to sell almost thirty copies through the publisher to make the same amount of money on five-dollar royalties.<sup>42</sup>

Whitacre submits that the choice to not use external publishing houses was never about making a lot of money, but rather about where the money was going.<sup>43</sup> With self-publishing, Whitacre was able to support himself without having to maintain another full time job. Bonney echoes that sentiment saying, “It’s not about greed, it’s just about where should the money go.”<sup>44</sup> In the spring of 1996, before leaving Juilliard, Whitacre recalls discussing with his fellow composer colleagues the need for writing “good” repertoire for the wind band medium and how composing for the medium was proving effective in building his career.<sup>45</sup> This strategy has now disseminated well beyond the

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<sup>41</sup> Eric Whitacre, interview by author, Chicago, IL, December 16, 2015.

<sup>42</sup> Ibid.

<sup>43</sup> Ibid.

<sup>44</sup> Steven Bryant, interview by author, Chicago, IL, December 16, 2015.

<sup>45</sup> Eric Whitacre, interview by author, Chicago, IL, December 16, 2015.

four composers of BCM International. Many young composers of today maintain their own self-publishing and distribution rights and services for the same reasons discussed by Whitacre; a large number also write primarily for the wind band. John Mackey, fellow Juilliard graduate, distributes under his own company *OstiMusic*; Michael Markowski distributes through his own *Markowski Creative*; Bryant's self-publishing company is *Gorilla Salad*; and Whitacre's choral music is self-published through his *Shadow Water Music*.

Whitacre's influence has not only reached younger generations, but as the "band evangelist," he may have contributed to the willingness to write for the wind band of more established composers.<sup>46</sup> Juilliard faculty who have written works for band since 1996 include: Robert Beaser, *Manhattan Roll* (2010); John Corigliano, *Circus Maximus* (2004); and Christopher Rouse, *Wolf Rounds* (2006). It is at least possible that one or more of these prominent composers may have been encouraged by Whitacre's success and, consequently wrote for the genre.

Perhaps the deepest thread in the BCM International consortium is the friendship that binds these four together. Because the four composers maintain very busy schedules in their particular fields, their time together is unique. Whitacre states,

We have no desire to out do anyone, in fact we revel in the success of the others and it's fun to be around people who are making new beautiful things because it sparks our own creativity. I think that is what bonds us together, the fact that we're not trying to compete with each other.<sup>47</sup>

In talking about the same topic, Bryant noted that, "It [BCM] was also an excuse for us to hang out together—and that is not a small part of it. [It provided] A reason for us

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<sup>46</sup> Steven Bryant, interview by author, Chicago, IL, December 16, 2015.

<sup>47</sup> Eric Whitacre, interview by author, Chicago, IL, December 16, 2015.

all to come together and spend time with each other, because we are all very good friends, [but because] we live so scattered across the world, we don't get to see each other enough."<sup>48</sup> When discussing the impact of BCM on his career, Bonney made a humbling statement that sums up the personal character displayed to the author by all four members:

There is no way I would have had any success at all in concert music if it weren't for BCM International. No way. They are absolutely pivotal. Every press release, every nice thing they have ever said about me, it's completely made the difference. I'd be nothing without them.<sup>49</sup>

Additionally, Bonney said, "We are friends first so we talk about family first before we talk shop."<sup>50</sup>

At the 2015 Midwest Clinic, the four composers of BCM International appear to have gained an almost star-power quality to their presence. The "Juilliard 96" session at Midwest was standing room only, with hundreds of people turned away at the doors; in fact, conference goers began to line up three hours prior to the session. According to Midwest Clinic data, 857 badges were scanned for entrance to their session, but a more accurate account of maximum room capacity is upwards of 1,200 total people.<sup>51</sup> At present, future commissions, performances, and residencies have the composers booked years in advance and the original mission of BCM International has become the life's work of these four composers. Bonney credits Whitacre as being at the center of their group aesthetic: "He [Whitacre] is just that kind of person. He thinks of others first and

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<sup>48</sup> Steven Bryant, interview by author, Chicago, IL, December 16, 2015.

<sup>49</sup> James (Jim) Bonney, interview by author, Chicago, IL, December 16, 2015.

<sup>50</sup> Ibid.

<sup>51</sup> Cynthia Selfe (staff Midwest International Clinic) in discussion with the author, March 21, 2016.

has that type of personality.”<sup>52</sup> While Bonney’s generous view of Whitacre stems in no small part from their close, personal relationship, it has become clear that the four composers publicly exhibit genuine and selfless personalities.

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<sup>52</sup> Cynthia Selfe (staff Midwest International Clinic) in discussion with the author, March 21, 2016.

## CHAPTER 3

### THE CORIGLIANO INFLUENCE

A prominent influence in the BCM International consortium is John Corigliano of Juilliard. Born on February 16, 1938, Corigliano's lasting impact on the members of BCM International who studied with him are mostly unwritten. Corigliano's life was shaped early on by his father's twenty-six year performance career as the concertmaster for the New York Philharmonic under the baton of Arturo Toscanini and Leonard Bernstein.<sup>53</sup> In an interview with William Hoffman, Corigliano discusses the disapproval of his father in pursuing a career in music, most especially as a composer. His father maintained his view until the favorable reception of his son's *Sonata for Violin and Piano* in 1963, a work dedicated to John's father and mother, a pianist.<sup>54</sup> Corigliano's view on music composition and his opinions of the current state of classical music are no secret, as he has voiced them quite often in such venues as the *New York Times*, *NY Tribune*, and other media. Additionally, Corigliano's focus on location-specific compositions and particular concert halls is a trait persistent throughout his music; *The Concerto for Clarinet*, *Pied Piper Concerto for Flute*, and his grand *Circus Maximus* all have theatrical elements that can be seen in much of his catalog. Corigliano's *Circus Maximus*, subtitled as his third symphony, is written in eight movements for "surround sound" winds, brass, and percussion, stationed on stage and throughout the concert hall. The work uses various spaces to effectively highlight the domination of entertainment within our culture and to

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<sup>53</sup> John Corigliano, interview by William Hoffman, "Conversations with William Hoffman (video)," College of New York University TV, aired May 2011, Accessed February 15, 2016,

<https://www.youtube.com/watch?v=nMuGfkWRuVg&feature=youtu.be>.

<sup>54</sup> Ibid.

draw parallels with ancient Rome's entertainment driven society. Mark Adamo echoes the author's statement of location-based music:

Many of Corigliano's mature orchestral works have experimented with the physical placement of players: offstage instrumentalists figure prominently in both *Troubadours* and *Symphony no.1*; *The Ghosts of Versailles* features an orchestra onstage as well as in the pit, and both the Flute Concerto and the Clarinet Concerto conclude with dialogue between players onstage and in the auditorium. This concern reached an apotheosis of sorts with *Circus Maximus* (*Symphony no.3*, 2004).<sup>55</sup>

At a session of the Midwest Clinic 2015 in Chicago, three of the four members of BCM, Bryant, Newman, and Whitacre, along with fellow Juilliard classmate Mackey, discussed Corigliano's guidance during their time studying with him. Amongst the four members of the panel, there seem to have been two different roads traversed, leading to Corigliano's studio. Whitacre and Newman were assigned to other composition faculty members at Juilliard during their first year, David Diamond and David Del Tredici, respectfully.<sup>56</sup> Whitacre went on to study with Philip Lasser after Diamond fell ill during his first semester and after difficult first years, both Whitacre and Newman were interested in studying with Corigliano.<sup>57</sup> Bryant and Mackey, on the other hand, had worked with Corigliano prior to their application to Juilliard and were personally invited into Corigliano's studio from the outset.<sup>58</sup> Meanwhile, in Cleveland at Telarc International, Bonney was editing one of Corigliano's CDs, *Early Works*, and learning

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<sup>55</sup> Mark Adamo, "John Corigliano," *Grove Music Online*, Oxford University Press, accessed February 15, 2016, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/42480>.

<sup>56</sup> Steven Bryant, John Mackey, Jonathan Newman, Eric Whitacre, "Juilliard '96."

<sup>57</sup> Ibid.

<sup>58</sup> Ibid.

from him through studying his scores meticulously and listening to these works with incredible attention to detail.<sup>59</sup>

Whitacre, stating that Corigliano is “arguably the most celebrated American composer alive,”<sup>60</sup> submits that while he is a genius, “he’s a sweetheart.” Newman echoes that sentiment, calling Corigliano “genuine.”<sup>61</sup> Bryant, commenting on Corigliano’s interest in his students, states, “He cares about what you’re talking about with him in lessons.”<sup>62</sup> Beyond his personality and genuine investment in his students, Corigliano also utilizes diverse teaching methods with his students, a practice somewhat unusual among composition teachers. Whitacre sums up this unique approach:

I remember in my lessons as an undergraduate and during my first year with David Diamond, the way it always worked was that you go away and write for a week and then you bring it in and the teacher would tear it apart. Diamond even had this famous red pen that he marked up your scores, unintelligible. When I went to my first lesson with John Corigliano, I brought some stuff to him and he said, “I’m not interested. I don’t want to know what you’ve written; it’s not going to help at all. Let’s start from the process, let’s only talk process.” In fact, I never really worked on a piece.<sup>63</sup>

Whitacre suggests that most young composers would probably not do very well with Corigliano because “He doesn’t draw out your inner voice, he wants to give you the tools he uses so that you can apply them to your own writing in a way that works for you.”<sup>64</sup>

The composers of BCM all agree on the idea that Corigliano doesn’t suppress his students’ compositional voices, but rather, wants to show students how he does things,

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<sup>59</sup> James (Jim) Bonney, interview by author, Chicago, IL, December 16, 2015.

<sup>60</sup> Ibid.

<sup>61</sup> Steven Bryant, John Mackey, Jonathan Newman, Eric Whitacre, “Juilliard ’96.”

<sup>62</sup> Ibid.

<sup>63</sup> Ibid.

<sup>64</sup> Jonathan Newman, interview by author, Chicago, IL, December 16, 2015.

his process, and allow them to work from those tools.<sup>65</sup> Newman echoes the importance of this statement and discusses how he utilizes these methods and experiences in his own teaching, as a composition faculty member at Shenandoah Conservatory:

I teach this to my students and we're going on to the next level. Some of them are going a bit bananas, but now it's the only way to go for me. If you're not going to do this [visual drawing process] in the future, you have to know how to do this so you can choose not to.<sup>66</sup>

Corigliano's guidance, particularly his insistence on seeing an idea all the way through to its fruition, helped all four composers to develop lengthier pieces. Mackey discusses learning this process through Corigliano's opera, *The Ghost of Versailles*:

I think the best lessons I had with him were going over his own music. I remember looking through his opera, [*The*] *Ghost of Versailles*, and listening to the first twenty minutes. First we looked at his color sketch, his drawing where he does this sort of timeline thing, and a piano reduction, and then the orchestration. It was an amazing way to look at how he personally put a piece together.<sup>67</sup>

Emphasizing this idea of structure, Newman discusses just how important Corigliano believes structure to be: "He would often talk about being an architect and creating structure, so that in effect what I think he taught was, the piece was done, there it is. You can see the whole thing. It actually kind of doesn't matter what the notes are inside it."<sup>68</sup> Note the emphasis on structure over notes; it is the author's opinion that while there is not a "BCM sound," the influence of architecture and large-scale form, gleaned from Corigliano's teachings, is similar throughout these composers' works. For example, Whitacre's *Lux Arumque*—a relatively short work numbering less than fifty measures—makes use of Whitacre's penchant for common lush chords of ninths and

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<sup>65</sup> Steven Bryant, interview by author, Chicago, IL, December 16, 2015.

<sup>66</sup> Steven Bryant, John Mackey, Jonathan Newman, Eric Whitacre, "Juilliard '96."

<sup>67</sup> Ibid.

<sup>68</sup> Ibid.



elevenths in highlighting the text of a Latin poem of the same title. To sum up a longer answer from the Midwest presentation, Whitacre used his composition *Lux Arumque* to teach the audience how to breathe; through repetition and patterns, he “hijacks” the audiences’ minds without them knowing.<sup>69</sup> Whitacre, along with Newman, emphasized that it never mattered to Corigliano what notes were in the piece, but that form and design were the goal; i.e., anything that obstructs the form or design interrupts and destroys the entire basis of the work.

Another aspect of Corigliano’s teaching that these composers discuss is his attention to sound. What does the piece sound like at each specific moment? Once the architecture is established, where and how do you find the sounds you will need? Commenting on the activities their teacher does to help himself imagine sound, Bryant recalls, “Before he [Corigliano] would write any notes, in his New York apartment, he would just lie on his bed and put the pillows over his head to block out the New York City sounds and imagine the sound, imagine the piece, imagine what’s going to happen.”

Like Corigliano, the BCM International composers have each found a genre or explored a niche that sets them apart from other composers: Bonney’s inclusion and pursuit of recognition for the electric guitar in classical music; Newman’s composed electronica sounds and his juxtaposition of styles; Bryant’s inclusion of electronics in live ensemble performance; and Whitacre’s lush textures in his choral writing.

Bonney’s influence from Corigliano, channeled through his BCM colleagues, is at arms length, as he never studied at Juilliard or with Corigliano. Bonney, a former student at the Curtis Institute of Music, shares Bryant’s interest in the incorporation of electronics

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<sup>69</sup> Steven Bryant, John Mackey, Jonathan Newman, Eric Whitacre, “Juilliard ’96.”

within the ensemble. Bonney's work *Diabolus Ex Machina* (2009) for wind ensemble and electronics, showcases his ability to include technology as a part of live performance, and exemplifies his desire to gain acceptance in classical music for the electric guitar.<sup>70</sup> Bonney's voice is minimalistic with groove-based music and structures that provide the audience with musical material they can follow on first hearing. However, his compositional style, most especially within his *DARKlightNESS* concerto for electric guitar and wind ensemble, also gives players a sense of freedom, with respect to interpretation.<sup>71</sup>

Bryant's extensive catalog of sixty-four compositions for wind band includes five works comprising electronics with large ensemble. Bryant's integration of composer-designed electronics not only incorporates this additional element of sound into the performance of those five pieces, but also requires the composer to serve a second role as audio engineer. Similar to Corigliano, Bryant utilizes spatial performance in his *Concerto for Wind Ensemble*. That work, written to capture the skills and celebrate the virtuosity of the wind ensemble, utilizes spatial placement on stage, at the back of the concert hall, as well as both right and left of the audience. The *Concerto for Wind Ensemble* has been recently recorded in 5.1 Blue-Ray Audio by The University of Texas, Austin Wind Ensemble.

Newman's exploration into sound colors and ensemble size is a bit more difficult to narrow. Newman's plethora of chamber music for mixed ensembles abounds; this music highlights his remarkable ability to create a sonic palette wherein the absence of

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<sup>70</sup> James (Jim) Bonney, interview by author, Chicago, IL, December 16, 2015.

<sup>71</sup> DARKlightNESS is pronounced Light within Darkness

the full orchestra is rarely noticed. Newman has taken concepts from electro-acoustic music and scored them for actual instruments creating a new soundscape of intricate rhythms, harmonies, and effects for today's instrumentalists and their listeners. Additionally, his music draws interest from the *beat culture* of the mid-twentieth century.<sup>72</sup>

Described in *Deutsche Grammophon* magazine, "Whitacre's music, here as elsewhere, is inescapably haunting."<sup>73</sup> Whitacre has found a place in choral music with his ever-present suspensions and utilization of extended chords scored in close range. This lush, warm tone has captivated listeners and defined his relationship to the audiences of today.

All of these traits and other characteristics of each composer's compositional output reflect the ideals and interest found in Corigliano's music. In an interview for G. Schirmer Publications in 1992, Corigliano discusses the need for a composer to "foresee the changes in media and to be ahead of it; 'What can I do in a concert hall to change the concert hall'."<sup>74</sup> Corigliano's spatial composition is seen prominently in the music of Bryant and most recently, in a 2015 premiere at the BBC Proms, Whitacre's *Deep Field*,

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<sup>72</sup> Jonathan Newman, interview by Stuart Sims, April 22, 2015, "Jonathan Newman talks about his Symphony," *Loosefilter* podcast, accessed February 15, 2016, [http://www.loosefilter.com/the\\_loose\\_filter\\_project\\_/2015/04/jonathan-newman-talks-about-his-symphony.html](http://www.loosefilter.com/the_loose_filter_project_/2015/04/jonathan-newman-talks-about-his-symphony.html).

<sup>73</sup> Malcolm Riley, "A must-have recording of the honest, transparent music of Eric Whitacre," review of *Eric Whitacre Choral Music CD*, *Grammaphone*, September 2010, accessed February 15, 2016, <http://www.naxos.com/reviews/reviewslist.asp?catalogueid=8.559677&languageid=EN#34264>.

<sup>74</sup> Overtones Interview: John Corigliano, interview by John Waxman. G. Schirmer, AMP Publications, uploaded May 2014, accessed February 15, 2016, <https://www.youtube.com/watch?v=6f0ouFz8ir0&feature=youtu.be>.

a work inspired by the Hubble Telescope Deep Field images captured in 1995. Whitacre's twenty-minute musical journey involves orchestra, chorus, and the audience members via Smartphone application, which adds an element of electronics to the performance. Another desire of Corigliano is to reach an audience and connect with them through performances of his music. Newman recalls, "This is something I think Corigliano taught us, he impressed upon all of us the importance of—he would say, 'You have to get in front of the orchestra, talk to the orchestra, be with the orchestra, be with the audience, talk to the audience.'" <sup>75</sup> Corigliano addresses musical reviews that have labeled him as a sell-out in composition and catering to the public by stating that in the eighteenth century, Mozart was doing the same thing as Corigliano at present. <sup>76</sup> If in the 1700's, Mozart could compose for popular society and create music for the people, why now in the twenty-first century do we look down on composers who write "popular" music that is well received by audiences? <sup>77</sup> This lasting concern inherited from Corigliano seems to be one of the highest priorities of BCM.

Several works by the composers of BCM feature techniques and sounds not previously used in compositions the medium. Nothing like Bryant's *Ecstatic Waters* had previously been written for the wind band: i.e., its inclusion of electronics, triggered in real time, and serving as another voice in the ensemble, rather than accompaniment, was cutting-edge. The same can be said about Newman's *Blow it Up, Start Again*; its juxtaposition of musical styles makes it incredibly challenging to perform successfully. In many cases where composers push boundaries, pieces are not initially well received; case

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<sup>75</sup> Steven Bryant, John Mackey, Jonathan Newman, Eric Whitacre, "Juilliard '96."

<sup>76</sup> Ibid.

<sup>77</sup> Overtones Interview: John Corigliano, interview by John Waxman.

in point, *Le Sacre du printemps* by Igor Stravinsky. However, with respect to these four composers, numerous awards and accolades show that their risks have been worth it: e.g., Whitacre's ACDA Commission, along with two appearances with the Minnesota Orchestra; Newman's "Charles Ives Award" from the American Academy of Arts and Letters, as well as his performances at the Cabrillo Festival; Bryant's incredible number of performances of both the *Concerto for Wind Ensemble* and *Ecstatic Waters*, the latter of which was performed 250 times in the first five years of its publication; and Bonney's numerous accolades in interactive music. Moreover, many of the works created by these four composers have found a place in common repertoire for the wind band, including: *Ecstatic Waters*, *October*, *Concerto for Wind Ensemble*, *Dusk*, and *Blow it Up Start Again*. Both Bryant and Whitacre have eight works accepted to the Texas Prescribed Music List (PML) as of 2016, further denoting the mainstream acceptance of their works.

Corigliano's lasting impact on the composers of BCM International may not be completely traceable, due to his abstract methods of teaching, but they have infiltrated and become the very center of what each of these four composers does in the creation of their own concert music.

## CHAPTER 4

### JAMES (JIM) BONNEY

Jim Bonney is a popular name in interactive music and concert music alike. Jack Morgan notes the fluidity of Bonney in his coverage of a February 2016 New Music Festival at the University of Texas at San Antonio: “The lines between pop music and classical music have blurred in an interesting way and I think Jim Bonney represents that.”<sup>78</sup>

Born in Boston, Massachusetts in 1971 James (Jim) Bonney has made a career unbound by genre as a composer, audio engineer, guitarist, voice over specialist, producer, and editor, traversing classical concert music, as well as interactive music.<sup>79</sup> Raised in a family where music was commonplace, Bonney counts both his mother and father as influences in his musical upbringing.<sup>80</sup> Bonney recalls his early memories of his father as an avid musician with a fantastic ear for music and, although by definition, untrained, a person who worked tirelessly in many musical endeavors:

Every year in Traverse City, Michigan he organizes the musical show for the local Rotary Club—which is of course dealing with a whole bunch of amateurs. He helps get professional arrangements made, picking out music, and he seems to always spearhead the entire event. He can also play a lot of different instruments with an incredible ear—I can’t touch his ear.<sup>81</sup>

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<sup>78</sup> Jack Morgan, “UTSA Puts on ‘New Music’ Festival,” *Texas Public Radio*, March 7, 2016, accessed February 15, 2016, <http://tpr.org/post/utsa-puts-new-music-festival#stream/0>.

<sup>79</sup> James (Jim) Bonney, interview by author, Chicago, IL, December 16, 2015.

<sup>80</sup> Ibid.

<sup>81</sup> Ibid.

Bonney's mother is a skilled pianist with deep-rooted training.<sup>82</sup> An active accompanist and excellent sight-reader, Bonney's mother began her musical training on trombone, while in her youth, and continues to play organ and piano.<sup>83</sup> Recalling the eclectic mix of music he heard growing up, Bonney credits his parents with his wide range and acceptance of music without any clear delineation of what music was supposed to be.<sup>84</sup> Additionally, the global travel Bonney experienced during his upbringing complimented his eclectic musical upbringing, as he experienced music from Caro, Saudi Arabia, Greece, and across the United States.<sup>85</sup>

Bonney began his musical training with piano, an instrument he hated then and still doesn't enjoy today. He credits his distaste to a lack of understanding the instrument.<sup>86</sup> At the age of ten, Bonney began lessons in guitar with a member of the *Roy Rogers Touring Show* who taught him the basics of chord playing, a skill Bonney describes as valuable, but lacking in excitement for him as a young player.<sup>87</sup> In 1985, his family lived in Cairo where, for the first time in his life, he heard Van Halen's album *1984*; he subsequently became consumed by the guitar.<sup>88</sup> Bonney recalls an experience with a childhood friend, which became a defining point in the development of his serious interest in guitar playing:

'Listen, my [Bonney's friend] older brother just got this record,' it was vinyl, 'you have to hear this.' He dropped Van Halen *1984* and by the end of the first side,

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<sup>82</sup> James (Jim) Bonney, interview by author, Chicago, IL, December 16, 2015.

<sup>83</sup> Ibid.

<sup>84</sup> Ibid.

<sup>85</sup> Ibid.

<sup>86</sup> Ibid.

<sup>87</sup> Ibid.

<sup>88</sup> Ibid.

which is *Drop Dead Legs*, I had to go home. I was walking home and I thought, 'If this Eddie Van Halen guy can do this, why can't I?'

The seed was planted and Bonney's infatuation with the guitar became all-consuming.

Following an all too typical "one-and-done" year playing trumpet in middle school band, Bonney looked for alternate experiences in ensembles, subsequently spending his high school years in Greece playing the guitar in pep band.<sup>89</sup> Although he never enrolled in a music course for credit, Bonney counts the high school band director as having a major influence in his music education, especially with regards to jazz theory.<sup>90</sup>

During his senior year in high school Bonney began to search for universities to attend the following year.<sup>91</sup> He selected Boston University in the city where he was born, Case Western Reserve University in Cleveland, and Dennison University in Granville, Ohio, near his grandparents.<sup>92</sup> Due to an injury with his hands, Bonney was unable to make the recordings necessary to apply as a music major in guitar performance; relying upon his academic record, Bonney was accepted to all three universities.<sup>93</sup> It was ultimately the connection between Case-Western Reserve University and the Cleveland Institute of Music (CIM) that influenced Bonney's decision; after enrolling at Case-Western for only one year, Bonney transferred to CIM where he graduated with a double major in guitar performance and audio engineering in 1993.<sup>94</sup>

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<sup>89</sup> James (Jim) Bonney, interview by author, Chicago, IL, December 16, 2015.

<sup>90</sup> Ibid.

<sup>91</sup> Ibid.

<sup>92</sup> Ibid.

<sup>93</sup> Ibid.

<sup>94</sup> James (Jim) Bonney, Letter to Trae Blanco. "Re: Follow Up/Addendum to interview," Email, 2015.



Following his graduation from CIM, Bonney began working as a recording engineer at Telarc International in Cleveland. During this time he became familiar with the music of John Adams and Corigliano serving as an editor for Adams' 1997 recording *Harmonium* with the San Francisco Symphony, as well as Corigliano's 1996 album *Early Works*.<sup>95</sup> Bonney had intimate knowledge of their scores, but claims that he never sought to imitate anyone in his own concert music.<sup>96</sup>

Two years after graduation from CIM, Bonney enrolled at Cleveland State University transitioning to composition.

I was supposed to be taking bibliography and all sorts of other classes and I blew them off. I took undergrad orchestration, undergrad conducting, all the classes I didn't get as a guitar major that I needed to write for orchestra. I say orchestra because I wanted to go to Los Angeles and be a film composer. So these classes at Cleveland State were my opportunity to fill in the gaps to make that happen. I was essentially hijacking this grad opportunity to take all these classes I had never had the opportunity to enroll in.<sup>97</sup>

In 1997, after a year of study at Cleveland State, Bonney moved to New York City, in an effort to build contacts that would eventually help him solidify career possibilities in Los Angeles—a career move that he would not recommend to any young composer because, “It doesn't work like that.”<sup>98</sup> In his first week in New York, Bonney was introduced to Bryant through mutual friends; this connection later enabled Bonney's first contact in Los Angeles, Whitacre.<sup>99</sup> During Bonney's residency in New York, he worked as a freelance audio engineer and also studied jazz composition with Tom

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<sup>95</sup> James (Jim) Bonney, Letter to Trae Blanco. “Re: Follow Up/Addendum to interview,” Email, 2015.

<sup>96</sup> James (Jim) Bonney, interview by author, Chicago, IL, December 16, 2015.

<sup>97</sup> Ibid.

<sup>98</sup> Ibid.

<sup>99</sup> Ibid.

Borris.<sup>100</sup> With plenty of experience in audio work, Bonney could have continued a successful career as an audio recoding engineer. Discouraged by the fact that his work in editing did not service his individual creativity, and in an effort to pursue the creative outlet of film composition, Bonney applied to the University of Southern California (USC) Advanced Studies in Scoring for Motion Picture and Television in Los Angeles and was accepted.<sup>101</sup> Bonney's arrival and transition to Los Angeles was eased by his introduction to Whitacre and Hila Plitmann.<sup>102</sup>

During his first year in Los Angeles, Bonney devoted himself completely to his studies, leaving no other time for outside work in audio editing. Bonney's relationship with Whitacre brought about an immediate connection to concert music with an invitation from Tom Leslie at the University of Nevada, Las Vegas that led to the commission and premiere of *Chaos Theory 3.0* in May of 2000, and, subsequently, to the invitation for a second work, *Hopak* (2000), later that year.<sup>103</sup> *Chaos Theory* was Bonney's first attempt at writing for the electric guitar as a solo voice with wind band accompaniment. The total work is approximately fifteen minutes in length and is heavily influenced by progressive rock and heavy metal. Finally, during the fall of 2000, Bonney met soon-to-be BCM International colleague Newman and the circle between the four young composers was completed.<sup>104</sup>

In Bonney's second year at USC, he began work as a composer's assistant for Roger Neill, a Los Angeles based composer who shared the same eclectic musical taste.

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<sup>100</sup> James (Jim) Bonney, interview by author, Chicago, IL, December 16, 2015.

<sup>101</sup> Ibid.

<sup>102</sup> Ibid.

<sup>103</sup> James (Jim) Bonney, Letter to Trae Blanco.

<sup>104</sup> James (Jim) Bonney, interview by author, Chicago, IL, December 16, 2015.

Neill composed for the TV sitcom *King of the Hill*, *Assassins Creed* (video game), and the Amazon hit series, *Mozart in the Jungle*.<sup>105</sup> Bonney worked alongside Neill on a variety of projects ranging from *Chicago Hope*, *Trixie*, and *I Know What You Did Last Summer, Part 2*, all that led to Bonney's individual contributions to the TV series *Buffy the Vampire Slayer* (1998-2000).<sup>106</sup> In July of 2000, on a trip through Chicago, Bonney was invited to interview for a position at Midway Studios, a slot-machine sound design company that would eventually relocate him to Chicago the following year in 2001.<sup>107</sup>

Within three years of relocating to Chicago, Bonney had built a career at Midway Studios and he had met and married his wife.<sup>108</sup> Maintaining his creative output in concert music, Bonney premiered *Reflections in a Tidal Pool* (2002), *Sticks and Stones* (2003), a concerto from drum set and wind ensemble, and *Courage and Compassion* (2003).<sup>109</sup> In 2002, Tom Leslie and the UNLV Wind Orchestra gave a performance of Bonney's *Chaos Theory* and *Reflections in a Tidal Pool*, along with other works by fellow BCM Composers.<sup>110</sup> In 2006, Bonney wrote *TransZendental Danse of Joi*, dedicated to his wife, and in 2009-2010, premiered *Deux Ex Machina* for electronics and wind ensemble and *Angels With Dirty Faces*, for electric guitar and wind ensemble, both

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<sup>105</sup> "Biography," Roger Neill's Professional Website, accessed February 15, 2016, <http://rogerneill.com>.

<sup>106</sup> James (Jim) Bonney, Letter to Trae Blanco.

<sup>107</sup> Ibid.

<sup>108</sup> Ibid.

<sup>109</sup> "James Bonney Music," Hal Leonard Music Catalog, last modified 2016, accessed February 15, 2016, <http://www.halleonard.com/search/search.action?subsiteid=1&keywords=james+bonney>.

<sup>110</sup> Jennifer Vaughan, "UNLV Wind Orchestra Presents New Master Works Oct. 10," *University of Nevada, Las Vegas Gazette*, September 16, 2002, accessed February 15, 2016, <http://www.unlv.edu/news/release/unlv-wind-orchestra-presents-new-master-works-oct-10>.

with the University of Alabama Symphonic band, Randall Coleman conducting.<sup>111</sup> After seven years in Chicago and with the future of Midway Games at risk, Bonney accepted a job at Irrational Games in Boston, where he garnered massive success with his work on *Bioshock Infinite*.<sup>112</sup>

Unbound by genre, Bonney's cinematic and interactive music is highly successful. In 2000, Bonney worked as an assistant music engineer on a Sony Picture Classics movie titled *Trixie*, as well as The Bubble Company's *Playing Mona Lisa* (movie), where he served as music engineer.<sup>113</sup> In 2001, Bonney worked as a composer with two documentary short films: *The Swell Life* and *Living by Instinct*, the latter a production by the USC School of Cinematic Arts.<sup>114</sup> In 2006, he made the transition into interactive music with *Mortal Kombat: Armageddon*, with credits as audio lead, sound designer, additional voices, and composer.<sup>115</sup> In 2013, Bonney was part of the internationally successful *Bioshock Infinite* series, serving as arranger, lyricist, producer, writer, and composed additional scoring.<sup>116</sup> Bonney also contributed additional voices to *Bioshock Infinite: Burial at Sea*, a two-episode package of downloadable content for the previously released version of the video game.<sup>117</sup>

Not only is he active in the world of cinematic and interactive music, Bonney has worked on projects that have produced a long list of notable achievements garnering him

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<sup>111</sup> James (Jim) Bonney, interview by author, Chicago, IL, December 16, 2015.

<sup>112</sup> James (Jim) Bonney, Letter to Trae Blanco.

<sup>113</sup> "James Bonney," International Media Data Base Internet, accessed February 15, 2016, <http://www.imdb.com/name/nm1369282/>.

<sup>114</sup> Ibid.

<sup>115</sup> Ibid.

<sup>116</sup> Ibid.

<sup>117</sup> Ibid.

international recognition. *Bioshock Infinite* won the 2013 Spike TV Award for song of the year and the “Design, Innovate, Communicate, Entertain Award for Outstanding Achievement in Music Composition”.<sup>118</sup> 2014 closed with the Game Developers Choice Award for best audio, and both a nomination and award from the British Academy of Film and Television Arts Awards for audio achievement and original music, respectively.<sup>119</sup> Finally, in 2015 an additional nomination from the Game Audio Network Guild for best interactive score for *Bioshock Infinite*.<sup>120</sup>

After a nearly six year absence from wind band music, Bonney completed his second concerto for electric guitar and wind ensemble titled *DARKlightNESS*; this latest work was premiered in Tempe, Arizona on November 13, 2015 by the Arizona State University Wind Orchestra, Trae Blanco conducting, with the composer as soloist. This second concerto for electric guitar and wind ensemble, *DARKlightNESS*, focuses more on impressionistic and minimalist qualities than did his first, with compositional influences of Debussy, Arvo Part, and guitarists Jonny Greenwood (Radiohead), Bill Frizzell, and Steve Howe (Yes). When discussing his current direction for composition, Bonney states that he hopes to explore the possibilities of creating a less linear performance experience from composer to audience, one that allows for improvisation and collaboration, but also provides a meaningful experience for players and audience alike.<sup>121</sup>

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<sup>118</sup> James (Jim) Bonney, “Awards,” BIGLOUDSOUND Website, accessed February 15, 2016, <http://www.bigloudsound.com/awards/>.

<sup>119</sup> Ibid.

<sup>120</sup> Ibid.

<sup>121</sup> James (Jim) Bonney, interview by author, Chicago, IL, December 16, 2015.

## CHAPTER 5

### STEVEN BRYANT

Evolving from within the wind band genre, composer Steven Bryant has written works for bands of nearly every ability level as well as chamber, solo, and orchestral music. John Corigliano has praised Bryant, saying, “His compositional virtuosity is evident in every bar.”<sup>122</sup>

Bryant was born May 28, 1972 in Little Rock, Arkansas to Ron and Georgia Bryant.<sup>123</sup> Ron Bryant was a music educator and professional trumpeter in Arkansas, where he taught high school band from 1968 until 1982, when he moved to teaching junior high band and eventually becoming the school district music supervisor.<sup>124</sup> Steven Bryant explains his fathers reasoning in his change of age level:

When I look back now it was obvious that he did that because he wanted to be my first teacher. He also knew the fundamentals and musicianship from the district are really built in that age group and saw the importance of the beginning band program. He viewed it to be where the most important work happens. He really wanted to build up the whole district rather than one school so this change in age level provided that opportunity.<sup>125</sup>

Ron Bryant also had an extraordinary career as a professional trumpeter and keyboard player in local bands and orchestras; he served eight years in the Arkansas Symphony, many years in a Dixieland group HappyTymes Jazz Band, and the Tommy Henderson

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<sup>122</sup> “Biography,” Steven Bryant Website, accessed February 15, 2016, <http://www.stevenbryant.com/biography>.

<sup>123</sup> “Obituary of James Ronald Bryant,” Roller Funeral Homes, accessed February 15, 2016, <http://www.rollerfuneralhomes.com/services.asp?page=odetail&id=4546&locid=>.

<sup>124</sup> Steven Bryant, interview by author, Chicago, IL, December 16, 2015.

<sup>125</sup> Ibid.

Band—a group with whom at the height of their career in December of 1981, played twenty-eight performances in thirty days.<sup>126</sup>

Throughout his childhood, Bryant sought out a professional music career; with staff paper, orchestration books, records, and instruments all around, the life of a musician was not out of the question.<sup>127</sup> His father, a successful music educator and avid arranger, served as musical organizer of the *Miss Arkansas Pageant*, an experience that added to the eclecticism of his son’s musical training.<sup>128</sup> With his father serving as a high school band director throughout his formative years, Steven recalls spending much of his early childhood in his father’s band room, while his mother coached the flags.<sup>129</sup> Beginning his musical training with piano at the age of six, Bryant took lessons until age twelve, when, against his father’s advice, he quit piano lessons to study saxophone.<sup>130</sup> Bryant recalls that his fascination and interest with notation from a very early age, along with his continued exposure to multiple genres, created an unclear delineation between “classical” and “pop” music.<sup>131</sup>

Bryant’s first ensemble experience was his beginning band in junior high, directed by his father. Reflecting back on the literature played in those early ensembles, Bryant doesn’t recall any music that had a particularly lasting impact on him as a young student; consequently, he has taken to the task of writing repertoire for younger bands, hoping to provide meaningful and memorable musical experiences: “I loved playing, but I don’t

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<sup>126</sup> Steven Bryant, interview by author, Chicago, IL, December 16, 2015.

<sup>127</sup> Ibid.

<sup>128</sup> Ibid.

<sup>129</sup> Ibid.

<sup>130</sup> Ibid.

<sup>131</sup> Ibid.

remember having a life changing moment or experience with a piece of music, and I would love to impart that to students now as a composer.”<sup>132</sup> Beyond his experience playing in school ensembles, Bryant began to write music in multiple genres citing, “Junior high is when I really started writing pieces and I made no distinction between cheesy pops songs, I tried to write those, and I wrote a brass quartet.”<sup>133</sup>

Continuing with band in high school, Bryant furthered his skills as an arranger with influences in both concert and pop music.<sup>134</sup> Some of Bryant’s first transcriptions for pep band came from the early albums of *Chicago*, played on the record player around his house; the influence of pop culture also peaked the young composers interest in electronic music and synthesizers with groups like *Pink Floyd* and *Tangerine Dreams*.<sup>135</sup> On October 16, 1989, during his junior year of high school, Bryant received from his parents a multi-timbral Yamaha V50, with a built-in sequencer. He recalls the exact date immediately, as it was an instrument that he “wanted so badly.”<sup>136</sup> This Yamaha V50 would be the beginning of his fascination with electronics and sequenced composition, represented today in *Coil*, *Solace*, *The Machine Awakes*, and *Ecstatic Waters*. Utilizing *Ableton Pro Live!* and *Digital Performer Pro*, the later of which is more similar to multi-track recording than music notation software, these programs allow Bryant to compose in his preferred linear manner.<sup>137</sup>

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<sup>132</sup> Steven Bryant, interview by author, Chicago, IL, December 16, 2015.

<sup>133</sup> Ibid.

<sup>134</sup> Ibid.

<sup>135</sup> Ibid.

<sup>136</sup> Ibid.

<sup>137</sup> Ibid.



Bryant composed two works in high school: a brass quartet, written during his junior year and recorded by his father and other colleagues, and a piece for concert band from his senior year that Bryant conducted in concert.<sup>138</sup> Bryant discusses his choice of composition as a career: “When it was time to start looking at colleges, I told my dad I wanted to do composition, because there was no other path, there was nothing else to major in, I wanted to do this.”<sup>139</sup> Ron Bryant took his son to an audition at Ouachita Baptist University (OBU) in Arkadelphia, Arkansas where Steven presented W. Francis McBeth the score, parts, and recording of his first piece for concert band for the audition.<sup>140</sup> The relationship between Bryant and McBeth was immediately comfortable, leading to Bryant’s decision to attend OBU the next fall—only an hour away from home.<sup>141</sup>

During his study at OBU with McBeth, Bryant was able to participate in the annual spring band concert devoted completely to rehearsals and performances of student works.<sup>142</sup> Bryant credits this real life experience of having music played by live players as one of the key ingredients to his success:

To any young composition student, if you have the opportunity to write a piece and hear it performed by a large ensemble, that is a rare thing. You take it because that is the most intense moment of learning you will have because you will hear people do it, whether things work or not.<sup>143</sup>

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<sup>138</sup> Steven Bryant, interview by author, Chicago, IL, December 16, 2015.

<sup>139</sup> Ibid.

<sup>140</sup> Ibid.

<sup>141</sup> Ibid.

<sup>142</sup> Ibid.

<sup>143</sup> Ibid.

Bryant recalled that he slowly acquired tools that worked in composition, eventually being able to combine them into a piece to make it successful.<sup>144</sup> He said, “I remember the moment I learned how to really write a horn line, it was junior year, and I wrote this piece called *Clouds and Eclipses* and I just got the ranges write, I got the balance right, and it was just this soaring horn line!”<sup>145</sup> It was many small successes in the process of composition that lead to Bryant’s achievements throughout his undergraduate studies.

Following his studies at OBU, Bryant applied to both Juilliard and Eastman for graduate studies in the spring of 1996. Having been exposed to Corigliano’s *Symphony No. 1* during his junior year of college and to Joseph Schwantner’s *and the mountains rising nowhere...*, Bryant was greatly interested in their music and in studying with them for a master’s degree.<sup>146</sup> Later that spring, Bryant received his first-ever rejection letters from both institutions.<sup>147</sup> Fortunately for Bryant, McBeth was a friend of Martin Mailman, who was on the composition faculty at the University of North Texas (UNT), and he called to arrange for Bryant to continue his studies there the following year.<sup>148</sup> Bryant chose to study with Cindy McTee at UNT because “She seemed to have the most interesting music to me, so I signed up to study with her. I loved it, she’s fantastic.”<sup>149</sup> Bryant credits McTee with his deep knowledge of the music notation software *Finale*, and acknowledges her attention to detail as a strong example to the work it takes to

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<sup>144</sup> Steven Bryant, interview by author, Chicago, IL, December 16, 2015.

<sup>145</sup> Ibid.

<sup>146</sup> Ibid.

<sup>147</sup> Ibid.

<sup>148</sup> Ibid.

<sup>149</sup> Ibid.

prepare a piece of music for performance.<sup>150</sup> Additionally, McTee provided Bryant with professional work in 1995, when he created the parts for her piece, *Soundings*.<sup>151</sup> The summer before he began his degree at UNT, Bryant attended the “University of Arkansas Fayetteville Music Festival,” where he had the opportunity to study with Corigliano.<sup>152</sup> Their relationship continued beyond the summer, with Bryant attending the premiere of Corigliano’s *The Ghosts of Versailles* in New York, where Bryant met then-current Juilliard composition student John Mackey.<sup>153</sup> With the connection made at Juilliard, Bryant solidified his plans to study with Corigliano the following year in a Professional Studies Program where he would receive a post-masters certificate; “It’s everything that a doctorate is without a dissertation.”<sup>154</sup>

Bryant cites this summer with Corigliano as his reason for being accepted to Juilliard; “It was just about who I knew. I don’t think I would have been accepted into Juilliard just on paper, but he [Corigliano] saw something and invited me to come study with him.”<sup>155</sup> Although he did not compose a lot of music during his time at Juilliard, Bryant remembers writing a sonata for flute and piano titled *In Mighty Arcs of Sound*, as well as learning outside the classroom with fellow classmates, including a November trip to Rochester with Eric Whitacre to spend the holiday.<sup>156</sup>

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<sup>150</sup> Steven Bryant, interview by author, Chicago, IL, December 16, 2015.

<sup>151</sup> Ibid.

<sup>152</sup> Ibid.

<sup>153</sup> Ibid.

<sup>154</sup> Ibid.

<sup>155</sup> Ibid.

<sup>156</sup> Steven Bryant, Letter to Trae Blanco. “Re: Follow Up/Addendum to interview,” Email, 2015.

In his final months of coursework at Juilliard, while helping a friend in the computer lab, one of the technical support workers offered Bryant a position to manage the computer lab in the school of music; with the “blinding terror” of life ahead, Bryant accepted the entry level position and, nine years later, became the Operations Manager for IT support at Juilliard.<sup>157</sup> Over the course of those nine years, Bryant pursued his main goal of being a composer, fitting in composition on nights and weekends, while away from his day job.<sup>158</sup> A reference to Bryant’s website credits him with thirteen works in the nine years of this position. On the matter, Bryant said, “Like I said, I wanted to write music.”<sup>159</sup>

From October to December 2005, Bryant took a three-month leave of absence from his position at Juilliard and rejoined his family in Arkansas, to help care for his ailing father.<sup>160</sup> In October, after a yearlong struggle, Steve’s father Ron Bryant lost his battle with cancer.<sup>161</sup> With the addition of other personal events in the same year, Bryant made the decision in February of 2006 to quit his job and leave New York, after returning to work for two months at Juilliard.<sup>162</sup> During all of these events, Bryant received a performance invitation to Bowling Green State University (BGSU) from his friend and colleague Elaine Lillios, whom he met during their time studying at the University of North Texas; Bryant calls her “a superstar in the electronic music world.”<sup>163</sup> During his

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<sup>157</sup> Steven Bryant, interview by author, Chicago, IL, December 16, 2015.

<sup>158</sup> Ibid.

<sup>159</sup> Ibid.

<sup>160</sup> Ibid.

<sup>161</sup> “Ron Bryant, 1942-2005,” Steven Bryant Website, accessed February 15, 2016, <http://www.stevenbryant.com/blog/ron-bryant-1942-2005>.

<sup>162</sup> Steven Bryant, interview by author, Chicago, IL, December 16, 2015.

<sup>163</sup> Ibid.

visit to BGSU, Lillios inquired with Bryant as to whether or not he would be interested in a position as a visiting artist in residence, “A position that wouldn’t pay anything but would provide a house and a community for him to work in?”<sup>164</sup> Bryant commented on this proposal:

This opportunity would fit almost no one except me in that exact moment because what I needed was the time and space to be part of a community and significantly lowered living costs. Bowling Green, Ohio is a lot cheaper than New York and I didn’t have to pay for a house, just for food for a year, in a relatively cheap place.<sup>165</sup>

Following intermittent months in Arkansas, after his departure from New York City, Bryant moved to Bowling Green in the fall of 2006, having accepted the composer in residence position.<sup>166</sup> During his residency, Bryant completed *Radiant Joy* (2006), a work commissioned by Jack Stamp and the Indiana University-Pennsylvania Wind Ensemble that premiered in October of 2006.<sup>167</sup> It was during this year that Bryant also solidified the concept and idea to write his seminal piece *Ecstatic Waters*, a composition for wind band and interactive electronics triggered and mixed in real-time during performance. Bryant organized his own consortium for the commission, due to the fact that the work would never be requested by anyone else, because nothing like it existed.<sup>168</sup> The proximity of Bowling Green to East Lansing allowed for the beginning of Bryant’s relationship to his now wife, Verena Mösenbichler-Bryant, who was completing her

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<sup>164</sup> Steven Bryant, interview by author, Chicago, IL, December 16, 2015.

<sup>165</sup> Ibid.

<sup>166</sup> Ibid.

<sup>167</sup> “Radiant Joy,” Steven Bryant Website, accessed February 15, 2016, <http://www.stevenbryant.com/music/catalog/radiant-joy>.

<sup>168</sup> Steven Bryant, interview by author, Chicago, IL, December 16, 2015.

Master's degree in wind conducting in the spring of 2007.<sup>169</sup> Bryant ascribes the consortium for *Ecstatic Waters* to his wife; her travels for auditions to DMA programs across the country allowed Bryant in-person contact with some of the best collegiate band directors in the country, thus bringing together the commission of the work.<sup>170</sup> Following the completion of his year in residency at BGSU, Bryant made the decision to follow his soon-to-be wife to Austin, where she would begin her DMA degree at the University of Texas; a relationship between the composer and that university would prove highly pivotal in the coming years.<sup>171</sup>

Between fall 2007 and fall 2008, Bryant completed his consortium for *Ecstatic Waters*, which was premiered October 26, 2008, and repeated the next spring at the College Band Directors National Association National Convention in Austin, with Jerry Junkin and the University of Texas Wind Ensemble.<sup>172</sup> The concert also included Mösenbichler-Bryant's transcription of Corigliano's *Mr. Tambourine Man: Seven Poems of Bob Dylan* for wind ensemble and amplified soprano featuring Hila Plitmann.<sup>173</sup> Reflecting back on the premiere Bryant says, "I didn't have an inkling at the time of what type of effect that [performance] would have and I'm glad I didn't, because I would have been too nervous, and I was already nervous as it was."<sup>174</sup> Additionally Bryant completed *First Light* and *Suite Dreams* in 2007, as well as *Axis Mundi* and *The Marbled Midnight*

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<sup>169</sup> Steven Bryant, interview by author, Chicago, IL, December 16, 2015.

<sup>170</sup> Ibid.

<sup>171</sup> Ibid.

<sup>172</sup> "Ecstatic Waters." Steven Bryant Website, accessed February 15, 2016, <http://www.stevenbryant.com/music/catalog/ecstatic-waters-wind-ensemble-electronics>.

<sup>173</sup> College Band Directors National Association, "National Conference Program," CBDNA Website, accessed February 15, 2016, <http://www.cbdna.org/pdf/NationalConference2009.pdf>.

<sup>174</sup> Steven Bryant, interview by author, Chicago, IL, December 16, 2015.

*Mile* both in 2009.<sup>175</sup> Following the completion of his wife's degree in May of 2009, the couple relocated to Durham, North Carolina, for her position as Director of the Duke University Wind Symphony, while he pursued work as a full-time composer.<sup>176</sup>

Many of the works in Bryant's catalog prior to 2008 fit into a category that much of the band repertoire does; standard seven to nine minute work accessible by good secondary band programs and playable by many collegiate programs, but nothing much longer than that. Bryant credits the work of Sarah Meals, the manager of Bryant's distribution, contact, booking, and sales, as being a major jumping off point in his career: "Before her [Sarah], people just weren't getting their emails answered and in the end my business would have suffered or I would have had to write less music. I've been able to really go deep and write these big pieces and live in that world."<sup>177</sup> In the last five years, with Meals managing Bryant's affairs, he has produced several large scale works including concerti for cello, piano, saxophone, and trombone, as well as his *Concerto for Wind Ensemble* (2010).

Bryant is not only busy composing music, but his engagements as guest conductor, artist in residence, recording projects, and various other conferences have fuelled his business of being a full-time composer as a career. Bryant also has several CD recording projects to his name: *Classics with a Twist* (2001) by the El Paso Wind Symphony; *BCM Saves the World* (2002), including Newman, Whitacre, and Bonney; *Hey! CD* (2004); *Caricatures* (2004); *Infusion* (2004); *BCM Men of Industry* (2004), a

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<sup>175</sup> "Catalog: Band Works," Steven Bryant Website, accessed February 15, 2016, <http://www.stevenbryant.com/music/catalog?instrumentation=band>.

<sup>176</sup> "Biography," Steven Bryant Website.

<sup>177</sup> Steven Bryant, interview by author, Chicago, IL, December 16, 2015.

CD including multiple live performances; *Poetics* (2005); *Auroral Skies* (2007), featuring the first composed movement of Bryant's *Concerto for Wind Ensemble*; *Voices of the Composer* (2008); *American Tapestry* (2008), including his *Radiant Joy*; *Wild Nights* (2009); *Old Wine in New Bottles* (2012); *Stories and Sanctuaries* (2015); *Shadow of Sirius* (2015), featuring a 5.1 Dolby Digital surround sound recording of the *Concerto for Wind Ensemble*; *In this Broad Earth* (2016); and *Network* (2016), a new recording of the *Concerto for Wind Ensemble* by The Ohio State University Wind Ensemble released February 2016.<sup>178</sup>

Since 2010 Bryant has completed several additional works including electronics: for wind band, *Solace* (2012), *The Machine Awakes* (2013), and *Coil* (2014), as well as *Hummingbird*; written in 2012 for euphonium, and 2015 for baritone saxophone.<sup>179</sup>

Bryant has also held residencies with wind ensembles at many of the premiere universities across the United States: University of Texas at Austin, University of North Carolina-Greensboro, Arizona State University, University of Missouri-Kansas City, and numerous high school band programs from California to Michigan to Georgia and Texas.<sup>180</sup> International engagements have included a weeklong composition master class with the Bavarian Summer Music Academy in Marktoberdorf, Germany (2008), performances at the Japanese Wind Ensemble Conductors Convention (2009), and his partnership with the World Youth Wind Orchestra Project of Mid-Europe performing

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<sup>178</sup> "Catalog: Band Works," Steven Bryant Website.

<sup>179</sup> Ibid.

<sup>180</sup> "Blog." Steven Bryant Website, accessed February 15, 2016, <http://www.stevenbryant.com/blog>.



throughout Austria.<sup>181</sup> Bryant has also been featured as a guest conductor with ensembles across the country as well as a radio guest on National Public Radio's *Performance Today* in June 2009 with an interview and a broadcast of his *Ecstatic Waters*.<sup>182</sup>

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<sup>181</sup> "Blog." Steven Bryant Website, accessed February 15, 2016, <http://www.stevenbryant.com/blog>.

<sup>182</sup> Ibid.

## CHAPTER 6

### JONATHAN NEWMAN

With compositions for various chamber ensembles, orchestra, choir, and wind ensemble, Jonathan Newman's musical aesthetic reaches beyond the typical boundaries of classical concert music, incorporating, among others, *The Beatles*, *Sufjan Stevens*, and remixes of classic opera aria's.

Newman was born on July 28, 1972 in Wilkes-Barre, Pennsylvania to Howard and Judith Newman.<sup>183</sup> Known more for its industrial and factory work than its vibrant arts culture, Wilkes-Barre in 1972 was home to fifty-five thousand people in the rural northeastern part of the state.<sup>184</sup> Reflecting on his parents influence on his formative musical education Newman said, "My parents were always very supportive of my musical experience."<sup>185</sup> He also comments that their arts savvy intuition helped point him in the right direction.<sup>186</sup>

From age six he began taking piano lessons, in fact, he "demanded lessons," and transitioned to trumpet in elementary school.<sup>187</sup> It wasn't until middle school band that Newman began playing trombone, an instrument that maintained his interest until his first

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<sup>183</sup> New York Times, "Weddings; Melissa Schlachtmeyer, Jonathan Newman," *New York Times*, April 28, 2002, accessed February 15, 2016, <http://www.nytimes.com/2002/04/28/style/weddings-melissa-schlachtmeyer-jonathan-newman.html>.

<sup>184</sup> "About Wilkes-Barre," Wilkes-Barre city website, accessed February 15, 2016, <http://www.nytimes.com/2002/04/28/style/weddings-melissa-schlachtmeyer-jonathan-newman.html>.

<sup>185</sup> Jonathan Newman, interview by author, Chicago, IL, December 16, 2015.

<sup>186</sup> Ibid.

<sup>187</sup> Peter Stanley Martin, "Interview with Jonathan Newman," edited by William L Berz, *Journal of the World Association for Symphonic Bands and Ensembles* 16 (Buchloe: Obermayer, 2009): 65.

year of college.<sup>188</sup> Newman attributes his interest in trombone to “the opportunity to play in all of these ensembles; it [the trombone] functioned in concert band, marching band, jazz band, and symphony orchestra.”<sup>189</sup> As a trombonist, Newman participated in regional and state bands throughout the state of Pennsylvania.<sup>190</sup> When questioned about what drew Newman’s attention to music in school he recalled, “At that time in my life and in that area of the country, there wasn’t a huge market of things that I could do so music was my thing. I took advantage of every single musical opportunity there was.”<sup>191</sup> This insatiable, eclectic pallet for music is a common thread seen throughout all four members of the BCM consortium.

Similar to Bryant, Newman had an interest in creating music at a very early age. Prior to his collegiate compositions, Newman composed works for his high school chorus, high school band, trombone quartet, and made arrangements for the horn section for his high school garage band.<sup>192</sup> Newman remembers that he wrote the trombone quartet in reference to the tearing down of the Berlin Wall and the choral composition for his high school graduation ceremony.<sup>193</sup> Although composition seemed to be the career path for Newman, he says the idea of becoming a composer didn’t really solidify until he began looking at universities: “I was good at trombone but I wasn’t great, I was an okay singer but I wasn’t great, I was an okay piano player but I wasn’t great, and then I had

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<sup>188</sup> Jonathan Newman, interview by author, Chicago, IL, December 16, 2015.

<sup>189</sup> Ibid.

<sup>190</sup> Ibid.

<sup>191</sup> Ibid.

<sup>192</sup> Ibid.

<sup>193</sup> Peter Stanley Martin, “Interview with Jonathan Newman,” 66.

this epiphany moment and thought, ‘Well I could be a composer.’”<sup>194</sup> Newman recalls attending a local summer music festival near Wilkes-Barre as a high school student and having a significant amount of success, success that he attributes to a the lower level of training present in his then “musical ghetto,” a sentiment also shared in Bryant’s upbringing.<sup>195</sup> At the urging of his parents and much to the composer’s dismay, Newman attended the Tanglewood Summer Music festival in the summer of 1990, following his graduation from high school.<sup>196</sup> Referring back to his arts savvy parents, Newman discusses their knowledge of the Tanglewood Festival due to their summer vacationing in the Berkshires each year and attendance of concerts at Tanglewood.<sup>197</sup> Prior to his summer at Tanglewood, Newman had made the decision to attend Boston University (BU); his parents urged him to attend a university, rather than a conservatory, in the event that music was not the correct fit for him.<sup>198</sup> Newman said that his choices for his undergraduate degree were either BU or Oberlin College.<sup>199</sup> Following his own interest to be in a city and not in rural Ohio, he made the decision to attend BU. Coincidentally, he continued studies begun at the Tanglewood Festival, due to the overlap of several faculty at both institutions.<sup>200</sup> Newman would later return to the Tanglewood program in 1990 for two summers as a faculty member for ear training and counterpoint.<sup>201</sup>

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<sup>194</sup> Jonathan Newman, interview by author, Chicago, IL, December 16, 2015.

<sup>195</sup> Ibid.

<sup>196</sup> Ibid.

<sup>197</sup> Ibid.

<sup>198</sup> Ibid.

<sup>199</sup> Peter Stanley Martin, “Interview with Jonathan Newman,” 66.

<sup>200</sup> Ibid.

<sup>201</sup> Ibid., 67.

At BU, Newman's composition teacher was Robert Sirota, who had had met at Tanglewood<sup>202</sup> Sirota later left BU and became the Dean of the Peabody Institute, before serving as President of the Manhattan School of Music.<sup>203</sup> Newman also studied composition with Richard Cornell and Charles Fussell, as well as conducting with Lukas Foss.<sup>204</sup> Following his third year of college, Newman applied to the Aspen Music Festival and was accepted in 1993.<sup>205</sup> While at Aspen, Newman continued his studies with George Tsontakis, whom Newman credits for much of his compositional development at that time, especially with regards to note spellings: "For one, he taught us this thing about [the] spelling of notes, enharmonic spelling, and how important it is because an F# is not the same as a Gb and to really think carefully before making those decisions."<sup>206</sup>

The influence of Aspen, along with the experience of living in Boston, led Newman to set his sights almost exclusively on New York City for graduate school; he applied to City University of New York, Manhattan School of Music, Juilliard, and the University of Michigan.<sup>207</sup> After reception of his first-ever rejection letters from CUNY and Michigan, the decision narrowed to Manhattan School and Juilliard.<sup>208</sup>

Making the decision to attend Juilliard, Newman recalls the process for studio placement in the composition department:

I applied and did the interview process where you meet with everyone [composition faculty]. There were a lot of composition faculty members there that

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<sup>202</sup> Jonathan Newman, interview by author, Chicago, IL, December 16, 2015.

<sup>203</sup> Ibid.

<sup>204</sup> "Jonathan Newman," Potenza Music Composers Website, accessed February 15, 2016, <http://www.potenzamusic.com/jonathan-newman-119948.cfm>.

<sup>205</sup> Jonathan Newman, interview by author, Chicago, IL, December 16, 2015.

<sup>206</sup> Ibid.

<sup>207</sup> Peter Stanley Martin, "Interview with Jonathan Newman," 66-7.

<sup>208</sup> Ibid., 67.

day, in fact I don't think [John] Corigliano was even there, but I met a lot of other faculty members and I was assigned to [David] Del Tredecì—which I was thrilled at the time. Del Tredecì had taught at Boston University very briefly and was a known composer in the area.<sup>209</sup>

Following a semester of challenging lessons, Newman advocated for a new teacher with the head of the department Robert Beaser, with whom Newman had developed a strong relationship.<sup>210</sup> At the advice of Beaser, Newman was scheduled to have a jury meeting with Corigliano to see if they could be matched together.<sup>211</sup> Newman recalls this very intense and unforgettable conversation with Corigliano; “After only ten minutes with my music Corigliano stated, ‘Here’s the deal, I think you’re very talented and I would like to have you in my studio, I’ll swap someone with Del Tredecì.’”<sup>212</sup>

Upon completion of his studies at Juilliard, Newman built a career for eighteen years in New York City, where he composed a majority of his current musical output. Although other jobs ran alongside his compositional work—e.g., house manager at Merkin Concert Hall and new works promotion at Boosey & Hawkes—Newman cites free-lance copy work to be a large part of his income.<sup>213</sup> In 2008 Newman was commissioned by the Japan Wind Ensemble Conductors Conference in Kurashiki, Japan to write *Climbing Parnassus*; in 2001 Newman was the recipient of a Charles Ives Scholarship from the American Academy of Arts and Letters, and he was also awarded a

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<sup>209</sup> Jonathan Newman, interview by author, Chicago, IL, December 16, 2015.

<sup>210</sup> Ibid.

<sup>211</sup> Ibid.

<sup>212</sup> Ibid.

<sup>213</sup> Peter Stanley Martin, “Interview with Jonathan Newman,” 70.

residency at the MacDowell Colony.<sup>214</sup> In April of 2002, Newman married Melissa Schlachtmeyer, a NYC based costume designer.<sup>215</sup>

Newman's compositional output extends beyond wind band into chamber, solo, vocal, and orchestral music. His compositions are highly influenced by changing styles, perhaps most visible in his *Blow it Up, Start Again*, where the composer comments: "You're moving around the styles of say, American minimalism with funk and dubstep, and you can create structure with that. You can layer it, it's not *pastiche*, but you're actually using style as a compositional element."<sup>216</sup> *Blow it Up, Start Again*, commissioned in 2011 by the Chicago Youth Symphony Orchestra, was performed during the 2015 season of the BBC Proms, with Whitacre conducting, and again with the Minnesota Orchestra in May of 2015.<sup>217</sup> The piece is the antithesis of Newman's stylistic fusion and makes for an incredibly challenging experience for the player, but a radical listening experience for the audience. Both orchestras and bands have programmed the work across the United States, showcasing the duality of the composition in either the wind band or symphony orchestra repertoire. Newman discusses his compositional style below:

In short I'd like to think I'm most interested in color, rhythm, counterpoint, and incorporating American styles (pop, blues, jazz, folk, and funk) into what would otherwise be considered classical models, like string quartets and symphonies. Much of my music is grooved-based, at least some of the time, and I do find that I think about rhythmic counterpoint more than pretty much anything else.<sup>218</sup>

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<sup>214</sup> New York Times, "Weddings; Melissa Schlachtmeyer, Jonathan Newman."

<sup>215</sup> Ibid.

<sup>216</sup> Jonathan Newman, interview by author, Chicago, IL, December 16, 2015.

<sup>217</sup> Minnesota Orchestra. "American Voices," Minnesota Orchestra Website.

<sup>218</sup> Christopher Koch, "Jonathan Newman," in *A Composer's Insight Vol. 5*, ed. Timothy Salzman, (Galesville, MD: Meredith Music, 2012), 155-164.

Other performance accolades for Newman include the 2003 NBA/Merrill Jones Composition Award for *Moon by Night* for wind ensemble, a piece transcribed from an earlier choral piece by the same name.<sup>219</sup> In 2004 Newman was commissioned by *alarm will sound*, an avant-garde chamber orchestra, to arrange two pieces by *Aphex Twin* for the ensembles repertoire and performance.<sup>220</sup> In 2009 Newman returned to music for wind ensemble with the organization of a two-part consortium that lead to the output of his *Symphony No. 1, My Hands Are a City*.<sup>221</sup> Adding to his output for winds, 2010 saw the premiere of *Sowing Useful Truths*, a work commission by Newman's alma mater, the Tanglewood Institute, in celebration of the tenth anniversary of the "Young Artists Wind Ensemble."<sup>222</sup> Known for his new music compositions, Newman was commissioned by the Townsend Opera for their program titled "Opera Remix," to make two arrangements of the standard repertory of opera for new instrumentation which included electric guitar, extensive percussion, saxophones, and electric bass to list a few.<sup>223</sup> Finally, in 2013, the New York based *Gaudete Brass* commissioned Newman to write *Prayers of Steel* in celebration of Corigliano, Newman's former teacher.<sup>224</sup> The work, in celebration of Corigliano's seventy-fifth birthday, premiered in April 2013 at the *John Corigliano*

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<sup>219</sup> Jonathan Newman, "Moon By Night," Jonathan Newman Website, accessed February 16, 2016, <http://jonathanneyman.com/music.php?id=003>.

<sup>220</sup> Jonathan Newman, "Puccini: O mio babbino caro," Jonathan Newman Website, accessed February 16, 2016, <http://jonathanneyman.com/music.php?id=047>.

<sup>221</sup> Jonathan Newman, "Sowing Useful Truths" Jonathan Newman Website, accessed February 16, 2016, <http://jonathanneyman.com/music.php?id=040>.

<sup>222</sup> Jonathan Newman, "Puccini: O mio babbino caro."

<sup>223</sup> Ibid.

<sup>224</sup> Jonathan Newman, "Prayers of Steel," Jonathan Newman Website, accessed February 16, 2016, <http://jonathanneyman.com/music.php?id=056>.



*Birthday Celebration Concert* in New York in a concert of celebrated alumni and former students of “the venerated American composer.”<sup>225</sup>

Looking back to an interview with Peter Stanley Martin, Newman voices his interest in teaching at the university level, but notes that his lack of a doctoral degree in music was currently preventing that job from materializing.<sup>226</sup> Although he had taught theory and ear training at Juilliard and Tanglewood, it wasn’t until August of 2015 that Newman joined the faculty of Shenandoah Conservatory in Winchester, Virginia, where he serves as director of composition and coordinator of new music, thus ending his two-year residency in the Pacific Northwest.<sup>227</sup>

Newman’s music has been recorded by the University of Georgia Wind Ensemble (Naxos), Tokyo’s “TAD Wind Symphony (Basic Video Arts), University of New Mexico (Summit), Gotham Wind Symphony (ArtistShare), Rutgers University (Mark Custom Records), the Japan Wind Ensemble Conductors Conference (Brain Music), and the University of Nevada Las Vegas (Mark Custom Records, BCM Records, and Klavier).

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<sup>225</sup> Allan Kozinn, “Decades in the Making, John Corigliano's Dylan Thomas Gets Its Premiere,” *New York Times*, March 26, 1999, accessed February 15, 2016, <http://www.nytimes.com/1999/03/26/movies/decades-in-the-making-john-corigliano-s-dylan-thomas-gets-its-premiere.html?pagewanted=all>.

<sup>226</sup> Peter Stanley Martin, “Interview with Jonathan Newman,” 70.

<sup>227</sup> Ibid.

## CHAPTER 7

### ERIC WHITACRE

Within the genre of American choral music, Eric Whitacre has become a household name. He has written nearly forty works for choir since 1995—on average, that is two works a year, all of which have been recorded on numerous discs, including a full output of his choral catalog by the Brigham Young University Chorale.<sup>228</sup> Whitacre’s lush chordal structures and use of extended chords, with ninths and elevenths, denote his sound in the genre.<sup>229</sup> Whitacre also holds a place in pop culture; he has over 227,000 followers on *Facebook*; he is featured in a *Tumi North American* luggage endorsement; and his previous contract with *Storm Models UK* magnifies his modern appearance and youthful presence in an ever-aging field of classical music.

Whitacre was born January 2, 1970 in Reno to Ross and Roxanne Whitacre; along with his two sisters, he was raised in a rural farm community nestled twenty-five miles east of Lake Tahoe, near Minden/Gardnerville, Nevada.<sup>230</sup> Whitacre’s father worked for the state of Nevada in unemployment insurance.<sup>231</sup> When speaking of his mother, Whitacre says:

My mother has given so deeply of herself to support my career as an artist that I get a lump in my throat even as I write these words. My father was hesitant at first

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<sup>228</sup> James Manheim, review of *Eric Whitacre Choral Works, volume 1*, AllMusic website, accessed February 15, 2016, <http://www.allmusic.com/album/eric-whitacre-choral-works-vol-1-mw0002658022>.

<sup>229</sup> John E. Haire, “The Wind Band Music of Eric Whitacre with an Analysis and Discussion of Three Choral Works Adapted for Wind Band.” D.M.A. diss., University of Kentucky, 2009, 112, accessed February 15, 2016, <http://login.ezproxy1.lib.asu.edu/login?url=http://search.proquest.com/docview/885864451?accountid=4485>. ProQuest Dissertations & Theses Global.

<sup>230</sup> Eric Whitacre, interview by author, Chicago, IL, December 16, 2015.

<sup>231</sup> John E. Haire, “The Wind Band Music of Eric Whitacre,” 31.

(I think he was afraid that I wouldn't be able to support myself) but in the past few years has become my biggest fan.<sup>232</sup>

With a county population just shy of ten thousand people in 1970, Whitacre's exposure to the arts was somewhat limited.<sup>233</sup> Whitacre remembers seeing the Reno Ballet annually with his grandmother and counts their production of *The Nutcracker* as one of his very first experiences hearing an orchestra. Tchaikovsky's textures profoundly grabbed his attention.<sup>234</sup> Although Whitacre is without any traces of musical influence in his family, he acknowledges the strong impact his grandmother had on him as a child: "It was only years later that I realized what a profound impact she had on our cultural upbringing, especially living in the middle of nowhere, she was our conduit."<sup>235</sup> Along with the influence of his grandmother, Whitacre cites his obsession with movies and their soundtracks as another strong influence early on in his young, formative musical life.<sup>236</sup> Whitacre recalls, "I remember all of these films with John Williams or Alan Silvestri scores and hearing the orchestra, just adoring that sound. I didn't know that wasn't classical music but I knew that I loved it and I consider that a big part of the influence on how I compose now."<sup>237</sup>

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<sup>232</sup> Eric Whitacre, "Eric Whitacre," in *Composers on Composing for Band*, volume two, ed. Mark Camphouse (Chicago: GIA Publications, Inc., 2004), 255.

<sup>233</sup> "Douglas County Nevada Population," Google Public Data, accessed February 15, 2016, [https://www.google.com/publicdata/explore?ds=kf7tgg1uo9ude\\_&met\\_y=population&idim=county:32005&hl=en&dl=en](https://www.google.com/publicdata/explore?ds=kf7tgg1uo9ude_&met_y=population&idim=county:32005&hl=en&dl=en).

<sup>234</sup> Eric Whitacre, interview by author, Chicago, IL, December 16, 2015.

<sup>235</sup> Ibid.

<sup>236</sup> Ibid.

<sup>237</sup> Ibid.

Whitacre's musical training as a child began with relatively sporadic piano lessons and he, as do many young players, loathed practicing.<sup>238</sup> Middle school provided an opportunity for his first ensemble experience as a young trumpeter.<sup>239</sup> Whitacre's innate musical mind afforded him with an ear that allowed for him to model and copy those around him, thus leading to his inability to read music until attending college.<sup>240</sup> Recalling an experience auditioning for a middle school honor band Whitacre states, "I was selected for an honor band in middle school because I just listened to all the people auditioning in front of me through the door and then went in and played what I heard."<sup>241</sup> After participating in the marching and concert band at Douglas High School for one year, Whitacre's ensemble experience came to an end, when he was released from the band program for bad behavior, thus leaving more time to devote to his pursuit of playing synthesizer in techno and pop bands.<sup>242</sup>

In line with Whitacre's current duality as a classical musician and pop culture figure, at the age of fourteen, Whitacre was cast in a *McDonalds* television ad titled "Great Year" that profited Whitacre with enough money to help pay for college years

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<sup>238</sup> Eric Whitacre, "Eric Whitacre," in *Composers on Composing for Band*, 253.

<sup>239</sup> Ibid.

<sup>240</sup> Eric Whitacre, interview by author, Chicago, IL, December 16, 2015.

<sup>241</sup> Ibid.

<sup>242</sup> Daniel James Grassi, "An Analysis of Three Choral Transcriptions For Winds by Eric Whitacre" (M.M. thesis, San Diego State University, 2010), 5, accessed February 15, 2016, [http://scholarworks.sjsu.edu/etd\\_theses/3763/](http://scholarworks.sjsu.edu/etd_theses/3763/).

later.<sup>243</sup> With a small advance from his parents, Whitacre purchased his first synthesizers and drum machines, Ensoniq ESQ-1 and EMU Drumulator.<sup>244</sup>

Following high school, Whitacre was admitted to the University of Nevada, Las Vegas in the fall of 1988 as a music education major, despite the fact that he still could not read music.<sup>245</sup> In a 2011 interview Whitacre stated his decision to attend college “only because everyone else was going to college. I didn’t have any grand designs or even know what college meant.”<sup>246</sup> Following his audition for the School of Music, Whitacre remembers the choral director, David Weiller, encouraging him to join choir.<sup>247</sup> With full recollection of what show choir looked like from his high school days and memories of how embarrassed he was for those students, Whitacre deferred the invitation from Weiller.<sup>248</sup> Weeks later, Whitacre was encouraged by a friend to join the choir because “there were really cute girls in choir and they would be making an international trip to Mexico later that year.”<sup>249</sup> Whitacre was quick to join for the adjacent activities that this new ensemble would soon bring to his life. It was in this ensemble that Whitacre had his first exposure to a major choral work that is still highly influential to him today; Whitacre credits the *Kyrie* movement of Mozart’s *Requiem* as being incredibly profound and influential:

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<sup>243</sup> Olivia Giovetti, “Couples Therapy with Eric Whitacre and Hila Plitmann,” *Classical Singer* (February 2011), accessed February 15, 2016, <http://www.classicalsinger.com/magazine/article.php?id=2225#sthash.L6TxbhUc.dpuf>.

<sup>244</sup> Olivia Giovetti, “Couples Therapy with Eric Whitacre and Hila Plitmann.”

<sup>245</sup> Eric Whitacre, interview by author, Chicago, IL, December 16, 2015.

<sup>246</sup> Olivia Giovetti, “Couples Therapy with Eric Whitacre and Hila Plitmann.”

<sup>247</sup> Eric Whitacre, interview by author, Chicago, IL, December 16, 2015.

<sup>248</sup> Ibid.

<sup>249</sup> Ibid.

Once I joined choir at the age of eighteen I became obsessed with it. I would go to the library almost every day and I would take down scores, it started for me with Mozart's *Requiem*, and I would get a CD and just sit and watch it all go by. I didn't know what I was looking at really, but you can figure it out close enough to watch it go by. I did this day after day and then after Mozart whoever was next, Mahler was next to Mozart so I went there, and then Mussorgsky, I was just filling my head with music.<sup>250</sup>

While Whitacre's classical music training may have come at a later age than most, his constant study and curiosity for all types of music has certainly altered his career trajectory.

It was at UNLV that Whitacre began his compositional studies with Ukrainian composer Virko Baley, and choral conducting with David Weiller.<sup>251</sup> Weiller not only became Whitacre's first musical advocate with performances of the young composer's compositions, Weiller also helped launch Whitacre's conducting career in the summer of 1992.<sup>252</sup> At the age of twenty-two, with rudimentary musical and conducting training, Whitacre landed a summer job at SummerSock Theatre where he conducted musicals, including Leonard Bernstein's *West Side Story*.<sup>253</sup> Reflecting on the experience Whitacre stated, "It was insane...because the first thing I ever conducted was *West Side Story*! I mean can you imagine? I didn't even know what 9/8 [meter] was! Someone had to explain mixed meters to me."<sup>254</sup> Whitacre's first choral composition was dedicated to his new musical advocate Weiller, who later performed the work at the 1992 American

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<sup>250</sup> Eric Whitacre, interview by author, Chicago, IL, December 16, 2015.

<sup>251</sup> Eric Whitacre, "Biography," Eric Whitacre Website, accessed February 15, 2016, <http://ericwhitacre.com/biography>.

<sup>252</sup> Eric Whitacre, interview by author, Chicago, IL, December 16, 2015.

<sup>253</sup> Ibid.

<sup>254</sup> Ibid.

Choral Directors Association Southwestern Regional Conference in Hawaii.<sup>255</sup>

Whitacre's exposure to wind bands came from Tom Leslie, Director of Bands at UNLV. Not only was Leslie a conductor who showed interest in the music of Whitacre, he made time for the rehearsal of his works, allowing Whitacre the opportunity to develop his first composition for winds, *Ghost Train*:

Tom Leslie was really my way in and like I described yesterday, he's even beyond a mentor to me because he gave me the band! He not only gave me performances of my music, but he gave me rehearsals. That is something completely unreal now that I think back to it because he put complete faith in me. It was the best orchestration class I've ever had in my life, it was a lab where I could try things and see if they worked. Tom was so patient and so generous with that time.<sup>256</sup>

Whitacre's launching point within the wind band field came with the performance of the first movement of *Ghost Train* by the UNLV Wind Ensemble at the 1994 College Band Directors National Association Regional Conference in Reno, NV.<sup>257</sup> Recalling the success of *Ghost Train*, Tom Leslie notes that not only did the piece receive a standing ovation, but also that the scores and parts, available for sale at Shattinger Music's booth, were sold-out within hours of the performance.<sup>258</sup>

Following his seven-year pursuit of his bachelor's degree, Whitacre left rural Nevada for New York City in the fall of 1995 to attend Juilliard.<sup>259</sup> Hila Plitmann, Whitacre's wife now of eighteen years recalls, "He seemed like a cowboy from the 1980s," Plitmann laughs in retrospect. "He had long hair and two earrings . . . he had cowboy boots on. His bangs were not even humanly possible in terms of how high they

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<sup>255</sup> Daniel James Grassi, 6.

<sup>256</sup> Eric Whitacre, interview by author, Chicago, IL, December 16, 2015.

<sup>257</sup> Daniel James Grassi, 6.

<sup>258</sup> Tom Leslie, interview by author, Chicago, IL, March 15, 2016.

<sup>259</sup> Olivia Giovetti, "Couples Therapy with Eric Whitacre and Hila Plitmann."

were. I thought he was cute but, in a way, I wanted nothing to do with him.”<sup>260</sup> Plitman had completed her undergraduate studies at Juilliard and was continuing as a master’s student, having moved to the United States from Israel. Plitmann recalls Whitacre’s romantic interest in her, when he suggested that “They ‘save electricity’ by studying a recording of Debussy’s impressionistic—not to mention romantic—*Pelléas et Mélisande* together for a class on opera in the twentieth-century. “She actually fell for it,” laughs Whitacre.<sup>261</sup>

Whitacre began his compositional studies with David Diamond in the fall of his first year at Juilliard.<sup>262</sup> Thereafter, Whitacre continued his studies with Philip Lasser.<sup>263</sup> Newman describes Lasser as, “the big David Diamond acolyte and sort of vaguely Diamond’s assistant.”<sup>264</sup> When discussing Lasser’s effect on Whitacre’s composition today, Whitacre reflects very highly upon the knowledge he gained: “Lasser was very much into Shenkerian analysis and spent time discussing the process of creating resolutions and suspensions over vast periods of time, only later to make resolutions.”<sup>265</sup> When listening to Whitacre’s choral and instrumental music, one can hear how this process has infiltrated Whitacre’s compositional style.

Throughout his first year at Juilliard, Whitacre was pursuing Corigliano, in an effort to join his composition studio. Whitacre recalls knowing Corigliano from participation in a weekly composers’ seminar class, often taking place in the teacher’s

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<sup>260</sup> Olivia Giovetti, “Couples Therapy with Eric Whitacre and Hila Plitmann.”

<sup>261</sup> Ibid.

<sup>262</sup> Eric Whitacre, interview by author, Chicago, IL, December 16, 2015.

<sup>263</sup> Ibid.

<sup>264</sup> Jonathan Newman, interview by author, Chicago, IL, December 16, 2015.

<sup>265</sup> Eric Whitacre, interview by author, Chicago, IL, December 16, 2015.



home, and comprising endless conversations about composition and other aspects of music.<sup>266</sup> When asked by the author how Whitacre was accepted to Corigliano's studio, Whitacre commented, "We took this long walk around New York, he [Corigliano] and I, where I was basically trying to convince him to take me into his studio, and in the end he finally accepted me. I wasn't assigned to him; I really had to go after him."<sup>267</sup> It was in that studio where Whitacre began to spend time with Bryant and Newman, then two other young composers "acquired" by Corigliano.<sup>268</sup>

Following graduation in May of 1997, Whitacre and Plitmann moved west to Los Angeles, where Whitacre was to continue pursuing his dream of film composition at the University of Southern California's (USC) Advanced Studies in Scoring for Motion Picture and Television.<sup>269</sup> After just a day of course work, Whitacre discovered that the creativity and freedom he had perceived possible in cinematography wasn't actually as broad as he had expected and he withdrew from classes immediately to begin work as a full-time composer.<sup>270</sup>

Whitacre's career as a composer has been marked with multiple commissions ranging from pop icons to international musical organizations. In 2001 the American Choral Directors Association awarded Whitacre the "Raymond C. Brock Commission" for *Leonardo Dreams of His Flying Machine* with text by Charles Anthony Silvestri.<sup>271</sup> In

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<sup>266</sup> Eric Whitacre, interview by author, Chicago, IL, December 16, 2015.

<sup>267</sup> Ibid.

<sup>268</sup> Ibid.

<sup>269</sup> Ibid.

<sup>270</sup> Ibid.

<sup>271</sup> "Biography: Eric Whitacre," Music Productions Website.

2007, *When David Heard* was the winner of the “Barlow International competition.”<sup>272</sup> In a 2008 joint commission, the King’s Singers and the National Youth Chorus of Great Britain commissioned Whitacre to write *The Stolen Child* for a joint performance of the two groups; the piece is dedicated to Corigliano in honor of his seventieth birthday.<sup>273</sup> Whitacre continued the year with an arrangement of his *Sleep, My Child* for *Chanticleer*; a SATB men’s choir that employs “actual male altos and sopranos.”<sup>274</sup> In 2010, the first of a two-part commission came from “The American Friends of The London Symphony Orchestra” with *Lie Still, Sleep Becalmed* and *After Great Pain*, two movements that later became *Songs of Immortality*, written for harp, piano, and large string orchestra—one of Whitacre’s first large scale symphonic compositions.<sup>275</sup> 2011 included a commission from cellist Julian Lloyd Weber for *The River Cam*, a work featuring solo cello and string orchestra that takes its name from the River Cam in eastern England. That work is highly influenced by the music of Vaughan-Williams.<sup>276</sup> Also in 2011, the famed Abbey Road Studios held their eightieth anniversary anthem competition looking for unsigned talent, with Whitacre serving as jury member and conductor in a recording project of new music leading the London Symphony Orchestra, Eric Whitacre Singers, and the winning entries.<sup>277</sup> Making his film composer debut in 2011, Whitacre joined Hans Zimmer to

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<sup>272</sup> Eric Whitacre, “Biography,” Eric Whitacre Website.

<sup>273</sup> Ibid.

<sup>274</sup> Eric Whitacre, “Transcribing ‘Sleep, My Child’ for Chanticleer,” Eric Whitacre Blog, last modified March 15, 2008, accessed February 15, 2016, <http://ericwhitacre.com/blog/transcribing-sleep-my-child-for-chanticleer>.

<sup>275</sup> Eric Whitacre, “Songs of Immortality,” MusicSales Classical Website, accessed February 15, 2016, <http://www.musicsalesclassical.com/composer/work/3138/45030>.

<sup>276</sup> Ibid.

<sup>277</sup> “Biography: Eric Whitacre,” Music Productions Website.

compose the *Mermaid Theme* for “Pirates of the Caribbean 4: On Stranger Tides,” a collaboration that began in 2006, when the two composers were introduced by Plitmann, who was singing on the soundtrack to *The Da Vinci Code*.<sup>278</sup>

In 2012, the *Berlin Rundfunkchor* commissioned Whitacre to complete his *Songs of Immortality* with *Do not go gentle into that good night*, and gave the world premiere of the complete three-movement cycle in April of 2012.<sup>279</sup> In 2013, to celebrate their fortieth anniversary, The Tallis Singers gave the world premiere of *Sainte-Chapelle*, again employing text by Charles Anthony Silvestri.<sup>280</sup> Most recently, in 2015, Whitacre premiered his large-scale work for symphony orchestra, chorus, and Smartphone app titled *Deep Field*, a joint commission by the Minnesota Orchestra and BBC Radio 3.<sup>281</sup> The work received its wind band premiere as a transcription for the *Dallas Winds* in March of 2016, with the composer conducting a concert of his own music.<sup>282</sup>

Beyond his work as a composer, Whitacre makes time for many other engagements, including guest speaking, leadership summits, corporate gatherings, and avid representation in social media. Other defining characteristics of Whitacre are his frequent settings of Mexican poet Octavio Paz’s texts, as well as composition of a vast amount of music for solo soprano and ensemble—most notably his *Paradise Lost* musical

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<sup>278</sup> Eric Whitacre, interview by author, Chicago, IL, December 16, 2015.

<sup>279</sup> “Biography: Eric Whitacre,” Music Productions Website.

<sup>280</sup> Eric Whitacre, “*Sainte-Chapelle*,” MusicSales Classical Website, accessed February 15, 2016, <http://www.musicsalesclassical.com/composer/work/3138/48377>.

<sup>281</sup> Stuart Clark, “Eric Whitacre’s BBC Prom Music Inspired By Hubble Space Telescope,” *The Guardian*, Friday August 14, 2015, accessed February 15, 2016, <https://www.theguardian.com/science/across-the-universe/2015/aug/14/eric-whitacres-bbc-prom-music-inspired-by-hubble-space-telescope>.

<sup>282</sup> “Concerts: Season Brochure,” Dallas Winds Website, accessed February 15, 2016, <http://www.dws.org/concerts/season-brochure>.

theatre piece, written to showcase the voice, theatrics, and karate talents of Plitmann. Perhaps his most popular accomplishment, the *Virtual Choir* projects.

*Virtual Choir 1* began in March of 2010 and set off a three-year trend, with additional projects bringing together singers from around the globe in a seamlessly rendered video choir.<sup>283</sup> Recounting the germinal idea, Whitacre remembers receiving a video link from a fan, who shared how much his music impacted her life; her sweet, genuine voice impressed upon him the need to want to bring people together, thus bringing to life the virtual choir community, which now boasts fifteen million total views for all projects combined.<sup>284</sup> 2011 brought speaking engagements all focused around the Virtual Choir; the Seoul Digital Forum, The Economist, a TedWeekend talk titled “The World in Song,” and the premiere of Virtual Choir 2.0, *Sleep*.<sup>285</sup> 2011 also saw the formation of the Eric Whitacre Singers, a speaking engagement at the International Founders Conference, and Whitacre’s CD, *Light & Gold* (Decca) received the Grammy Award for Best Choral Performance. Whitacre’s second album, *Water Night*, released in April, topped the 2012 Billboard and iTunes Classical lists at number one.<sup>286</sup> 2012 closed with the release of Virtual Choir three, *Water Night*, as well as Whitacre receiving the “Alumnus of the Year Award” from his alma mater, University of Nevada, Las Vegas.<sup>287</sup> 2013 saw the fourth, most recent edition of Whitacre’s Virtual Choir with a performance of “Fly to Paradise” from Whitacre’s *Paradise Lost*; a video that has over one and a half

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<sup>283</sup> Eric Whitacre, “About Virtual Choir,” Eric Whitacre Website, accessed February 15, 2016, <http://ericwhitacre.com/the-virtual-choir/about>.

<sup>284</sup> Eric Whitacre, “About Virtual Choir,” Eric Whitacre Website.

<sup>285</sup> Ibid.

<sup>286</sup> “Biography: Eric Whitacre,” Music Productions Website.

<sup>287</sup> Ibid.

million views in just three years.<sup>288</sup> In 2013 Whitacre was invited to speak at *Ciudad de las Ideas (Brilliant Ideas)* and the World Economic Forum in Davos, Switzerland on his Virtual Choir Project and its potential for global impact and change.<sup>289</sup> In May of 2013 Whitacre joined Annie Lennox, the London African Gospel Choir, and the Eric Whitacre singers in a celebration honoring Archbishop Desmond Tutu at London’s Guildhall in celebration of the 1.1 million Euros Templeton Prize made in Tutu’s honor.<sup>290</sup> In 2013, Whitacre released his first vinyl album, “Enjoy the Silence,” featuring Depeche Mode’s *Enjoy the Silence*, as well as Whitacre’s *This Marriage*, written as a gift to his wife on their seventh wedding anniversary.<sup>291</sup> In July of 2014, Whitacre premiered Virtual Youth Choir in a partnership with UNICEF and the Glasgow Commonwealth Games.<sup>292</sup> Whitacre rejoined Zimmer in a performance at the 2014 iTunes Festival broadcast around the globe that also included Plitmann, singer/songwriter Marius Beck, and the Eric Whitacre Singers.<sup>293</sup> In the same year Whitacre celebrated the 200<sup>th</sup> Anniversary of Flag Day in Washington D.C. with performances at the Kennedy Center conducting the U.S. Air Force Band and a four hundred member choir.<sup>294</sup>

In May 2015, Whitacre made his second appearance with the Minnesota Orchestra and Chorale performing his own works, as well as collaborating alongside

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<sup>288</sup> Eric Whitacre, “About Virtual Choir,” Eric Whitacre Website.

<sup>289</sup> Eric Whitacre, “Biography,” Eric Whitacre Website.

<sup>290</sup> “Biography: Eric Whitacre,” Music Productions Website.

<sup>291</sup> Ibid.

<sup>292</sup> Eric Whitacre, “About Virtual Choir,” Eric Whitacre Website.

<sup>293</sup> Eric Whitacre, “Music Catalog: Eric Whitacre Live At iTunes Festival 2014,” Eric Whitacre Website, accessed February 15, 2016, <http://ericwhitacre.com/itunes-festival>.

<sup>294</sup> “Eric Whitacre, Charles Anthony Silvestri, and The Crossing,” Kennedy Center Website, accessed February 15, 2016, <http://www.kennedycenter.org/video/index/M5881>.

fellow BCM International members Bryant and Newman.<sup>295</sup> In December of 2015, Whitacre joined fellow Juilliard classmates for a panel discussion at the Midwest International Clinic in Chicago reflecting on their time together in school as well as the influence of their teacher, Corigliano. Finally, in 2015, Whitacre completed his five year residency as composer in residence at Sydney Sussex College, Cambridge UK and returned to the United States to live in Los Angeles where he currently resides with his wife and their son.<sup>296</sup>

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<sup>295</sup> Minnesota Orchestra. "American Voices," Minnesota Orchestra Website.

<sup>296</sup> Oxford Union, *Eric Whitacre Full Address*, YouTube video, 54:04, (lecture presented for the Oxford Union Society, Cambridge, England, June 20, 2015), accessed February 15, 2016, <https://www.youtube.com/watch?v=Pyou2XXhyUU&feature=youtu.be>.

## CHAPTER 8

### INFLUENCE IN 21<sup>ST</sup> CENTURY WIND BAND

Many research studies and overviews of music history span the course of hundreds of years; e.g., numerous monographs concerning performance studies, repertoire, conductors, and opera encompass decades, if not centuries. When compared to the more than two hundred-year history of the wind band in America or to millennia of European musical history, BCM International's sixteen-year existence is brief; nonetheless, its contribution to the progress of the genre has been valuable.

From their premiere with the UNLV Wind Orchestra album in 2002 to the most recent recording of Bryant's music with the Michigan State Wind Symphony, the consortium's editing of audio clips, knowledge of sound recording technology, and the production of their own recordings has facilitated the wide spread dissemination of their compositions.

Perhaps the most impressive part of BCM's influence is the fact that they maintain the publishing, licensing, and recording rights to all their music. While self-publishing has since the late twentieth century become a popular concept for classical music composers, the members of BCM International decided early on to maintain their own publishing rights, utilizing American distributors for the production and dissemination of their materials. Prior to the foundation of BCM International, there were few precedents that provided a model platform for young composers to follow, with respect to self-publishing. The dissemination of the music of many composers' is now fully reliant upon self-promotion and word of mouth, rather than the webpage's and catalogues of publishing companies. All four members of BCM International maintain a

high presence in social media, travel across the country for residencies with college and high school bands alike, and present at clinics and workshops to maintain their mainstream image and to promote their music. Taking note of BCM International's example, composer Benjamin Taylor discusses his own strategies for his music promotion: "Almost one-hundred percent of my music sales come from a personal connection."<sup>297</sup> Following in the trend of BCM, Taylor comments that he now has a deal with JWPepper to serve as a distributor while maintaining his rights as a publisher, a concept developed by Whitacre with Hal Leonard.

Although it is next to impossible to assess the total number of pieces in the repertoire for wind band, compositions by the BCM composers are frequent in concert programs across the country. A survey of programming from the College Band Directors National Association's "Report," assembled by the author in Appendix C, documents BCM's performance record by collegiate ensembles since 1994. In the years between 1994 and 2015, Whitacre's works total 555 performances, Bryant's 301 performances, Newman's 90 performances, and Bonney's 19. Appendix C also illustrates the transition from occasional performances of their compositions to a consistent presence in wind band concerts of today. While this data accounts for the programming practices of many American university band programs, many schools fail to report annually or report only sporadically.

Tom Leslie cites the repertoire of BCM International as one turning point in the music for wind band performance stating:

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<sup>297</sup> Benjamin Taylor, Letter to Trae Blanco. "Dissertation – Midwest Follow-up," Email, 2016.



Nothing else at that time was pushing music in this particular direction, so you could track it all the way back to the BCM guys and see that they were going to write music that most people would play, and self-publish, and there would be a platform for other composers to get their start as well.<sup>298</sup>

Perhaps some of their success was due to the saying, “strength in numbers.” While there are many composing for band, few have created a formal, collaborative environment in which to grow as professionals. While it would be unreasonable to state that no other wind band composer has their music proofread by colleagues or has not collaborated on ideas, it is BCM International’s practice that those steps are viewed as a necessity amongst colleagues, a standard all four composers are quite proud of.

The members of BCM International do not see their consortium as a bid for who is the most popular, or successful, but thrive in the success of each other. Tom Leslie comments on his continued admiration of these composers and their recent successes stating, “I don’t think any of them have forgotten their roots. I think they all came from fairly humble beginnings, had a lot of talent, used that talent in a very artistic way, and it’s never gone to any of their heads.”<sup>299</sup> Not only did Leslie give a platform to the music of these composers early in their careers, but in return, BCM International helped shape the trajectory of UNLV and Leslie’s career:

All of those pieces and my relationship with those guys, which started with *Ghost Train*, propelled the UNLV Wind Orchestra forward to the point where people would want to hear our CD’s, would want to attend our concerts at conferences, and people would invite us to do things. It allowed us to have the opportunity to record with special soloists and take international tours. So yes, it was a big part of what happened at UNLV.<sup>300</sup>

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<sup>298</sup> Tom Leslie, interview by author, Chicago, IL, March 15, 2016.

<sup>299</sup> Ibid.

<sup>300</sup> Ibid.

One could argue that the number of performances garnered by each of these four composers constitutes a developing trend in wind band performance, a movement that will soon include new ideas and new names. It is the opinion of the author that commentary from the next generation will substantiate the lasting influence BCM International. Additionally, as shown in Appendix C, the frequency of performances of BCM composers' music is increasing. Consequently, the author submits that BCM International's continued push to change the performance practices of the contemporary wind band, if ever so slightly, will continue to resonate for many years to come.

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APPENDIX A  
INTERVIEW TRANSCRIPTS

James (Jim) Bonney

Trae Blanco, Interviewer

December 17, 2015

at the Midwest International Band and Orchestra Clinic

TB: Describe your musical upbringing; what was your first experience with music?

JB: For me, music was always in the house. My parents are both very musical.

TB: Your dad played several instruments, is that correct?

JB: Yes, my dad can play anything. He doesn't read music very well, but he has led barbershop choirs. Every year in Traverse City, Michigan he organizes the musical show for the local Rotary Club—which is of course dealing with a whole bunch of amateurs. He helps get professional arrangements made, picking out music, and he seems to always spearhead the entire event. He can also play a lot of different instruments with an incredible ear—I can't touch his ear. My mother is very schooled. She played trombone in band and she plays organ and piano. She's an accompanist and really good sight-reader. Music was always around and it existed on two different levels: the more educated level that my mom approached it from, and the jam session level with my father. We had these jam sessions at the house and it didn't matter whether or not you played music at all, my dad wanted you involved. The thing that I really go back to when I'm listening to other people talk about their upbringing is that my musical upbringing didn't have any clear delineation of what music was supposed to be, it was very broad because we grew up in such different places. When we lived in Missouri I listened to a lot of country music because that is what my father was listening to. He had a very eclectic taste. When we moved to Saudi Arabia, I'm not sure if you're familiar with "pirated tapes?" Pirated tapes were so cheap that I could just buy these cassettes thinking, "I don't know what the *Bee Gees* sound like, I'll buy it and see." And then maybe "Who's KISS? This is an interesting cover so I'd listen to that." So I could experiment with music in a way that nowadays a kid can do within seconds on YouTube, but back then was relatively impossible unless you listened to the radio or somehow dug into one specific style of music. So for me it [music] was always really broad and diverse and there wasn't a specific way that it was supposed to sound. It wasn't like my family was a Bluegrass family, or a Classical family.

TB: Do you think your parents' eclectic taste of music was inherent or built in since you spent so much time abroad and experiencing other cultures?

JB: I was definitely soaking in the sounds of what pop music was in those countries because it is wasn't anything like it is here in the U.S. Particularly Greek music; odd meters, melismatic phrasing, and modal-like scales didn't sound strange to me because they were around all the time.

TB: Hearing you say that makes so much more sense to your music.

JB: When I'm writing I try to get to an infantile school of approach. I try to avoid using theory as long as I can and follow what my ear wants to hear. I do use theory of course but mostly when I need to get myself out of a problem. I don't start with an idea like "Oh I think I'll use Dorian mode here, I think it will work great." (laughs with a nerd like, academic chuckle) If it just so happens that what I may be hearing is in Dorian, great, but it isn't the starting point. All that of course comes from the exposure and absorbance of varied world musical experiences.

TB: Was guitar your first instrument?

JB: I started piano, and hated it. I still don't enjoy it. It doesn't make sense to me. It doesn't resonate with me. Even when I have to play, it's into a sequencer and then I'll fix whatever I need to. I also played trumpet in band for one year in sixth grade. My classic story with a band, one and done. I think it's important for people to understand I've never had that full experience; it's hard to fully comprehend the amount of work that goes into ensemble preparation. I wanted to play percussion but my mom wouldn't let me, she thought that would be noisy. So trumpet was better? Mom I could have used a practice pad! Guitar was the first thing I took seriously. I started taking lessons when I was about ten and the teacher that I was taking lessons with was only teaching me music on the top four strings, she was a former cowgirl with the Roy Rogers touring show.

TB: You're not making this up?

JB: No! She was a super sweet lady and really interesting. She taught me all of the chords on four strings so I knew them all really well but I wasn't really that into it. When I was thirteen I went over to a friends house and he said, "Listen, my older brother just got this record," it was vinyl, "you have to hear this." He dropped Van Halen *1984* and by the end of the first side, which is *Drop dead legs*, I had to go home. I was walking home and I thought, "If this Eddie Van Halen guy can do this, why can't I?" That was literally the moment when I started to practice and take a real interest in guitar where I had this insatiable appetite for devouring music, where I listened to things and just continued the pursuit of trying to play better.

TB: So the only ensemble you have ever played in was your one-year in middle school band?

JB: We lived in Greece when I was in high school and I would show up for the pep band. I wouldn't come to rehearsal but I would go to the games and sometimes I would sit in. They would hand me a lead sheet and I would make decisions whether or not to add chords here and there, or to play along with the melody. This went on pretty regularly for a couple of years. At high school graduation the music teacher, who had become a friend of mine and we would hang out, told me that he wanted to give me the music scholarship but because I didn't have a single music class on my transcript he couldn't. So since I had never formally taken any music classes on campus, I wasn't able to receive the scholarship.

TB: So you only played in pep band?

JB: Yes, but the teacher wanted to have a jazz band but he didn't quite have the right players for it. So he still had these jazz jam sessions and I would show up for those. I was also trying to teach myself theory so I started taking piano lessons again to learn theory, but I also bugged my music teacher and asked him questions about it because he was a jazz guy. I was always around him, Mr. Wolf.

TB: Whatever happened to Mr. Wolf? Are you still in touch?

JB: I don't know. That is kind of the awkward thing about having graduated from school in Greece—I've never been back. The day after graduation I got on a plane to fly back to the states and never returned. I'm still in touch with a few people from there via Facebook but I have no idea what happened to Mr. Wolf.

TB: How did you make the decision of where to go to college?

JB: I had an accident where I burned all the tips of my fingers and they were all bandaged up so I couldn't make audition tapes. I was of course overseas at the time and I wanted to go to school in the states so I applied to schools I could get into academically. Then hopefully I could become a music major once I was there and I had healed. I knew very little about where I should go. I had been out of the United States for eight years and I was looking at a map of the U.S. thinking "I have no idea where I'm going to go to school!" I was so naïve and had very little focus. So I applied to BU [Boston University] because I was born in Boston. I applied to Case Western Reserve University in Cleveland because my grandma was in Ohio and they had a college fair and the person from there was really cool. And I applied to Dennison University because my parents went there. I was accepted to all three schools so finally I picked Case because I knew Dennison's music program wasn't very good and I couldn't study guitar there. I knew Case was connected to the Cleveland Institute of Music, I knew they had an audio recording program and I was really interested in that, and there was a great guitar

program there as well. Case seemed like the best option so I went there for one year and then transferred over to CIM [Cleveland Institute of Music].

TB: Tell me about how you made the transfer from Case Western to CIM?

JB: When I arrived at Case, they took two audio engineers each year—a number based on the fact that they were trying to staff their recording facilities. So they would only take two students a year, two from Case and two from CIM. So I got to school and me and this other kid Rich Carle, who became my roommate and is now the head audio director at NetherRealm Studios, formerly Midway Studios here in Chicago and now is a really great friend, both wanted to be audio engineers. We attend orientation and find out that neither program is taking any students that year and we each took our own routes to solve that. Rich decided he was going to work so hard that they were going to want him to be an audio major the next year. The school had said “maybe” they would have space next year. So I decided that I was going to get into CIM.” I was going to practice guitar so hard that I could transfer over and be a guitar major and then get one of their spots in the audio program. The next year, I was a double major. The university let us take the classes during that first year but there just wasn’t any room for us to be majors. Both Rich and I were accepted into the audio programs and it helped that we each went different routes, me at CIM and Rich at Case Western.

TB: When did you write your first piece? Not necessarily for band, but your first piece. Is it still in your catalogue?

JB: NO IT’S NOT IN MY CATALOGUE!

TB: I can’t order *Hot Crossed Buns* in the style of Jim Bonney?

JB: No! (laughter)

JB: I wrote my first piece when I was twenty-four years old. I had composed songs in high school but not formal composition. I had an opportunity to take a class at Cleveland State University where you would show up three times a week and they would have an ensemble there, an octet of very bizarre instrumentation, and they would read anything you put in front of them. Since the class was three times a week it was okay if you only came in with four measures for them to look at, they would play it for you. The very first time I went to the class I did all of my transpositions backwards. They played it for me and I just thought, “This is an absolute mess!” So I took the piece home and over the next two days I fixed all the transpositions and they read it for me again. By the end of the class I had a piece, I believe it was called “Untitled,” (laughter) for this bazaar octet and it was horrible, but they recorded it just like they did for everyone else that took the class. I think it was about six or eight minutes, and again for a very interesting

combination of instruments. That piece was my entry into Cleveland State for grad school so I could keep studying composition several years later.

TB: Do you ever go back to the piece?

JB: Absolutely not. Never have. Although I'm hearing one section of it right now just as we are talking about it.

TB: Are you hearing it in the correct transpositions or the backwards transpositions?

JB: Fortunately, the correct! (laughter)

TB: Can we continue talking about your pursuit of graduate school?

JB: Yes. I was working at Telarc as an editor mostly, making time to take classes, and I had a teaching assistantship with an ethnomusicology professor who was doing a study with Indian music. I'm not sure if you want to go into that or not but I was supposed to be taking bibliography and all sorts of other classes and I blew them off. I took undergrad orchestration, undergrad conducting, and all the classes I didn't get as a guitar major that I needed to write for orchestra. I say orchestra because I wanted to go to Los Angeles and be a film composer. So these classes at Cleveland State were my opportunity to fill in the gaps to make that happen. I was essentially hijacking this grad opportunity to take all these classes I had never had the opportunity to enroll in. I was also taking private composition lessons but they sucked.

TB: You said you had a teaching assistantship with an ethnomusicology professor?

JB: The composition faculty member who was able to get me a grant to study at Cleveland State also set me up with an assistantship in the ethnomusicology department. The ethnomusicologist study was based on this professors recent travels to India working on a sound study of a temple. With my audio background it was a pretty good fit. The professor had walked through the entire temple hitting each pillar with a stick wrapped in bicycle tubing and recorded those sounds in the hopes that there was some type of harmonic map and layout by the ancient builders. I'm not sure if you're familiar with Hindu architecture, but there are hundred of pillars in a temple, so it took him days to walk through it all and hit them. My job was to sit with the professor and listen to the recordings and every time we heard a sound, I would compare it to a pitch generator, and then the two of us would argue what sound we thought the pillar was resonating. Sometimes the pillars had a crack, so they would be dead and un-pitched. After a year of this process, he frustratingly decided there was not a pattern and the sound study ended.

TB: Wow, very interesting. Your plan after Cleveland State was to go on to Los Angeles and be a film composer?

JB: At that point my career as a recording engineer, I was on a really good track but I didn't love it. I didn't want to live in a booth and service someone else's creativity, I wanted to be creative myself. So to me the thing that made sense was to be a film composer because no one wants to do that right? There will be plenty of jobs and no competition in Los Angeles? (laughter) Again, just so much naiveté, I didn't know.

TB: Did you finish your degree at Cleveland State?

JB: No, I left after one year and moved to New York because I couldn't get any of the contacts that I needed in Los Angeles to commit and I wasn't going to go out there cold. I had a few contacts in New York and thought if I went to New York I could make contacts that would get me a connection in Los Angeles – WRONG! It doesn't work like that, it never does. But New York was an amazing year and I wouldn't trade it at all. I moved there and freelanced as an engineer and I studied jazz composition with a guy named Tom Boras and we did an exchange for copying. At the end of that year I had applied to the University of Southern California and was accepted so I moved to Los Angeles.

TB: What drives your musical output? Do you hear music in your head already assigned to a medium? Or is it more about structure and line and then you decide what medium?

JB: I'm not going to lie, I'm an opportunist. The fact is that there is a real interest in new music within the wind ensemble community and it is a wonderful place to get music played. My goal from the beginning was to be in constant pursuit of having my music played by better, and better players.

TB: So how did you make the connection to the Wind Ensemble? Probably not at Cleveland Institute or in New York?

JB: The connection came in Los Angeles when I met Eric [Whitacre] and he said the wind ensemble was dying to do new music. Fortunately soon after someone dropped a commission for University of Nevada, Las Vegas (UNLV) with Tom Leslie, I picked it up, and the third movement of *Chaos Theory* was born. That was my second concert band piece.

TB: What was your first?

JB: It was an arrangement of *Hopak* by Modest Mussorgsky. I did it while I was at Cleveland State and we were only supposed to do a couple measures but I did



the whole thing because I was a serious over achiever. It was an awful arrangement, actually terrible sounds better. (laughter)

TB: Can you talk about the influence of the prior generation of American composers on your music and compositional style? Adams, Corigliano, etc.? Who built your wind band voice?

JB: When I wrote *Chaos Theory* for UNLV, I wasn't aware of the typical things you do when composing for band with instrument doublings and "bandstraton." I didn't know any of that. I would talk with other composer colleagues of mine and they said, "Do what your ear tells you to do, don't worry about all of that." They didn't want me to just double flutes and trumpets because that was the norm; they encouraged me to follow my own ideas. UNLV's influence on *Chaos Theory* was that I included parts for cellos because I knew they used them.

TB: Like the Air Force Band.

JB: Yes, I think Tom always had at least three players. Most of the times when I play *Chaos Theory* people only have one player and I feel so bad for them because although they are having a blast, you can't hear them. Did we have cellos when we did it in Las Cruces with your band?

TB: Yes, we had two players for that performance.

JB: That's right.

TB: Did you know any of Corigliano or Adams' music?

JB: Yes absolutely. I edited Adams' *Harmonium* and an album of Corigliano's music; I intimately knew their scores. But I still was never really drawing from wind ensemble music, even to this day I can't say I've ever heard or seen something in a score and said, "I want to do that." My color choices and instrumentation come from wanting to adapt something that I hear for the ensemble. For example, in *DARKlightNESS*, I knew I wanted this warm breadth of sound during that triplet section that couldn't be made by the trumpets, so I made the change to flugelhorns.

TB: Can we talk about BCM International? Midwest Clinic?

JB: We first came to the Midwest Clinic in 2000. Jonathan Newman and myself were at the UNLV booth, and Steve and Eric were at Hal Leonard. We had of course all met in New York and overlapped during our time there, with the exception of Eric—he and I never lived in NY at the same time together. So we all knew each other and came out to Midwest because Eric said it would be a good idea. At the end of the clinic that year, Eric says to us "You know what we

should do, we should get Hal Leonard to get us our own booth near them, and we should be together in one place.” That was the beginning of BCM International.

TB: Where did the name come from?

JB: It was Eric’s idea. He said we should call it BCM.

TB: Is there a reason behind the name?

JB: Yes. It’s secret.

TB: Which I think adds to the mystery of what it is exactly that you all are, this added mystique. When did you all decide to come back the next year and promote your music?

JB: We made a decision that we could accomplish more with promoting all of our music together. We brought our scores, mp3 players, and the idea was that we each knew each other’s music well enough if someone came into the booth and said “I have a high school band and I’m looking for something grade three, mostly upbeat.” I could then say, “You need to check out Steve’s piece ‘X,’” and then maybe turn them onto another piece by one of us as well. Then if it seemed to be going well I’d go get Steve and say, “Hey, you need to chat with this guy because he’s going to buy your piece.” It was really all about getting our music out there as a collective [group], not promoting our individual repertoire alone.

TB: Are you shocked that this idea didn’t catch on?

JB: Absolutely. I was always wondering who would be the next group of people to do this thing and it never really happened.

TB: Do you think that might be a societal problem? People always more concerned about rising to the top alone and climbing over others rather than working together?

JB: Yes I think you might be onto something there.

TB: Even still today it seems as though you are always looking out for each other and promoting each other’s music. Case and point—Eric could have easily done all of his own music with the Proms concert last year and his Minnesota Orchestra performance but he didn’t.

JB: Look, I think a lot of that is Eric and he is that kind of person. He just thinks of others first and has that type of personality. Jon and Steve are also just great guys, really good people. We are all definitely friends first; there is no question about that. We are at each other’s weddings, funerals, family events, etc. We want

to see each other do well. It's really cool that way. The other thing is we never wanted to be each other, we each have our own very unique way of writing music and no one is trying to copy someone else. It was never "what if we all did it this way," not at all. We have talked about all writing a movement of a piece and calling it "four on the floor" or something and it would all be so ridiculously different from one movement to the next.

TB: Can you talk about the idea of self-publishing and maintaining the rights to your music and how that was important to all four of you?

JB: Why do you need a publisher anymore? Even back in 2000 there was enough Internet that the idea of sending your music off to a publisher seemed unnecessary. If someone wants to play your music they are going to find you. I still run into composers today who ask me how to get published and I just think that is crazy, you'd have to be out of your mind. You want to give your money away? It's not about greed, it's just about where should the money go.

TB: Now you maintain all your rights but you have used distributors to get your music out to people?

JB: Yes we maintain all the licensing, copyright, etc.

TB: Can we talk about the BCM Website? How did the comic book look come about?

JB: Tom Leslie was doing a performance of only BCM International music and I arrived in Las Vegas first to rehearsals. Mark Custom Records was all setup and started calling take numbers during our rehearsal. I jumped on my cell phone and called all the other guys and say "You need to get to town quick because I think they are doing an album." Sure enough, that night at dinner I ask the folks at UNLV about it and they say, "Well we thought we would see what we turned up with this [recording] and see if it can turn into an album." (They sort of beat around the bush about the idea.) At that point the four of us discussed how we could get this control back to us. So we approached Mark Custom and said we want to hire our own artist for album artwork, so I hired Javier Guzman a good friend to do all the artwork. The four of us came up with this concept "BCM Saves the World" which was a total joke because we never took ourselves that seriously. I told Javier we wanted something in the *Manga* style and here are the things that are pretty obvious: Eric was the forefront, then Steve, Newman has glasses, and I play the guitar. So Javier played with all of these things to make the cover art and we turned all that in to Mark Custom Records for the album and then it became the foundation for the website.

TB: Did you start the blog/forum on the website following the times? Early 2000's were a big time for Internet blogs.

JB: I think we started it to see what would happen and it grew really quickly.

TB: Were you all involved in moderating that?

JB: Yes we self-moderated for a long time, made our own entries, but eventually had to hire out help with that. When we did we hired people already present in the forum and for the most part there was very little moderating that needed to happen. We didn't edit a lot, just eliminated things that were unrelated to what the forum was about. If people were critical of our music we absolutely left that up, totally fine.

TB: How do you see your musical output changing and being influenced by wind band performances of your other music? What are your goals for the future?

JB: As I said before, I'm always looking to have my music performed by better, and better players but that is sort of maxing itself out. When Arizona State Wind Orchestra is premiering one of my pieces, it doesn't really get any better than that. It's pretty amazing. One of the things I found after finishing this recent concerto, *DARKlightNESS*, is that I'm creatively frustrated with the static experience of writing music on a page, giving that to musicians, they learn how to play it, they rehearse and prepare it, they perform it the way they rehearsed it, and it goes out into the world. It's this sort of static form from the page to the recording. The next creative challenge I want to work with is trying to create a more interactive, non-linear experience for the ensemble. To me writing for wind ensemble isn't about writing for the audience, it is about writing for the band. You're actually writing for the players experience and that isn't something I understood early on, and now that I've learned that detail I'm writing better because of it. The closest example I can think of is Terry Riley's *In C*, and it has been how many years since he wrote that? There is plenty of room for evolution. In fact, working with you [Trae] on how we get through the cadenza sections of the third movement of the concerto was a more interesting music making experience, at least for me, than the rest of the piece. Now maybe it was torture for you and the ensemble, I don't know, but I would like to see if I can create an experience for the ensemble that was more spontaneous through every rehearsal and into the performance, yet still something compelling for an audience. I'm not looking to ignore the audience, I want it to be a good experience for the audience as well; it will need built-in structure, melody, and line. I'd like to explore that now.

TB: Going back to your question about whether or not working on those cadenza moments was fun or torture, I would say it was only difficult to the ensemble and myself because we are not accustomed to that type of experience in classical music. It is supposed to be what is on the page and that is it. The moments of uncertainty, collaboration, and unification made for a meaningful outcome with ebb and flow from both you and the ensemble.

JB: The other reason why this new idea of performance and composition is resonating with me is because creatively, I'm not going to write a better piece for wind band than Corigliano's *Circus Maximus*. So I can write a lesser piece for the same type of experience, or I can use my own voice in a new creative experience that will be unique in providing something new and different for the ensemble and hopefully valuable as well. The other thing that really resonates with me is my passion for making the electric guitar a classical voice. It has a classical sound; it just hasn't been around long enough. So the question becomes "How many electric guitar concertos am I going to write before they start competing with each other?" The non-linearity and dynamic part is what I'm working on when I'm not working on concert band music, and it is something I'd like to try and develop within that sound. Another example of this type of experience in music is John Zorn's *Cobra*. He would get these fabulous musicians together to play this game where they would pass around material to each other and I could never quite figure it out, but to them it was an improvisational game for creating music spontaneously. Now of course that wouldn't work for an ensemble that isn't used to that type of experience, you have to embrace the traditions of the ensemble. But those are the kind of models I'm looking at to adapt and recreate for wind band.

TB: How do you see the business of composition changing over your time working in this culture? What advice do you have for young composers?

JB: Well I think the advent of more self-publishing is really important and it is starting to make an impact on publishing companies that they can feel. You're also seeing retailers dissolve. I used to get a fair number of requests from retailers for pieces and it seems to be happening less often. People can now just find me on the Internet and contact me directly.

TB: That sounds like a really positive thing for young composers?

JB: Absolutely. The one-to-one connection is huge. You don't need a publisher anymore. The challenge is of course how do you legitimize yourself? If you're a precocious high school student who has written a piece, how do you not come off as that? How do you legitimize your music? That is the challenge, to differentiate you from others.

TB: What advice do you have for young composers?

JB: Professionally or creatively?

TB: Both, I'm sure you have a lot of thoughts on both.

JB: Creatively I would say get out of whatever musical ghetto you have established yourself in and listen to other things. Steve [Bryant] is amazing

because he evolved inside the wind ensemble tradition and he is creating fantastic wind ensemble music. Steve also creates a lot of electronic, orchestral, chamber music, you name it, and that all informs his writing for wind ensemble—and there are a lot of people who don't go outside their comfort zone. It's the same reason that on the last guitar concerto I wasn't writing on the guitar, I was writing on my midi keyboard so that I didn't pin myself down to ideas and notes that were comfortable in my technique, I wanted to go outside those possibilities. So yes, creatively, open up your ears to new ideas and places. Professionally I would say that whatever you want to be doing, you have to stick to it, be devoted to it, it is going to take time, and you need to put out the very best stuff you can for the public. If you're still developing, do it behind closed doors not out in public and keep doing it until you are really good at it by compromising as little as possible. When you start compromising you will find yourself somewhere that you didn't really want to be. You're better off sticking to your guns and finding something you really enjoy doing rather than doing something just because you're good at it because it will never make you happy.

TB: Would you equate your audio recording abilities to that type of idea?

JB: Absolutely, I use those skills all the time but I didn't want to be a service for other people, I'm my own creative person. And when you do take a job that makes you unhappy just to take the job, you're taking up space for someone who would be really happy doing that job that you despise. Make room.

TB: How did you meet your wife, Nicki?

JB: I didn't meet Nicki until I moved to Chicago, which came after Los Angeles, so I had already met all the BCM guys before I dated her. The first job I had in Chicago was working for a slot machine company and I was working on a leprechaun themed game. I announced to my colleagues that we should all make a trip to the local pub to study real Irish music, fortunately there was a place near where we all worked and we went. This Irish Pub had weekly jam sessions so we were all able to meet up and go down there—which was less than successful as only myself, the producer, and his girlfriend came to the event. It turned out that the players at this pub were world class. When they weren't touring around the world representing the music of Irish culture, they played here. These players were phenomenal, I can't even tell you how good they were. Just before we were all about to leave the producer for the gig showed up and brought his girlfriend and three years later that girlfriend became my wife. I've of course written *TransZendental Danse of Joi* and it is dedicated to her

TB: How do you think BCM International has influenced your career trajectory over the last decade?

(Long pause)

JB: (new tone, humbled) There is no way I would have had any success at all in concert music if it weren't for BCM International. No way. They are absolutely pivotal. Every press release, every nice thing they have ever said about me, it's completely made the difference. I'd be nothing without them. It's really humbling.

TB: And when the four of you are all back together, what is that like?

JB: It's just like it always was. It is just great to see them. We are friends first so we talk about family and all that stuff first before we talk shop.

TB: Thank you so much for your time Jim, this was great.

JB: Absolutely, looking forward to seeing the finished product.

Steven Bryant

Trae Blanco, Interviewer

December 19, 2015

at the Midwest International Band and Orchestra Clinic

TB: Can we talk about your musical upbringing? My understanding is that you grew up in a band room?

SB: (laughter) That has become the story, and it's true. My father was a high school band director. He was also a trumpet player, a great trumpet player. He attended North Texas and played in the *Two O'clock Band*, which if you know anything about the jazz bands at UNT that's pretty phenomenal.

TB: He continued playing while he was teaching?

SB: Yes, he never stopped playing. It was one of his goals to keep playing because he knew how often music educators usually stop playing—which is completely understandable, but he truly loved playing and never wanted to give that up. He taught high school band from 1968 until 1982 and when I entered seventh grade beginning band he moved down to the junior high. When I look back now it was obvious that he did that because he wanted to be my first teacher. He also knew the fundamentals and musicianship from the district were really built in that age group and saw the importance of the beginning band program. He viewed it to be where the most important work happens. He really wanted to build up the whole district rather than one school so this change in age level provided that opportunity. He started teaching junior high band in the early 1980's and stayed until 2000. I was born in 1972. During the 70's and early 80's when I was growing up, my father was a high school band director and I remember spending a lot of my childhood in his band room. He taught the band and my mom did the flags and helped out. My dad would often do the Friday night halftime performance with the high school band and then right after halftime he would take off to play a gig somewhere because it was a Friday night and that meant a prime gig. In that time period there was so much live music. I can remember in December 1981 when he played thirty gigs in one month. So yes, my father was a high school band director, but he was an extraordinary and a really soulful trumpet player.

TB: So music was always around growing up?

SB: Yes. Pickup trucks and instruments were always lying around. My dad was also an arranger; he did all the arrangements for the Miss Arkansas pageant for



years. Every summer I spent time at the Miss Arkansas pageant until about the time I entered my teens when he stopped doing it, which would have been about the time I would have actually started appreciating it.

TB: (laughter)

SB: I didn't appreciate it so much as a small child. But arrangements, music paper, transposition charts, staff paper, and orchestration books, as well as instruments all around seemed utterly normal to me. Being around that my whole life made those things completely normal.

TB: Did you learn any instruments before you arrived to beginning band with your dad?

SB: I learned piano. I started taking lessons when I was six or seven and I was always fascinated with notation. I was always trying to write things down, write notes on paper before I could even play. That fascinated me. I loved playing the piano but I hated practicing, I hated learning other music—excluding the *Pink Panther Theme*, which was the first thing I ever learned.

TB: Do you still have the Pink Panther theme in the hands?

SB: I could pull that back, sure! I still love the physicality of noodling on the piano although my technique is probably at an all time low at this point, unfortunately. But that is where it started. I could read treble and bass clef. Then I started saxophone at age twelve and I wanted to stop piano lessons so badly, I hated lessons, and against my dad's better wishes, they decided to let me stop piano lessons and take saxophone lessons. I never took piano lessons beyond age twelve. Those are my two primary instruments and then in college I took organ lessons, I took harp lessons one semester at North Texas, I played bass clarinet one semester in band because we had to and I had never played that before. I taught myself some flute, the fingerings are so similar to saxophone. I'm really bad at a lot of instruments. I own an electric bass, which I have been telling myself for ten years that I actually need to learn.

TB: You should start a band!

SB: I would love to start a band. We should have a BCM band, it would be so amazing! A rock band, God it would be fun!

TB: Newman told me yesterday he played trombone in a rock band in high school.

SB: Yes! We've got our lead man [Eric], and his hair. Jim on Guitar. We're set.

TB: (laughter) You spoke about always wanting to write music as a child. Did you decide on a career in music at a young age or was that just life and the way things were growing up?

SB: You know that describes too much forethought, I was too young. I was just fascinated with this activity of writing music and the first thing I did when I could read music and play piano was write a piece. It's one page, it's in six-four, and it is in d minor. I think somewhere I still have that piece of paper. The piece is nothing special but that fascinated me more than actual playing from the very beginning. That was my first impetus; I was just absolutely fascinated by writing it down. Junior high is when I really started writing pieces and I made no distinction between cheesy pops songs, I tried to write those, and I wrote a brass quartet. My father, knowing all the music educators in the area, put together a quartet and they read the piece and recorded it for me. I have that recording somewhere too, but it was not a good piece. I was in eleventh grade and I didn't have any real instruction, my dad didn't give me composition lessons, I just made stuff up. I only wanted to make things and organize sound. And while I didn't have any formal theory training yet, I had a feeling for it, for the shapes of functional harmony and I understood that. What was the question?

TB: It was that, that was great. Yesterday in your Juilliard '96 interview you discussed some of your early pieces for band. What guided that compositional process?

SB: Let's back up a bit, before I started writing these pieces my parents were really into early *Chicago*. They had the first three albums on vinyl, double albums, and those horn charts were always in the back of my mind. A little bit of *Blood, Sweat and Tears* especially. I transcribed a couple of those tunes for pep band, basketball band, and again I wasn't making a distinction between activities of composition and arranging. I was simply just making things, organizing sound, and writing it down on paper. My senior year of high school I wrote my first ensemble piece for my high school band. I didn't write orchestra music because we didn't have an orchestra at my school. I probably would have if it would have been available, but band was the world that existed. I wrote this piece, we performed it on our spring concert, I actually conducted it and I believe there is a video of it somewhere—I hope it never surfaces! I did not know what I was doing conducting, my dad showed me the patterns but that was about it.

TB: Hopefully it wasn't in six-four?

SB: No, but there was a section in three-and-a-half/four. I loved meters and playing with meter from the very beginning. In fact I do so much less of that now than I did back then. I had this full band piece written out, performed, and with a recording that I showed for an audition when I met Francis McBeth. When it was time to start looking at college I told my dad I wanted to study composition

because there was no other path, there was nothing else to major in, I wanted to do this. Francis McBeth and I met and we hit it off so well so I thought, “Okay, I like him, I’ll go there.” It was an hour away from where I grew up.

Now we have arrived to the pieces I spoke about yesterday. They came about because every spring at Ouachita Baptist University, the band did a full concert of student works. Every spring! Not just a rehearsal, but also a full concert cycle. How do you pass that opportunity up? I wrote a piece every year I was there, so now I had four pieces I had written while I was there plus the piece from high school and I was able to hear them performed and there are recordings. And again, I keep those close to the vest. I was actually just cleaning out some things at my moms and I found the manuscript scores to every one of them.

TB: That’s really cool that you still have them, sort of nostalgic.

SB: Yes. Someday I will show them to someone and say, “See how bad I was? You too can get better!” So that is where those pieces came from, having that opportunity. And I would tell that to any young composition student, if you have the opportunity to write a piece and hear it performed by a large ensemble that is a rare thing. You take! It is the most intense moment of learning you will have because you will hear people do it and whether things work or not. I remember the moment I learned how to really write a horn line, it was junior year at OBU and I wrote this piece called *Clouds and Eclipses* and I just got the ranges right, I got the balance right, and it was just this soaring horn line! It didn’t matter that I knew how to do it from the bookwork it was that I did it and it worked! Then I thought, “Ok, now I can do that” and it’s just been a long acquisition of little things. Lot’s of “Ok now I can do that thing, and this thing.” It’s just a long, long process of building up a toolbox of things that you know work. That’s why I have so many of those pieces for band as a young composer, because I had that opportunity. That is a rare, unusual way for a composer—especially an undergrad. You’re supposed to write chamber music and I did very little of that. I’ve always naturally gravitated towards large ensembles; I much prefer to write for sixty to eighty people than I do for two or four. I love huge dynamic contrasts.

TB: Did you play great music in band growing up? Quality repertoire?

SB: Yes a little bit, my dad actually gave me a bunch of the scores and I would listen to all these pieces and follow along in the score. I don’t remember what we played in high school, I know we played *Hounds of Spring* and I remember how amazing Alfred Reed made you feel on your instrument. It’s not really that hard but playing some of those runs on your horn, that physical elation of playing regardless of what the piece sounds like, it made the player feel excited. At a band camp with David Holsinger as our conductor, I was probably in the ninth grade, we played *Nilesdance* and I think we butchered it, I think we played it at half tempo, but I remember that was the first time I had experienced those sorts of

rhythms and ostinati— all that predictable stuff. That became very much embedded in my brain, that sort of energy. Those are the two memories that come up first.

TB: When you write music for school band are you writing music you wish you had played as a young student?

SB: Yes! That is my guiding philosophy now and I remember when I crystallized that. It was several years ago and I asked myself “What would I have loved playing at this age, what would have captured my attention that I would remember now, seven years later?” I don’t remember anything from junior high band musically, it was as much a social thing you know? I loved playing, but I don’t remember having a life changing moment or experience with a piece of music and I would love to impart that to students now as a composer.

TB: Are you an only child?

SB: I have a younger brother.

TB: Is he also a musician?

SB: He played trumpet, he played with my dad and was a very good trumpet player in high school. He doesn’t play anymore, he’s a fitness trainer and he’s buff.

TB: When you went to school to be a composer, did you comprehend the long path ahead? That you would go to school for a long time for training?

SB: I didn’t know, I assumed what you did was go to school and you get a doctorate and then you teach. I didn’t really think about it any more than that. I was afraid to. I just thought, “I guess this is what you do, I just want to write music, so here we go.” I was pretty good academically so I thought I could just get it all done very quickly and get a job I guess. And this is not what I would tell students to do! I didn’t think about it, I just wanted to write. So I arrived at the end of my undergraduate degree and I wouldn’t say that I was arrogant, it had been pretty easy in my little tiny, tiny circle and I had some success so I thought I was probably an okay composer. I had discovered John Corigliano during my undergraduate studies, his *Symphony No. 1*, and that stuck with me. That piece was what I really wanted to do, what I wanted to make my music sound like. So I looked him up and found out he taught at Juilliard and I thought, “Okay, then I’m going to go there and study with him, good.” The other composer I was interested in was Joseph Schwantner, I discovered *and the mountains rising nowhere...* during undergrad and I loved that too. I applied to both Juilliard and Eastman and I didn’t get in. I had never been rejected from anything that I had applied to before—and looking back I wasn’t ready. So I looked at the University of North

Texas, I had thought about going to school there because my dad had gone there and McBeth was close friends with Martin Mailman who was a teacher there at the time. So I think McBeth called down there because it was getting late for applications, not necessarily past deadlines but pretty close. He put in a good word for me and I got in. I was excited because my dad had gone there so it was going to be just fine. It is a great music school and it was huge! There were six composition faculty and I had this feeling that I really wanted to study with Cindy McTee. She seemed to have the most interesting music to me so I signed up to study with her. I loved it, she's fantastic. So here I am, studying with Cindy McTee and getting my Masters degree and I'm still not thinking about the future very much until the moment, I remember the exact moment I decided I wasn't going to do a doctorate. It was scary! An alumni who had graduated and had some success doing film scoring came back to do a presentation and spoke about what it was like to be a composer, applying for jobs, all that. Suddenly it became clear to me that when you're applying for composition jobs as a professor, it really isn't about your music. He said, "They [universities] don't really care," they want to know the things you can do for them; can you teach theory, aural skills, all this other stuff." And that was the moment it crystallized for me. I knew about all this other stuff, but to find out writing music was really last on the list as a professor was not my path. And seeing all the doctoral students around me not writing very much music at all was just this blinding moment of terror, the path I thought I was on is not the path I'm on at all! What am I going to do? I freaked out! Fortunately I had met John Corigliano at this summer festival right before my masters and I told him I really wanted to study with him.

TB: Is this when he told you he never received your materials?

SB: Yes. This was the summer of 1994 and I had already been rejected from Juilliard and I met him right after that. So I tell him the story that I applied, he says he never received anything, and he asks me to show him something. I play this little flute and piano piece, which later became *Alchemy in Silent Spaces*, and I had already written that for my senior recital. It's not a great piece for flute and piano duo but evidently he saw something in it. Also, because it wasn't a very large festival I had a lot of time with him where we were able to sit and talk and we really hit it off. I also played a bit of *Clouds and Eclipses* for him, in which I kind of rip off Schwantner and Corigliano. We stayed in touch after that. I flew up to see [*The*] *Ghosts of Versailles* and to meet with him and that's when I met John Mackey. He [Mackey] let me stay in his dorm room, I crashed there and that is how we met. John was of course a student there and I wasn't yet. I went back up for the audition and I realized that I didn't want to do a doctorate but I wanted to study with him and they had a Professional Studies program which is a post masters certificate; it's everything that a doctorate is except without a dissertation. He gave me the invitation to be in that program and it was just about who I knew. I don't think I would have been accepted into Juilliard just on paper, but he [Corigliano] saw something and invited me to come study with him. Then of

course I thought, “Well what am I going to do now, I don’t even have a doctorate!”

TB: How soon in your masters degree program did you know that you would be going to Juilliard after?

SB: It was sort of in the works during the start of my studies and then by the second year he told me there would be an opening. I can’t remember exactly when I had that epiphany. In the back of my mind I think I considered that I didn’t know what I would do next, but at least this opportunity with Corigliano gave me one more year of school that I could put the reality of post-school work off. But then during my final semester at Juilliard I was getting pretty worried and the abyss was yawning open toward me, I thought I could maybe do copy work. Cindy McTee was a real stickler with notation and I learned *Finale* so much better; I did the parts for *Soundings*, one of her pieces, and she was a stickler for detail. So I was pretty good at copying, it was the mid 90’s so not everyone could use *Finale*, but I didn’t really want to do that—I hated doing that. All in a matter of weeks I happened to be in the computer lab—I spent a lot of time in the computer lab and I could help people with things—I was helping with software because the computer people didn’t know the music software. It was a tiny little computer department and one day the guy asks me, “Do you want a job?” I of course said, “Yes,” and that is how I got a job at Juilliard, it was that simple. And within that same week or two, Eric [Whitacre] figured out he was moving to Los Angeles because he was graduating and his apartment came open. So I took over his apartment, this was all in a matter of a very short time and it all just fit. I thought “Okay I guess I’m a computer IT guy and I live in New York now.”

TB: So you were a staff IT person?

SB: Yes. I was in the IT department, I managed the computer labs, and I normalized all that because it was a mess. I bought a big double sided 11x17 printer for all the composers, we implemented email for students, and by the time I left nine years later I was Operations Manager and second in command of the entire department. I didn’t have anything to do with music, I was doing budgeting and spending a half million dollars of Juilliard’s money. It was not the career path I wanted to be on, in fact when I was hired I told my boss “Don’t promote me.” Obviously, that didn’t work. That is how I landed a job that paid the bills for nine years in New York, but I never stopped writing while I was there between fall of 1997 and February of 2006. Everything I wrote during that time, which was a lot, I wrote on the nights and on the weekends, wherever I could squeeze it in between my full time job: *Dusk*, *Bloom*, *Stampede*, *Alchemy in Silent Spaces*, like I said, I wanted to write music.

TB: What a cool opportunity for work to support your composition and you didn’t have to wait tables or something like that to support your career.

SB: Yes, it was great.

TB: So in February of 2006 you just decide it is time to be a composer full time? What was your jumping point?

SB: Oh, no. Life is never that simple.

TB: Yes. How did it happen?

SB: It's a pretty personal story the way this works. 2005 was a horrible year. In the span of six months, I was married before, I got divorced, and my father died of cancer. So I ended up selling my house, quitting my job at Juilliard, and leaving New York. My life did this 180-degree turn in a very short amount of time, a sort of reset if you will. I probably wouldn't have made the jump if I had not been forced to reassess everything. I knew my dad was sick so I took a leave of absence, three months, and I went back to Arkansas to be with him and it was during that time that he died. I had this inkling that I was going to leave Juilliard anyway but I had to go back. My father died in October 2005, I went back in January and told the department I would be leaving and in February I quit permanently. During all of that I received a performance invitation to Bowling Green State University to be part of their new music festival. A dear friend of mine Elaine Lillios is on the faculty there, she is a superstar in the electronic music world and we were at North Texas together. While I was there she said, "What if we could make a position for you here for a year, like a visiting artist in residence? We can't pay you anything but we can give you a house and you'll be a part of the community." This opportunity would fit almost no one except me in that exact moment because what I needed was the time and space to be part of a community and significantly lowered living costs. Bowling Green, Ohio is a lot cheaper than New York and I didn't have to pay for a house, just for food for a year, in a relatively cheap place. Having just left New York permanently in February 2006, I spent a few months in Arkansas at home and in the fall of 2006 I moved to Bowling Green, Ohio for the year. This is also when I started dating Verena, she was at Michigan State University at the time. It was just by chance that we were now geographically closer to one another.

TB: Did you know her before that time?

SB: Yes I knew her from Midwest, we met here. I knew her father who had been coming here for years. So I finished my year at Bowling Green the same time she finished her Masters at Michigan State, which is what brought her to America, and at the time I had nothing lined up; no job, no responsibilities, nothing. Verena was accepted into the University of Texas for her doctorate and I thought that sounded like a great place to live and I've followed her ever since. When I retell the story it sounds kind of crazy, it's certainly not the path I thought I would be on

and I certainly couldn't have drawn this out years ago, and yet here it is. I had been writing music the whole time and had some success with commissions, it was getting performed, I was selling my music, but I wasn't making a totally livable income just yet but it was getting close. As soon as I put all my energy and starting pushing that creativity, I mean really started pushing, things took off! My year at Bowling Green produced the commission for *Ecstatic Waters*; it was while I was there that I decided I wanted to write a piece for electronics. It occurred to me that no one would commission me to do that so I started organizing my own consortium. Everywhere that Verena went for an audition, including ASU, we would go there and I would tell them that I wanted to write this piece and they all trusted me and said yes. Which really makes me wonder why I didn't ask a long time ago? So that's how that all came about, I really owe that all to my wife.

TB: Thanks to her for taking all those DMA auditions!

SB: Yes! It was just amazing timing, I was ready to make this piece and I finally had the time and these people trusted me to do it. In retrospect, that served as a turning point in my career, especially with Jerry [Junkin] doing it at the national CBDNA convention in 2007 in Austin, TX. I didn't have any inkling at the time of what type of effect that would have and I'm glad I didn't because I would have been too nervous, and I was already nervous as it was. I just wrote it and it worked, much to my surprise. That was my career jump.

TB: Where did this interest in electronic music come from and the training? I'm assuming you weren't a DJ in Arkansas?

SB: (laughter and with complete sarcasm) Right, the DJ seen in the 1980's in Arkansas was huge!

I loved "Pink Floyd" and "Tangerine Dreams" so much in high school, that's what I'd listen to. My dad had some keyboards; he played keyboards and trumpet when he gigged.

TB: Of course he did!

SB: Yes. These keyboards were just before MIDI and I didn't own a computer, well I had an ATARI 1040ST in high school that had a MIDI port built in, but October 16<sup>th</sup> of my junior year my parents bought me a Yamaha V50, one of the first keyboards with a built in sequencer and it was multi-tamberal. It was perfect. October 16<sup>th</sup>, I'll never forget that day because I wanted one so badly. I went to town sequencing all this stuff; I have a little electronic, new age stuff from high school. Again, I made no distinction between writing this type of music; it was the same to me as writing brass quartets and other ensemble music. It was all the same, just fascinating, and I loved to do it. So my interest in electronics has always been there. In undergrad I couldn't figure out how to do it, I was probably



too lazy to figure out how to do it. While I was at Juilliard I met Mason Bates, he was also in the same studio with all of us in 1996, and he had the same synthesizer that I did growing up—Yamaha V50 and we bonded over that. He wrote a keyboard concerto for him on V50 and orchestra while he was at Juilliard, I think he's hidden that away now. So I saw him doing it and it helped to encourage my ideas to want to pursue the same sort of things. It still took many years for me to work it out. I did a couple small pieces first with electronics. I did a string quartet that's amplified with these live edits where I put stutter glitches in the output, I did a trombone quartet with surround sound and a chunk of that became the second movement of *Ecstatic Waters*, and I did a lot of study pieces trying to figure out how to do this before I jumped in. It took me a long time to get there, but it was probably the right thing.

TB: So when did you have the time to sit down and learn how to use *Ableton Live*? That's what *Ecstatic Waters* is built in correct?

SB: Built in, no. It was built in what I compose everything in which is a program called *Digital Performer* by *Mark of the Unicorn*. I've used that since 2001 and before that I used a program called *Studio Vision Pro* which was even better but Gibson Guitars bought the company and killed the program—I'm still upset to this day about it.

TB: Good thing Jim doesn't play on a Gibson guitar!

SB: (laughter) *Digital Performer* is the brain of everything both acoustic and electronic. It is what I use to compose in, it's on my laptop right here—which coincidentally is my only computer right now and has the whole trombone concerto on it. I used *Ableton Live* because it is great and stable for live performance and I found a way to render everything down and use it as a performance interface, but I don't use it to compose. It is a really cool program but it doesn't really fit my composing. I love a linear style like a sequencer or a multi-track recorder. I've been using sequencers and software since the late 1980's. I'm self taught but in undergrad we also did these huge variety shows, Miss OBU Pageant, so we were called to sequence all these Broadway medleys and we would write instrumental parts and sequence all this stuff in the early 1990's. It was in doing all this work with pop music that I learned how to use the software and the tools, so I feel very comfortable with those and have for a long time.

TB: When did you first start coming to Midwest?

SB: My very first Midwest was 1993, I was an undergraduate at the time, and the band director at my university, Craig Hamilton, brought a bunch of us up here to see it. Of course being a student of Francis Macbeth I was thinking, "Oh, I know one of the big guys," and that I was cool. I think I was maybe twenty-one at the

time, and I didn't come back again until 1997 when I came with Eric [Whitacre]. *Ghost Train* had just hit and was running at the time for a couple of years and he was popular. I had composed *Chester Leaps In* at his urging, the piece already existed for two marimbas and piano as a goofy little thing I wrote while I was stuck on everything else. I never meant for it to be a piece, I was stuck and wanted to make something crazy. I wrote the entire thing in five days and I took it into my lesson with Cindy McTee. I remember telling her, "I didn't really write anything this week I just made this little thing." She told me to just put a big chord on the end of it, a big major chord, and it was done. So I added the chord and the next year I played it for Eric and he said "You've got to make this into a band piece!" It had never occurred to me that I had quoted *Chester*. During my work-study job I orchestrated it, bandstrated it, and Eric sent it to Bill Berz and Tom Leslie who he knew and they both played it and recorded it. That's how it started! That was all happening when we came to Midwest that year, I didn't come the following year, and then in 1999 I started coming a lot more. I had a little booth with Hal Leonard for a while and then in 2001 we started the BCM booth.

TB: Before we go into BCM, are you telling me you didn't realize you were quoting *Chester* when you wrote the piece for marimbas and piano?

SB: It was stuck in my head but I couldn't remember what it was. I remember calling my dad and singing it to him and asking "What is this tune?" and he said to me, "That's *Chester*!" I get earworms very easily and those things play incessantly.

TB: Ok, back to BCM. How did you all decide to start coming here and getting a booth?

SB: We sort of had a quasi booth with Eric and I at Hal Leonard in 1999 because they were selling a couple of our pieces. After that we decided to do it together and that was the creation of BCM as I remember it. We needed a name, a moniker for the four of us, and we thought it was a cool idea to promote each other rather than every person for themselves. The name was really only so that we could have a name at Midwest. We needed a booth, we needed a name, BCM sounds great! Our name exists because of Midwest and for that alone. Then we bought the domain name for the website, I still own it and it is still up and running. Why would I take it down when I can just pay my ten dollars a year to keep it up? That is the genesis of BCM, when the name appeared and it became a thing. I'm sure you've heard about our fifth member, he was here with us and now has become the sort of lost fifth member. I remember us all talking in 2001 for that first year wondering if we even know how to do this? What do we do? It was so expensive, still is, and we didn't want to get any more gear so we just went to Menards and purchased a few chairs, tables, and CD players and made it happen. This was just when iPod's were coming out so we didn't have those. We covered up our cheap

tables with nice table clothes and we had a booth. By brute force we figured it out. Then we put together a CD.

TB: So about the CD.

SB: Yes, the three of them were at the recording session for the CD, I was not there because that was my first wedding. I'm not sure if it was out by that December for the booth, but we had the booth a couple years so we might have passed out the CD the following year, either 2003 or 2004. Then a couple years later we did the second CD, *Men of Industry*.

TB: Can you talk about why BCM is the four of you? You mentioned you were in school at the same time with John Mackey and Mason Bates as well.

SB: I remember Eric [Whitacre] being the band evangelist, having all this interest in the field. I still call him that today. The success of *Ghost Train* floored him, he had no idea there could be this much interest in new music. He told every student and faculty member at Juilliard to write for band because it was more than just a little piece on your composer's concert; bands will play it for you again and again, and they will love you for it. They will treat you like a million bucks! I already had a bunch of music for band. I was aware of that world and I wanted to write more because during my masters I had stopped and I was trying to write for orchestra and chamber music—and at Juilliard I hadn't written anything. At this point I had been away from composing for band for almost three years I thought, "Here we go, let's get back to this." I was onboard. Most people were skeptical. Jonathan Newman finally came over to our side to see what would happen but it took a long time. Then Jim and I met and when he said he was moving out to Los Angeles I said "You've got to meet Eric" and they ended up living around the corner from each other. It was this crazy way we all met and Jim wanted to write concert music so he was on board. At the time, John Mackey had no interest, if he would have been interested that would have been clear and he would have probably been involved. And that was fine, there were others too who weren't interested in writing for band. My dear friend Milica Paranosic, I haven't seen her in far too long, she would be fabulous if she would write a piece for band but her interests just lie elsewhere. Some people just didn't bite because they didn't understand what we were talking about. At the time that wasn't what composers did in 1996, so it just happened that then there were four of us to go along for the ride and see what happened—we coalesced and moved forward. The plan was never "To make it four dudes," I think it could have been a whole collective of people if others had expressed interest but they didn't and we were the ones who decided to do it.

TB: So did you always use Hal Leonard for your personal distribution?

SB: Eric started that. He was the first person that ever used Hal Leonard Publishing as a distributor with that type of agreement instead of as a publisher so I was able to get in on his coattails. First it was distributed under his entity as “Eric Whitacre Concert Band Music” and then a few of my pieces were added.

TB: Where did the idea of self-publishing evolve from?

SB: From the beginning Eric was all about that. What was amazing about Hal Leonard is that I was able to be self-published; they were just the distributor, not the publisher and that was a new distinction for them. They didn’t own the copyright, they didn’t get to tell me what to write, they had no say over the music, just simply as a conduit to get into peoples hands and they are incredible at that, they are the machine! So that was all revolutionary and Eric’s force, charisma, and business savvy made that work and I said, “Okay, that makes sense, we will do that.”

(Hilton lobby becomes filled with high school piano music)

SB: We’re being serenaded.

TB: (laughter) I know. What about engraving, parts, scores? All on your own?

SB: I already knew the notation, better than anyone except for Newman. I knew *Finale* really well and I did all my own parts and engraving, so I had all the materials and it wasn’t a really big step. Why did I need a publisher? There was one moment when Boosey & Hawkes expressed interest and I met with them. I realized that they wanted to rent it, *Chester Leaps In*, a two and a half minute piece, and take fifty percent and I wouldn’t own the copyright. That just didn’t make any sense. Who would rent a two and a half minute piece? And at the time, people hated them because they were notorious for being difficult to get music from. You just couldn’t get in touch with them to get music.

(Piano music converts to Heart and Soul)

SB: Now that’s talent!

TB: (laughter)

SB: So that was the one moment I flirted with a publisher but I quickly realized it wasn’t going to do me any good, in fact it was going to hurt me financially so why would I need that. The math doesn’t make any sense, you receive very little of the percentage of sale, and you have no control over copyright. I don’t have to ask anyone if I want to make an arrangement of my own piece or a newer version, but I would if I didn’t own the copyright. That control is vital as is the control of the business. I’m sure Eric said this too but no one is more invested in distributing

and publicizing your own music than you. No one cares about my music more than I do, so if a publisher isn't going to bring publicity to the table you definitely don't need them.

(Piano music becomes very loud)

SB: Shall we move?

TB: Let's move further over in the ballroom.

TB: When did things get too big for you to manage on your own?

SB: It was while I was writing the *Concerto for Wind Ensemble* that things became too much. When you're self-publishing that becomes your own day job and if what you hope for happens, it becomes a lot of work.

TB: I remember when John Mackey turned over all of his self-publishing work to an assistant he took a picture of what that looked like and I never imagined how much time and materials it would take to make this happen!

SB: Yes, and he is doing it all himself, all of his music. Mine doesn't look quite like that and with pieces I have for a more educational setting, like *Dusk* or *Bloom*, those get sent from Hal Leonard as a distributor. If I was handling *Dusk* myself it would be boxes and boxes of that type of work. I still order the printing and pay for it, but I ship it to their warehouse and not my house and that is where it lives until it ships to customers. Now John does receive all the money on his rentals and with those pieces I only receive about 36.5 percent after fees and everything. So I still give up a lot of the money but they handle all of that and that made sense for many years, I couldn't have handled it by myself. Even now, Sarah couldn't handle the type of sales I have with *Dusk*, and it makes sense to have a distributor for something like that. I will say that we are all just figuring this out as we go, still to this day. When I started writing the *Concerto for Wind Ensemble* in 2010 it completely consumed my life and I got to a point where I couldn't answer everyone's emails, I didn't know who had paid me, where I had shipped music to, it was just about to go off the rails and I found I couldn't manage the business and live totally within this world of composition at the same time. I needed to be consumed in a piece like that, it was so large and I needed to spend all my time composing. At the end of 2010 we had lived in North Carolina for a year, my music was getting more and more popular and steadily increasing income, *Ecstatic Waters* had exploded, my first really "big" piece and a lot of people were playing it—which really surprised me, but I was happy. So things were unfolding and getting busy and just about the time it was going to go off the rails, Eric said why don't you talk to Sarah Meals about all this.

TB: Had Eric used Sarah for work before?

SB: No, we knew Sarah from Midwest because she had helped us with the booth and we knew she was great with people and that she understood the world of band music. Very typical of Eric really, he just has these insights and they always seem to work. So Sarah and I talked about it, she said she would try it out, and in this coming January we will have been working together for five years.

TB: So you've been a full-time composer for ten years and only the last five with Sarah?

SB: Yes, she just reminded me of the five year date last night when I saw her. I've now been able to be a full time composer for five years, and I couldn't have done this without her. Before her people just weren't getting their emails answered and in the end my business would have suffered or I would have had to write less music. I've been able to really go deep and write these big pieces and live in that world and I don't know any other way to live in that world. So I burry myself deep in the process, come up for air occasionally and check in with Sarah, apologize to my wife and...

(Giant clang on piano, forearm slammed down on keys)

SB: Exactly! That [sound] sums it up. It is at a point now where all of my scheduling, emailing, distribution, all of those things I can't do by myself. Which is great, it's amazing.

TB: Is it everything you thought it would be when you first formulated this idea of being a composer in your undergraduate studies?

SB: I never even dreamed it would reach this point, I really didn't.

TB: How has Verena shaped or influenced your music?

SB: One concrete way she helps me is that I write without meter. I write everything in a sequencer and then later go back in and drop in meter and bar the measures. In fact we just did this on Monday with the third movement of my new trombone concerto. Right before we got on the plane I was desperately trying to finish it and conduct through it. I asked her if she thought certain parts of the piece should be the downbeat, how she felt the meter, where the measure ended. With her background as a conductor she can feel these things more naturally, "No this would feel more comfortable, or this should be the downbeat" etc. She has done that for me on every piece since we've been together. The other way she helps is that I'll have her come in and listen to the MIDI and ask her how she feels about time, how the piece evolves over time because it is so easy to lose perspective when you're working from the inside out. I may have heard that specific fragment of the piece four hundred times in one day and I'm sick of it but

it only lasts four seconds so the audience is probably still engaged. When there are big chunks like that I always ask her what she thinks, why she thinks it might not be working. In the middle movement of my saxophone concerto there was this big chunk of music that I loved and it was one of the first things I had composed and since just built around it. I had it happening two times in the piece and I couldn't let go of it and she said, "It's got to go Steve" and I pushed back and said, "No, it's a core part of it and it is all related." Then I cut it out of the piece and it totally worked. She's great, she has a good sense of musical time and architecture, she understands what my music does, and it's great to have such an amazing person to bounce things off of. It's not all the time, but it is in these moments when I ask her "Can you come in to my studio and save me!"

TB: Wow, what an awesome collaboration.

SB: She's an amazing partner.

TB: How do you see the evolution of composition in the wind band field over time since you entered into it until now?

SB: You know it's funny, I don't feel like I have real data points so I hesitate to draw a generalized trend. Maybe that is my inner scientist talking? It feels a certain way, it feels like there have been turning points in composition. For example when my teacher, John Corigliano, wrote *Circus Maximus* in 2004; I think a lot of that came from Eric talking about it over time. Eric was saying to John "They want you to be part of this world, you can ask for as much money as you want, you could do this." I've never spoke with Corigliano on the specifics of what changed his mind, but that is my take on it and it was certainly a legitimizing moment in my view. Also, Robert Beaser saying he wanted to be a part of band composition, Steven Stucky had written a few things, Gary Green commissioned Chris Rouse. The CBDNA Commission has been trying for thirty years to get "real" composers to write for band and that has been successful.

TB: We've certainly missed a few before their passing; Xenakis, Babhti, etc. I'm not sure if anyone would want to listen to it, but nonetheless.

SB: Right, and if they didn't want to do it you're not going to get anything worth listening to. I would say that the confluence of all these factors lead to the current trends in composition in wind band. I also think the lure of money, better or worse, is a large part of it. It is a big community, ravenous for new music, and there is actual money and attention within the community. For better or for worse, that attracts people. I think those that have come into it thinking, "Oh, I'm writing a big piece and I'm going to make some money off of this beyond the commission" might have been disappointed.

TB: Beyond the money, would you say that the guaranteed performance from multiple schools is also a big bonus?

SB: Oh yes. With multiple schools more people are invested, literally, in seeing the music through to performance. I don't think I realized how revolutionary that idea was of a commissioning consortium and how strong it was because when I got into this field it was already a strong movement. The fact that there are multiple performance opportunities really helps because it is back breaking work to write a band piece, much more than an orchestra piece. I remember my first Midwest here at the midnight concert with the Marine Band and I met John Harbison because they were playing his *Three City Blocks*. I was an undergrad and he was so nice; I'm sure looking back I was just one of these green kids saying, "I write band music too, I've written a bunch!" to John Harbison! He said to me, "So you understand how it is back breaking work?" and I responded, "Yes!" That was our interaction. What I'm amazed by is that I started with writing for band so it seems natural, but every other piece I write seems like it's just sinfully easy. A choral work? The score is the part and only four staves? That's cheating. It just feels so easy. It's a lot of work to write for band.

TB: How has the name and involvement of BCM affected the trajectory of your career?

SB: Well BCM isn't a business, it isn't a publishing house, we do not have any legal connection to each other, it was a way to pull our contacts and help spread the word about each other's music. It was also an excuse for us to hang out together—and that is not a small part of it. A reason for us all to come together and spend time with each other because we are all very good friends, we live so scattered across the world, and we don't get to see each other enough.

TB: Was there any intention for BCM to be a unifying factor in your music, for you all to sort of sound the same, sound new?

SB: No. We never wanted to have a BCM "sound." I think people made the mistake early on where they would hear one of our pieces and say, "Oh that's the BCM sound" but that wasn't our goal, in fact I think we all sound very different.

TB: Did you see it going this far? Have you ever imagined what your career would have been without BCM?

SB: It's really crazy, really crazy in retrospect how this has all worked out. The second question is quite crazy, I have no idea. There are few pivotal moments in my career; the moment I met John Corigliano, which lead to me going to Juilliard, which lead to me meeting Eric and Jon, plus Mackey and Mason, that moment when it all happened is defining, then this decision to brand ourselves together. I guess I really don't know, maybe I'd still be working in the computer lab at



Juilliard at best? I don't know. I feel extraordinarily fortunate and I don't want to think too much about how it has gone so well that this seems like the best possible path I could have had.

TB: So you're having a great time spending time with your three best friends here this week?

SB: Oh yeah, the only thing I want more is for us all to live next door to each other so we can get together and start this rock band.

TB: Maybe live in a cul-de-sac and call it *The BCM Cul-de-sac Band*?

SB: Yes, perfect. We all want that and we've said it this whole week, "Wow why don't we all live near each other?" But we just can't, we have such diverse careers and partners who are equally successful.

TB: Do you see any major turning points in your career and in your own individual sound as a composer?

SB: Well 2005 was a breaking point for me because it was the year I didn't write any music. Write after that my sound really changed, I wrote *Radiant Joy* and *Ecstatic Waters*. At the time it didn't feel so drastic, just a natural evolution, but I had more time to devote to music and that made it better, at least I think it did. I also tried some things that I had been wanting to for a long time.

TB: I don't know your personality beyond our interaction today, but is it bazaar to be a celebrity here and have to stop on every corner to talk to someone?

SB: Yes, I'm very much an introvert. I am not Eric or John [Mackey] at all. The idea of me standing up in front of thousands of screaming people and speaking would have been unbelievable to me as a student. As a young kid I was quiet, shy, I couldn't talk to girls; I hung out by myself and played with Legos. I mean I had friends and stuff but this is something I've had to learn how to do. I love it, but it is exhausting beyond belief and I'm going to go into a coma tonight when I get home and then get back to writing. My life is very polar: it is either incredible solitude alone, writing music, very internal and by yourself for days, or it is living publicly among thousands of people and it is just back and forth. It's crazy.

TB: Jim mentioned it gets pretty challenging to socialize when Eric is here because of his celebrity status?

SB: Oh yes, that has become huge. I've been fascinated with the world around Eric and watching it because it has been crazy for a long time and it's just reached this fever pitch that is fascinating to watch, but it impedes on his life as a normal human being. In these situations we can't just say "Oh let's go get something to

eat.” You have to calculate how that will happen and when because it is going to take a while to just get down the hall.

TB: I asked Jim how you all even made it in the door yesterday for your presentation and he said he had not heard of the plan.

SB: Yes they had to plan it, they brought us in the backside door and it was crazy! I think Eric has a reality field distortion around him like Steve Jobs, he’s just inspiring to everything that is possible and he’s genuinely that way, he’s always been that way in the twenty years I’ve known him.

TB: Thanks so much for your time Steve, I really appreciate it.

SB: Absolutely.

Jonathan Newman

Trae Blanco, Interviewer

December 18, 2015

at the Midwest International Band and Orchestra Clinic

TB: In my reading I've discovered you've played a lot of instruments, can you tell me about that?

JN: Yes, piano since age six and then trumpet in elementary school. I then switched to trombone in middle school band. I was quite serious about trombone; I played in regional and state bands throughout Pennsylvania, I played in jazz band and orchestra, all the opportunities I could find really. In fact, I took my trombone with me to college and played in the jazz band but I gave it up after about a semester or two so I could concentrate on writing [music].

TB: Can you talk about these earlier musical experiences and how formative they may have been in your compositional roots?

JN: At that time in my life and in that area of the country, there wasn't a huge market of things that I could do so music was my thing. I took advantage of every single musical opportunity there was and because I played the trombone, I had the opportunity to play in all of these ensembles because it functioned in band, jazz band, and orchestra. It wasn't like I played violin because then you can only play in one thing, orchestra. I even played in a few rock bands where I was in the horn section—of course I'm talking about seventeen year old rock bands, mostly garage bands really. I also sang in the chorus, again taking advantage of every musical opportunity I could find. All the while I was experimenting with writing and arranging music but I never quite put it together that was what being a composer was. It wasn't until I started to look at colleges and I was looking at majoring in music that I thought, "I was good at trombone but I wasn't great, I was an okay singer but I wasn't great, I was an okay piano player but I wasn't great" and then I had this epiphany moment and thought "Well I could be a composer?" That idea of being a composer encapsulated everything that I loved about music, a sort of aha moment, and I realized I had been doing this all along. I had been writing little pieces of music since I was probably ten years old, first at the piano, then a piece for my school band, then school chorus, I did arrangements for the jazz ensemble, vocal quartets for my friends and I to sing, it just all made sense. So I used a lot of these things to put together a portfolio and I applied to music schools as a composer.

TB: Did you have any musical influences in your family growing up?

JN: Not really, my mother played some piano and had some musical training. My family has been desperate to try and figure out where it [music] came from for me and there are a few shirttail cousins and other distant relatives who have been involved in music, but no real answer for them as of yet. However, my parents were always very supportive of my musical experiences. They did want me to attend a university rather than a conservatory because they wanted me to be able to do something else if composition didn't work out.

TB: Did you have any teachers that fostered your musical upbringing?

JN: I had very supportive teachers of course, but I really had to figure out the composer thing on my own because that wasn't an option presented to me in northeastern Pennsylvania in the late 1980's as a career path. Unlike today where there are more opportunities and events for young composers to learn early on rather than much later as I did. I had to figure out a lot of that on my own but my parents did help. I remember there was this local music camp at the local college in Wilkes-Barre, Pennsylvania and I loved it. I was very active there and I was also very successful there, I was a superstar, a sort of *vunderkind*, and I was very excited to go back the next summer since I was going to be a counselor and although it wasn't a big festival, it was all I knew at the time. Now my parents were pretty savvy in the arts and they would vacation every summer in the Berkshire's, which is of course where Tanglewood is. We would spend a few weeks there, rent a house in Williamstown, Massachusetts, and they started taking me to concerts. Tanglewood started a high school age program for composition and my parents really encouraged me to go to it rather than the previous, much smaller, music camp I had planned to return to that summer. I really didn't want to do it because I wanted to be with my friends in Pennsylvania, but they insisted that I attend Tanglewood and that is where my musical career really started. I met friends that summer that are all exclusively working composers in that class and it really opened my eyes to the entire world of concert music, writing for ensembles, and thinking about myself as a young composer. Roshanne Etezady was in that class, Dalit Warshaw (Boston Conservatory), this class is where my composition career really started and took shape in 1990.

TB: So your parents really helped there?

JN: They knew that I needed the next thing.

TB: How did you make the decision of where to go to college?

JN: I wanted to be in a city and Boston University (BU) was the most city-like school, and it was good program. I also loved Boston. The other option was Oberlin; I could either be stuck in Oberlin, Ohio or I could be in Boston for four years. The decision was a no-brainer for me. I was very excited for BU.

TB: Did any of the faculty from your experience at Tanglewood overlap at BU?

JN: Yes, that's the whole point really; they do it as a draw for students. However I went to Tanglewood the summer before I was going to go to BU anyway, so yes I met a lot of those faculty members but I was already going to go there a couple weeks later regardless. I had the same teacher, Robert Sirota, who eventually left BU and became the Dean at Peabody and then the President of the Manhattan School for a long time. I believe he just recently retired from that post. His daughter is Nadia Sirota who does the Q2 podcast *Meet the Composer*, and his son Jonah is the violist in the *Chiara Quartet* based in Lincoln, Nebraska. A very musical family, the Sirota's.

TB: You also attended the *Aspen Music Festival*?

JN: Sure, it was 1993 and I was a junior in college. I had spent a couple of summers working; I delivered overnight packages, worked in a box office, stuff like that. My junior year I went to Aspen and studied with George Tsontakis. He was a really good teacher, he's a hilarious guy, quite a character, and there are still things I think about in my writing that are from George's voice inside my head. For one, he taught us this thing about spelling of notes, enharmonic spelling, and how important it is because an F# is not the same as a Gb and to really think carefully before making those decisions.

TB: Side bar for a minute, Eric asked me to clarify the name of someone with you. A composition teacher at Juilliard whom he studied with after David Diamond got sick, a Shankerian specialist?

JN: Philip Lasser? He was the big David Diamond acolyte and sort of vaguely Diamond's assistant. Lasser is still around, still teaches at Juilliard. He writes very *Frenchy* music published by Durant.

TB: Durant? Very *Frenchy*.

JN: (laughter)

JN: Are you telling me that Eric studied with Philip Lasser after Diamond fell ill?

TB: I'll have to double check with him, but that is my understanding.

TB: Back to you, how did you become a student in Corigliano's studio?

JN: My story is a bit different than the other guys. I started studying with David Del Tredici and that wasn't going so well, we just never clicked. The lessons were uncomfortable and it just wasn't the right fit.

TB: So when you applied to Juilliard you're were applying to a sort of pool of composition teachers and you are assigned to whomever?

JN: Yes, I applied and did the interview process where you meet with everyone. There were a lot of composition faculty members there that day; in fact I don't think Corigliano was even there, but I met a lot of other faculty members and I was assigned to Del Tredecì—which I was thrilled at the time. Del Tredecì had actually taught at BU very briefly and was a known composer in Boston. I knew a few people who had studied with him and I was very excited. Our relationship actually started out okay and I learned a lot from him, especially about orchestration as he is a spectacular orchestrator, but it just wasn't a good fit. I started to complain, or say that I was unhappy to the head of the department Bob Beaser. He [Beaser] seemed to understand, it was interesting because although I never studied privately with Beaser we got a long very well—we clicked. In the spring we had juries, as does everyone, and at that time you would take your portfolio around to different rooms and spend about ten minutes with a different composition faculty; Del Tredecì, Babbit, etc., and again the day I was assigned to juries Corigliano wasn't there. So in my meeting with Beaser he asks, "Have you seen John [Corigliano] today in your jury rounds?" to which I replied "No, he's not here today, I think he's in tomorrow." So Beaser tells me, "Why don't you come back tomorrow and meet with him, I have an idea." I of course replied, "Okay," and even though he didn't tell me anything, I came back the next day. I show up the next day and I have my meeting with Corigliano, same ten minute slot as the previous days meetings, and at the end of it he says—and I'll never forget this, "Here's the deal, I think you're very talented and I would like to have you in my studio in place of (someone else who's name we will leave out)." The person I was swapping with was having a similar experience with Corigliano that I was having with Del Tredecì, so it was going to work out for both of us. I was of course very happy because now I had a teacher that I was clicking with.

TB: How has Corigliano's method of teaching and composition influenced you and your music?

JN: It was difficult to implement and it took all your effort to figure how he wanted you to write. John doesn't teach composers how to compose, he teaches them how to compose like him. He would not be great for undergraduate students, he's good for composers who have already figured out how to write and are looking for more options or tools. You have to have your own voice before you study with him. He teaches you what he does and why, and then says take from it what you will, which is different from what a teacher for a younger composer should be doing where they try and draw out the young composers voice and give them a lot of options. When you are older you can take a year or two and learn the process of how someone else does something and then decide whether or not you want to store those things in your tool box or not. I also found his lessons to be more like therapy sessions than anything else. More often than not you'd sit back

and just talk. He would talk about process and other things and you really learned a lot by just hearing him talk to you. And now as a teacher, I see that happening with my own students. If they come in and they say, “I don’t have a lot this week” or, “I have nothing this week,” it’s okay we just talk. You can get almost as much done in the conversation than in a lesson because composition lessons are weird.

TB: Can you talk about your time in New York building your career after Juilliard?

JN: Right out of school I was the house manager at Merkin Concert Hall for a couple of years and then I got a job at Boosey & Hawkes where I did new works promotion for a couple of years. I still have friends from the Boosey job, it was a great job, it really helped my ability to do the self-publishing thing because I worked for a major publisher and learned the ropes to how it all should work and it was very helpful. I then did freelance copy work about ten years, which is how I supported myself. While Steve was doing the computer tech job at Juilliard I had the copy work—of course mine didn’t come with health insurance like his did which was a problem, but it worked. It even worked after I got married, more or less.

TB: So nearly twenty years in New York, you wrote a bulk of your music there?

JN: Yes. There are only one or two things I wrote in Portland, Oregon and since I’ve been at Shenandoah Conservatory I have not written anything.

TB: Can you tell me about the inception of BCM International?

JN: Yes, I’m not sure what you’ve heard from the other guys but BCM started as a way for us to go to Midwest. We needed a name to put on the booth at Midwest, thus BCM International. I had done a transcription of a piece I did at Aspen at Eric’s request and he put me in touch with Tom Leslie at UNLV. I spoke with Tom and he gave the go ahead. Later I went out to UNLV and they recorded it as part of the “BCM SAVES THE WORLD” album. This was also when I met Jim [Bonney], he was living in Los Angeles and came to Las Vegas for this performance as well. We of course hit it off right away and had a great time. Later that year was the first year we went to Midwest and Jim and I hung out at the UNLV booth handing out CD’s and business cards while Steve and Eric were at the Hal Leonard booth doing something similar. We decided then that the following year we would attend Midwest and the four of us would get a booth together. We needed a name for that booth and that’s where BCM came from. Hal Leonard also helped us get that booth and we had it for years. The name was simply a way for us to show and promote all our works together in one synergistic way. For example, when people came to the booth looking for something “Grade four and fanfare-ish,” they would see all of our pieces next to one another in that same style, each piece promoted the others. People always thought we were a

publishing company, which of course it never was because we each did our own publishing. It was never actually anything more than a website name.

TB: So it wasn't a business formally?

JN: No. Once the CD's started coming out we would sell those and that would pay for the booth for the following year. Let's say we made \$800 selling the CD's that year that would pay for the cost of the booth and materials for Midwest. We didn't even have a bank account. I put everything in my savings account and stored it there and we had a spreadsheet so we knew what was in there. At one point it zeroed itself out with expenses and CD income and we just decided to call it even and we haven't dealt with money since. Jim and I mostly dealt with the money, and there was very little of it.

TB: How has being a part of BCM International helped your career?

JN: It is for sure safety in numbers. Obviously there was always a disparity between the three of us and Eric, even then in 2000 he was starting to become a name in music. Steve was just starting to get there too. Jim and I were nobodies, so it was helpful to all of us to be associated together and with Eric. And then eventually it's not so helpful, for lots of reasons. I think Steve and I especially realized that we all needed to start doing our own thing to define ourselves. It was good to have people associate all four of us together, but it was important to develop our own individual following. It was great fun, that first year we were here with the booth was a big deal. People were buzzing. The question people were asking each other was, "Did you go to that [BCM] booth?"

TB: And those are the pictures from the website, with all the traffic walking through the booth? I believe you were all twelve years old in those pictures.

JN: (laughter) Yes we were. It was a big deal. And then people started getting dismissive and saying they didn't like one composer because he didn't sound like the others and at the time we were all writing very different music—and we still do. Then of course we all started getting married, having kids, developing our own projects, and it's not that we "ended," or BCM died, we never stopped being because it never actually was. Sure we stopped the booth and we don't come to Midwest every year, but it didn't end.

TB: That's a really great way to put it. The thing didn't ever end because it never really began.

JN: (laughter) It wasn't a thing!

TB: I'd like to talk about your compositions for a while. Your first piece, *Ok Feel Good*.



JN: *Ok Feel Good* wasn't my first piece. I had written it for a sextet at the Aspen Music Festival and it was during that time when Eric was bugging us to write something for band, even just transcribe something.

TB: So *Ok Feel Good* was your first "band" piece?

JN: Yes, outside of writing for my high school band. I was very pleased with *Ok Feel Good*. You know when you leave school and you're trying to figure out how you want to write [music]? That was the first piece where I thought, "This is how I want to approach this, this sounds like me." I remember writing a piece after that as a test to be certain I knew what I wanted, and of course I was correct, *Ok Feel Good* would be my sound. I sent a tape to Eric and he heard it and responded, "This is the one you transcribe for band, do it!" To which I replied, "Okay, I guess?" It was about three years after I graduated that I finally transcribed it for band. Then I wrote a choral piece called *Moon by Night* and did a transcription of that. What's next, *Uncle Sid* maybe? But that was also a chamber piece first. *Chunk* that might have been it, that was the first original piece I wrote for band.

TB: That piece is hard!

JN: Because I didn't know what I was doing!

TB: How do you get from *Ok, Feel Good*, to *Moon by Night*, to *Chunk*, to *My Hands are a City*, your symphony?

JN: Well there is probably some type of through line in all that; there's funk in *Chunk*, electronica in *Blow it Up*, *Start Again*, there's jazz in a lot of them. *Avenue X* is based off a Herbie Hancock progression. I can remember transcribing Evanescence at the time of *Avenue X*, I used some power chords in there, etc. So there is a through line in all of my music. There's nothing new under the sun, Michael Torke is taking the sounds of pop and rock music and fusing them together. The Magnetic Hand Guys are doing that too. I didn't invent anything, I'm just synthesizing in my own natural style, things that have been built into my musical DNA.

TB: Are you ever writing music that you would have loved to play as a kid?

JN: That's a good question. I was never bored out of my mind in music classes so that isn't as much a draw for me. I'm trying to write music that pleases me right now. I'm not trying to please the kid in 1984, it's me right now, what makes me happy right now.

TB: What part or element of the composition process gives direction to your music?

JN: I'm very interested in style in general, as a compositional element. Notes, rhythms, color, texture, and style. Move it [style] around just like you're moving everything else around. The best example of that is probably *Blow it Up, Start Again* where you're moving around the styles of say American minimalism with funk and dubstep, and you can create structure with that. You can layer it, it's not pastiche, but you're actually using style as a compositional element. The style doesn't matter, it doesn't have to be vernacular, it doesn't have to be pop oriented, it can be mid-century jazz or French chamber music—like Poulenc. These are the things that get me excited about writing, so sometimes it sounds different because I'm looking at all these different styles and I expect the players to be facile with those different styles. Which of course makes the music much more difficult as opposed to music all in the same style. My F# in two pieces isn't going to be the same in each piece because style is always very much involved.

TB: Are you pleased with the outcome and direction of your music?

JN: This might sound bitter, I don't mean it like that. You always want more, but I'm fine and very happy with what I'm doing. When we [BCM] were doing this, we were it. We were the only ones doing it. Not like today, we were the only four composers doing this thing together as a group whereas now there are hundreds.

TB: Would you say that BCM International is something unique in music history?

JN: There have been other consortiums! Bang on a Can, Composers with Red Sneakers. Mark Mellins in Chicago, Minnesota Composers Forum. There were some BCM followers who made their own consortiums, Daniel Montoya and a couple other guys had something for a few years. I don't think it was that new. Maybe they weren't doing band music but we weren't either. It was a place to put all of our music for visibility. We were able to link arms together and proceed as one, safety in numbers. Plus with all of our music together, we could create reference lists by grade, style, type, and it helped promote all of our music together. If you were just one guy there would only be a couple pieces on that list, but with the four of us we could create a full catalog. You can't do that unless there is a group of you.

TB: I think we are about out of time before your next appointment. Thanks so much Jon.

JN: Thank you.

Eric Whitacre

Trae Blanco, Interviewer

December 18, 2015

at the Midwest International Band and Orchestra Clinic

TB: Can you tell me about your musical upbringing?

EW: I did not play any musical instruments. There are stories of me, even before I remember, either standing in front of the TV or my grandmother would put [J.S.] Bach on the record player and I would run around the house screaming or just stand mesmerized by the music. Early on everyone knew I had a musical brain, it [music] profoundly affected me. Around age five we had a piano in the house and I started playing by ear. I would pick tunes out or I would hum and sing things back until I figured it out and it was because of that my parents tried to get me piano lessons. They unfortunately didn't take, my parents tried over and over again to get me to stick with it but I wasn't interested. No one in my family was musical at all but they tried, they really tried. Then when I was twelve I started playing trumpet and I played all through middle school in concert band—I still couldn't read music and I was playing by ear. I was also in the marching band. I was fourteen when I discovered electronic music and pop music and I started buying equipment and I was buying and recording pop songs. I actually was kicked out of band when I was a junior in high school. Did you know any of this?

TB: No! And all the while you played trumpet by ear?

EW: Totally by ear. I would listen to whoever was next to me and copy them. I was selected for an honor band in middle school because I just listened to all the people auditioning in front of me through the door and then went in and played it. I don't have perfect pitch but I have pretty good relative pitch. It wasn't until college that I discovered choir and the rest of this story is pretty popular.

TB: Right, this next part of your life pretty well documented. So fast-forward, UNLV was your first exposure to classical music beyond the record player?

EW: I remember two things very distinctly. One was my grandmother taking me every year to see Tchaikovsky's *Nutcracker* in Reno, NV and that was a big deal. I remember being fascinated by the orchestra and the colors in the orchestra and that served as my first introduction to classical music. My grandmother was a music lover and a librarian, and for every possible occasion she would give us books. It was only years later that I realized what a profound impact she had on our cultural upbringing, especially living in the middle of nowhere, she was our conduit. The second thing was my obsession with movies. I remember all of these

films with John Williams or Alan Silvestri scores and hearing the orchestra and just adoring that sound. I didn't know that wasn't classical music but I knew that I loved it and I consider that a big part of the influence on how I compose now.

TB: So you never really had lessons on trumpet or piano, it was all very natural?

EW: Yes, it just came very naturally. I remember my sister brought home a saxophone once and I picked it up and after about five minutes I thought, "Oh this is how it works, no problem." We have some videos of me at home with a little ocarina and I would just play. You must have that as a musician; you can just pick things up and play them?

TB: Yes.

EW: Exactly, it just happens to people with music brains.

TB: Was there a defining moment when you decided to leave pop music and the dreams of being a rock star to pursue classical music?

EW: No, and to be honest with you—I know my career doesn't look this way, but I still don't see a separation between the two worlds of classical and pop music. In my mind I'm still just as interested and fascinated by pop and rock music as I am classical music, one of my virtual choirs has dub-step in it! In my mind I've kind of focused on concert music but I'm not a classical composer. It wasn't like I made a choice to go to the dark side; if anything changed it was that I thought for sure I was going to be a film composer, especially after I discovered choral music. That is where I thought all of this was going and after I left Juilliard, I went to Los Angeles to attend the USC film scoring school and even though I quit after one day I was pretty convinced that was my career path. If anything it has been more about film music or not film music for me.

TB: Fast-forward, you wrote *Ghost Train* while at UNLV before you had even learned how to read music?

EW: Basically. What happened for me was once I joined choir at the age of eighteen I became obsessed with it. I would go to the library almost every day and I would take down scores, it started for me with Mozart's *Requiem*, and I would get a CD and just sit and watch it all go by. I didn't know what I was looking at really, but you can figure it out close enough to watch it go by. I did this day after day and then after Mozart whoever was next, Mahler was next to Mozart so I went there, and then Mussorgsky, I was just filling my head with music. I remember years and years ago someone casually mentioned to me "Do you know Samuel Barber? There is this piece *Adagio for Strings* that you may want to listen to." So by the time I started writing for band I had heard a ton of music, I didn't necessarily know how to write but I was going to Tower Records once a week and

buying classical CD's even if I didn't know what I was buying. I was just trying things and I wasn't totally in a vacuum.

TB: Jumping ahead to your time at Juilliard, do you think that your untrained background helped you to have success with Corigliano since he was so much into a visual process writing a work rather than just being a composer of notes?

EW: It was massive. Massive in two parts. For one I didn't start working with John [Corigliano] until my ninth year of school and by that time I had really "drank the Kool-Aid" so to speak, of thinking there was this very formal approach to composition. The drawing John asked us to do helped me to remember that I should be playing around and it didn't have to be stiff or stuffy. It took me a long time to realize this but looking back now I'm an incredibly visual learner so when I have something with a visual tool it is very helpful for me. I had actually been doing a version of his [Corigliano's] technique before I ever met him, I was writing prose. I would write about the piece in detail, in long streams of consciousness, where I would say "At this point in the piece this theme becomes this" and Corigliano really codified that process for me, this technique I had been flirting with all along.

TB: Who was your very first musical advocate for your compositions?

EW: The very first was David Weiller, who was the choir director at UNLV. Not only did David introduce me to choir, I wrote the pieces for his choir and he performed them, but he also introduced me to conducting. He got me a job conducting at SummerSock Theatre when I was 22; which was insane because the first thing I ever conducted was Leonard Bernstein's *West Side Story*. I mean can you imagine? I didn't even know what 9/8 was! Someone had to explain mixed meters to me, it was that crazy. I was doing the things that you do when you're young and dumb and you don't know any better, "Yes sure I'll conduct that." But with instrumental music, Tom Leslie was really my way in and like I described yesterday, he's even beyond a mentor to me because he gave me the band! He not only gave me performances of my music, but he gave me rehearsals. That is something completely unreal now that I think back to it because he put complete faith in me. It was the best orchestration class I've ever had in my life, it was a lab where I could try things and see if they worked. Tom was so patient and so generous with that time, I don't know what caused him to do that and I've never asked him.

TB: That was a pretty big chance on his part, on an unknown?

EW: Can you imagine devoting that much rehearsal time to some undergraduate kid who came in and couldn't even read music? I was just this kid bringing in stuff.

TB: And you've never had a chance to talk with him about that?

EW: No not specifically, I'd love to know what he thought. It was a big chance.

TB: Tell me how you came to study with John Corigliano?

EW: I was studying with David Diamond who fell ill during my first year at Juilliard. After just a few months studying with him, all of his students were assigned to Philip... (searching for a name) have you spoken to Newman yet? He would know this guy's name, I can't remember! He was a really interesting teacher who introduced me to Schenkerian analysis and to a concept called background counterpoint, which has become a deep part of the process of how I compose. But I was advocating hard to study with Corigliano. I spoke with anyone who would listen, even him. We took this long walk around New York, he [Corigliano] and I, where I was basically trying to convince him to take me into his studio, and in the end he finally accepted me. I wasn't assigned to him, I really had to go after him.

TB: So tell me more about Philip... about the Schenkerian analysis and background counterpoint that has infiltrated your music?

EW: Well not to get too technical with it but "*Schenker*" is basically all about architecture, and the idea that you're deconstructing these gestures over the duration of the piece and always finding resolution. For example, Bach might write something on page one in the key of C and leave a b natural hanging along the way without resolution, only to come back a page or two later and create these resolutions and suspensions across long periods of time. That is how I mostly think about music now. How can I create this sense of suspension over huge blocks of time, notes that add up to something over the duration of the piece? I'm so embarrassed that I can't remember his name, Jonathan will remember it though, he's the one that introduced me to it.

TB: What really drives your composition?

EW: I didn't realize it at the time but all this structure and architecture infiltrated pretty deep. I can look at my own music and right before I went into Juilliard I wrote a piece called *Water Night* that has a pretty free-form structure; it has an opening and a closing and I tie it together, but mostly it's just an exploration of sound. A piece I wrote immediately after graduating is a piece called *When David Heard*, which is hyper-structured, and the architecture is so complete. When I look at those two pieces now I can see the evolution that happened while I was at Juilliard. Of course I didn't feel it at the time and it wasn't conscious, but my time with Corigliano definitely changed the way that I think about music. It was invaluable.

TB: Your music for wind band, did it come about because of opportunity? We don't have anything from you recently, although you do have the premiere in March with *Deep Field* and Dallas Winds.

EW: Yes I'm coming back. I finally have some ideas and I was just talking with Verena [Mösenbichler-Bryant] the other day about writing a new piece. Really quickly, Frank Battisti said to me "Have you ever thought about taking *October* and making it one of four pieces in a sort of *Four Seasons* for band?" and I thought it was a great idea. So what I want to do now is do the "Winter" movement for that cycle so I'm going to write it for Verena this year.

Basically what happened was that for ten years or so, starting with my first piece *Ghost Train*, maybe twelve years then, I was just at the mercy of whatever piece came up, whatever opportunity there was. *Godzilla Eats Las Vegas* came because Tom [Leslie] asked me to write a piece about Las Vegas, Gary Green commissioned me and I wrote *Equus*, and then finally a big consortium of high schools commissioned *October*. So those were all pieces I had to write, almost necessity, because people wanted something so I would write it. My thought process wasn't "Oh, I need to write band music," it was just what was coming in at that time. Similarly, all these choral commissions were coming together and I was sort of stumbling into a career. Right after *October*, I guess I wrote a few more choral works, I became obsessed with this musical I've been writing called *Paradise Lost*. That is when I stopped really writing any other music because my focus turned completely to this other thing.

TB: With regards to transcriptions, do you think your music has worked in transcriptions, especially *Deep Field* since it is coming up so soon?

EW: Did I ever think it [*Deep Field*] would be a band piece, no! In fact I'm still not sure? There are so many moments of delicate string texture in that work, in fact just before you came in we were all talking about how do you do that with a wind band? You could take two vibes, two marimbas, and a whole bunch of tingly percussion equipment but how do you get that ethereal sound that strings can do effortlessly? So no, it never even occurred to me that it could be a band piece.

TB: So Professor Junkin asked if you would transcribe it for band?

EW: It wasn't even that. Jerry [Junkin] asked if I would come and conduct a concert of my music with the Dallas Winds and I had just done *Deep Field* and it was big, and new, and it had this big smart phone app, and I wondered if we could maybe pull this piece off? I'm not even sure Jerry has listened to the piece yet but he said, "Sure, do whatever you want." So that is how that came about.

TB: Will you be conducting the whole concert and performing your music?

EW: Yes, you should come if you can!

TB: I'll check out my calendar! How do you see yourself developing as a composer?

EW: Well of course I don't see my own compositional development, it just sort of happens. Even now it's like oxygen, "Okay I'm going to try and write something and I hope it doesn't suck!" It's never about pushing boundaries or anything, I think what Corigliano did was that he gave me a set of tools with which I could look at music that I didn't have before. Now for instance, when I was writing *Deep Field*—I don't think I would have done this before—I'll listen to a bunch of pieces that are sort of in the same world in which I'm thinking. I knew I wanted it to have a little magic of Debussy, but I also wanted it to have this long expansion of time so I listened to John Luther Adams' *Become Ocean*, which one the Pulitzer last year. There is a way of looking at the scores, listening to them, and deconstructing what is happening that I didn't do before I met Corigliano. Just looking at it and seeing in a kind of beautifully detached way, just looking at the building blocks and thinking, "Oh, I see, I see." All of this of course is very intuitive, but it still influences me today. The way that he taught me to examine a score like no other composition teacher ever did with me, it was always about bringing in your music and showing it to them and they would offer feedback and critique what you've done. As opposed to taking something else that you love and internalizing it and digesting it and then somehow it is going to find its way into the piece you're working, or trying to make. Does that make sense?

TB: Yes, it's interesting because we do that so much in the performance world why wouldn't you do that in the composition process.

TB: With regards to your music for solo soprano, were you motivated to write that for your wife, or did you just have that music in your mind and she happened to be a soprano? What's first, the chicken or the egg?

EW: Since I fell in love with choirs, maybe before but I don't think so, I've just been obsessed with singers, especially female singers, and I'm sure it has to do with their ability to give voice to my music. I can't really sing so the sound in me is drawn to that. I've almost exclusively dated singers since I was in college so when I met Hila and heard her voice I thought, "Oh my God," and it became this natural extension of my music. I wrote for her because, and this is going to sound so corny, she's my muse, she's my instrument. That's why I write for her. Also you know from being married, it gets all wound up in your relationship and you get to know somebody extra-musically. You learn their rhythm, the way they move, the things they like, and it's more than just writing for soprano—it's sublime.



TB: So when you write music for her is she work-shopping it with you along the way?

EW: Yes, especially with *Paradise Lost*. I wanted to know what she could do, and not only would I have her sing stuff or suggest stuff—she’s got a photographic memory and she wouldn’t tell anybody this, she’s unbelievable, she’s a freak of nature— but she sings everything from memory regardless of how long it is or how weird. All of these impossible, atonal, dissonant, dense works, all from memory. So with *Paradise Lost* for years and years I wouldn’t even bother writing anything down I would just play her versions of it and then say, “Okay now can we go back to the second version of that before the edits? And now the seventh way we did it, with that little thing on the end? Okay yes that’s it.” She just had it all there, filed away in her own personal musical Rolodex. So as a composer she became more than just an instrument she became this walking tape recorder, she’s extraordinary. Of course none of this happens in a formal way, it’s in the car on the way to the store or in bed. It’s all very natural and she’s as much a part of the character as anything, it is her personally.

TB: Can you tell me more about your Soaring Leap Project and Virtual Choir? How they came about, what was the germinal idea?

EW: Soaring Leap is a desire to harness the energy from crowds, you saw yesterday, into a place where I could spend real time with people who are geeks like you and I. I’m still trying to find the right model for it where you get enough people together and I can go quickly and be back to my family so I don’t have to be in residence somewhere for a week.

The virtual choir started, I don’t know if you’ve seen anything online, but it started with one video that little girl sent to me. This girl uploaded a video and I thought, “Hey, maybe we should try this” and I never could have imagined it would get this big. We never marketed it, or made it an initiative; it’s all driven by circumstance almost.

TB: Tell me about the genesis of BCM?

EW: I’d love to hear what all the others say, my deepest memory is that I was having a blast at Midwest and I wanted friends here. That was mostly how I remember it in my mind. Beyond the idea of making music together and how good that would be it was mostly that it [BCM] could be a big laugh and we had to do it. How much fun would it be? But I don’t know for sure if it happened this way; Steve, Newman, and I had all become really good friends at Juilliard together and Jim and I became friends in Los Angeles; although, I think Steve and Jim were friends first in New York because Jim came out and crashed on my couch and we hit it off instantly! My impression was that the four of us, we did this whole thing about “writing music that was unbounded by convention” or

something, I don't even remember who came up with that! Really my memory is this would be awesome, we could get together and get a booth, and it will be great. We were like young entrepreneurs, why be at the mercy of the big publishers when we can do our own booth? I think that was probably all the thought that went into it right there.

TB: Where did the website come from? Were you trying to fit into the blog culture of the time in the early 2000's?

EW: I don't think it was anything like that. My general memory is that Steve was the hippest of all of us in terms of the Internet at that time, it was still a pretty young thing. I'm pretty sure he [Steve] built the website and set it all up. Then I think Jim [Bonney] had an artist friend, he was always the super artsy one, who drew all the artwork for us to use. So Jim presents this comic strip look to us and it just blew us all away and it became our thing, it was us! I was on the sidelines watching all of this and I would chime in and say "This is awesome" but I don't think I can take any credit for the Internet culture we had. I just agreed with their great ideas. The forum, again I don't even remember how it started, but it grew quickly, it was a thing. We spent a lot of time talking about really important issues to us at the time and it is all documented. Have you trolled through any of it?

TB: I have, a lot of it is becoming another appendix.

EW: I'm sorry! (laughter)

TB: All the other guys said they looked to you when it came time to make decisions about self-publishing and maintaining the rights to your music. How did you learn that?

EW: I don't know if I can take credit for this, but it happened this way for me. I wrote *Ghost Train* and there were three movements; I wrote one movement and then a year later I wrote the other two. Ludwig Publishing, who at the time was a really big band publisher and they had this prestige to themselves, they came to me and said, "We'd like to publish *Ghost Train*." I was very excited by that and then they sent me the terms; they were going to offer 10% of retail, which is standard, and they would own it forever. They also didn't think the second and third movement would sell so they just wanted to publish the first movement and they thought they could sell it for about fifty dollars for score and parts. So here's me this college kid, I knew nothing, I sat in *Jack in the Box* with a piece of paper and a pencil and I did basic math, I was trying to work it out and look at what they had offered. I thought wait, right now I'm selling just the first movement alone for one hundred fifty dollars and I know people are buying it because I'm the one managing all the sales and mailing the music to them. I worked at *Kinko's* and I knew how much it cost to make score and parts and it just didn't make sense for

me to go with a publisher. I figured with all three movements I could sell it for three hundred dollars and they [Ludwig] didn't want to publish the whole thing so it was a bad deal. Even if I just kept it myself and I only sold one score at one hundred fifty dollars, I would have to sell almost thirty copies through the publisher to make that same amount of money on five-dollar royalties. Even beyond the rights ownership, which had I understood it the way I do now I would have never even considered the deal regardless of money—especially with my early choral music! I would have never given away those early pieces to a traditional publisher. I didn't even need business smarts to make that decision, it was just so ludicrous that I decided I would always self-publish. That was one of the first conversations I had with the guys right before I left Juilliard. While I was at Juilliard I was telling people “Guys, you can actually make money by writing pieces for band!” They made jokes yesterday about the *Maserati* but it wasn't about getting rich, it was that I didn't have to have a job waiting tables to support my composition. We also lucked out because *Finale* had just come out and printing machines, where you could actually print parts and scores, had only been around for a few years, it was a big deal. That whole sea change that happened in publishing was partly because for the first time we had the tools to do it. We purchased our own binding machines and our own shrink wrap machines and went into business on our own.

TB: How long did you keep distributing your own band music?

EW: Well I did it badly for a while. When I met and married Hila, she was amazing and started organizing everything for me. She also made all the scores and parts; we had two copy machines and it became her full-time job. I was terrible at sending the parts out and collecting the money so Shattinger Music in St. Louis, MO asked if they could distribute it for me. They said, “Send us fifty copies of each piece, we'll pay for them, and we will be the distribution for your music.” That worked for a couple of years and it was great, and then I think it was around 2000-2001 at one of conferences I sat down with Hal Leonard and said “Look, these pieces are selling and here are the numbers. How would you feel about distributing them for me not as a composer, I'm coming to you as a publisher? I want a publisher deal and I'm only coming to you with my music.” They said yes and then I started distributing through Hal Leonard and then later as part of the agreement, Hal Leonard started doing the actual printing for me and just charging me for it. I moved all of the operations to Hal Leonard, we sold both copy machines in our little apartment, but I retained copyright control of all that music.

TB: Now have you kept all of your choral music since those early pieces that you gave away?

EW: Absolutely. I started my own music printing company, “Shadow Water Music,” and that stuff is now sub-published to MusicSales. I still own all of it,

control it, and in a year I'll get it all back, it was a ten-year term. But the initial stuff, which is a lot of my bigger pieces, are with Walton Music and I can't get those back.

TB: You worked on *Pirates of the Caribbean: On Stranger Tides* with Hans Zimmer recently, you made it to film scoring?

EW: Yes, and just recently I did some work on *Kung Fu Panda 3*, and *Batman vs. Superman* is coming out in March of next year.

TB: How did those opportunities come about?

EW: Well first, Hila sang on *The Da Vinci Code* soundtrack several years ago and that was the first time I met Hans. Later he saw the virtual choir and he sent me an email saying he thought it was amazing and gave me an invitation to come in and try some work on *Pirates*. We hit it off and became friends, so I think now I might be infiltrating this club of composers that he likes to work with.

TB: Can you talk about your career trajectory and if there were moments that really helped you?

EW: Throughout my life there have been these major mentors, people who have helped me immensely there is no question. A lot of it feels like—I don't know if this happened—from my point of view like curiosity and adaptation. I'm drawn always forward by this endlessly curious mind, it doesn't matter if it is anything science, medicine, music, just trying to consume as much as I can in this world. That leads me to a place where I may have a bit of a creative spark where I fall into something and I want to make something out of it. When I make something, every time doors start to open, I curiously rush through another door and now we're here. It doesn't feel planned and it certainly never felt like I was "building a career," it just felt like a natural extension of eating the food of life.

TB: How do you see the impact of BCM on your career?

EW: So what's really interesting, [John] Mackey has become a really great friend and we had dinner just a couple night's ago, and he said this really lovely thing to me. He said that for years and years he was hyper-competitive with me, I didn't even know this was happening. He said he was watching me, studying me, and wondering how I was doing what I was doing and how could he do those things. What I realized while I was talking to him, it's not like there was a vote and Mackey wasn't invited to be a part of BCM, but it's because his personality is naturally competitive and the four of us are not at all. That's the core of what we do! We have no desire to out do anyone, in fact we revel in the success of the others and it's fun to be around people who are making new beautiful things because it sparks our own creativity. I think that is what bonds us together, the

fact that we're not trying to compete with each other. We really appreciate each other and what the others do. I'll be curious to what the other guys say about that; I'm looking forward to reading your paper!

TB: How did this star power, star quality happen?

EW: I don't know, I don't understand it. I mean I kind of get it because within our world of educational music there's not a lot of glamour, right? So even someone who wears jeans and has long hair is already so wildly different, so I think I happened to be slightly different than the traditional model. I'm not doing this to look different or draw attention; I would just rather wear jeans! For example, packing for Midwest I knew I wanted everything to fit into one carry on suitcase, I didn't want to check one, so I brought one pair of pants! I'm not going to bring suit pants, I don't want to bring two suitcases! I hope that authenticity shines through so that it's not this constructed personality; it's just me. I also think that because I came to music so late I have this approach to it not only in my writing, but also in the way I talk about it that I'd like to think is not "stuffy." It also mirrors what we're all like too. In the conservatory setting of Juilliard we weren't even allowed to play pop or jazz, you'd get killed for doing it. So the only time we'd ever do it was two in the morning in someone's apartment at a party and we'd all break out our instruments and start playing 80's pop or play jazz together. It was like this hidden music group. The truth is 99.9 percent of people, even music majors, have every possible genre of music on your iPhone. You listen to Bach or you listen to pop, whatever, without any sort of irony. You make the shift back and forth, so in some respect I think me saying all that, loudly, made it kind of cool and accepted I suppose. But the rest of it, I don't get it. I don't know why people go crazy for me. We were just talking about it a little this morning, I bet it will wane, especially as I get older, it will change.

APPENDIX B

JUILLIARD '96 SESSION: MIDWEST CLINIC 2015

Kevin Sedatole: Ladies and Gentleman, Juilliard 1996.

(thundering applause)

Eric Whitacre: Thank you guys so much. We are flattered and honored and we can't believe the turnout for this. It's freakingg band music guys?

(loud cheering)

EW: We are, the four of us, to my left Mr. John Mackey.

(cheers, JM smiles and acknowledges audience)

EW: Mr. Steven Bryant.

(cheers, SB smiles to recognize crowd bashfully)

EW: Mr. Jonathan Newman

(cheers, JN smiles and waves to crowd)

EW: And I am Claudio, your host today.

(cheers/laughter)

EW: Thank you. The four of us met at the Juilliard School in 1996 and I thought it would be great to have a clinic, a seminar, where we could explore how we met, what we learned, and where we've come since then. What we will do is talk for maybe thirty, thirty-five minutes, and at the end we'll open it up and try to entertain any questions you may have. Let's jump right in. Mackey, why did you come to Juilliard?

John Mackey: (pondering) I, um, I can't play any instruments and I...

EW: Seriously? Do play piano?

JM: Did we never talk about this?

EW: No, I didn't know that!

JN: You know what, he plays better than he leads on—

JM: Oh no, oh no! I'm not being modest, because I'm not modest.

(laughter from crowd)

JM: I really can play nothing. I looked at schools that had no instrumental audition for composers. So for undergrad I went to the Cleveland Institute of Music because I didn't have to touch an instrument in my audition, I just showed music. And Juilliard is fine, so I went there. I actually only applied to Juilliard for grad school. In fact, Steve and I have a very similar story, I was invited—we all studied with John Corigliano at some point—I was invited to his studio prior to the audition. The audition was just a technicality, I was already in.

EW: Ah, so you just had to meet the teachers?

JM: Exactly.

EW: And Steve?

Steven Bryant: Well that's actually how I got in. The first time I applied I did not get in.

EW: Really? As a graduate student?

SB: I applied to Juilliard and Eastman for my masters and they didn't accept me.

EW: Either place?

SB: No, either place! Then I met John Corigliano right after that at a summer festival at the University of Arkansas. He was there and they had already passed the deadline but I saw the poster and said, "I should call him sometime." I showed up and we spent a week hanging out, I played my music for him. He said, "Why didn't you apply?" I said, "I did." He responded that he never heard my music and that it never made it to him. So then he invited me to study with him and it worked out.

EW: Amazing. And Newman?

Jonathan Newman: I only applied to a few places and they were all in New York. I knew I wanted to go to New York for grad school so I only applied to New York schools. Juilliard was actually the only one I got in; I think I was rejected at CUNY.

EW: Really? You got into Juilliard but not CUNY?

JN: I went in slightly different where I just had the teacher assigned to me, so Eric and I had a similar experience. The teacher I was assigned to was David Del Tredici and I had a year with David and it didn't go so well.



EW: So you're just like me with David Diamond?

JN: Exactly. It's sort of a lesson gained, if you put effort into it at the beginning, you can get it right the first time.

EW: Exactly. I also only applied to Juilliard because it was the only place that would accept an application without a GPA.

(crowd laughs)

EW: My grades were so bad in undergrad, it took me seven years to finish my undergraduate degree, it was really the only place I could find that would accept the application, and so I applied.

JN: I remember they said, "Do not send us GRE scores. We do not—"

EW: Which was amazing, actually it's the way all the conservatories are at the end of the day. Who cares if you can balance your checkbook, you're a musician right?

(crowd laughs)

EW: I spent my first year studying with a composer named David Diamond, which was for me a nightmare. He, infamously now I suppose, said to me—listened to a piece I wrote called *Water Night*, I played it for him and he said to me; "Well it's effective but I certainly wouldn't call it music."

(crowd laughs)

EW: He kind of paralyzed me. (to Newman) Del Tredici didn't totally paralyze you right?

JN: Absolutely, he made me cry in lessons.

EW: Seriously?

JN: Ya, it was horrible. We've since patched it up. It took decades—

EW: Really? Cruel right!

JN: Yes. It was hard. And changing teachers at that school was like a divorce. You had to go to the dean and it was a whole thing. Other schools encourage you, but at Juilliard there was paperwork that took weeks.

EW: Yes, David Diamond had a heart attack, and not as a joke but, it was the only reason I was able to switch teachers because he fell ill. The common thread in all of this is at some point or another we ended up studying with John Corigliano. For those of you who do not know that name, John Corigliano, he's arguably the most celebrated American composer alive, maybe he and John Adams? He's won every damn award there is, including an Oscar, and he's a sweetheart. I want to talk a little bit about John and his influence on all of us. (to panel of composers) First impressions, first thing you think of when you think of John?

JN: Genuine.

SB: That's really good.

(crowd laughs)

JM: I would say visceral; music that has a visceral and really dramatic impact.

EW: Yes.

SB: And he cares about what you're talking about with him, like in lessons.

EW: Yes he really does.

SB: Envision the sound, he really wants you to think about the sound first, and really think about what you're doing and wanting.

EW: That's a huge part of it!

EW: I remember in my lessons as an undergraduate and during my first year with David Diamond, the way it always worked was that you go away and write for a week and then you bring it in and the teacher would tear it apart. Diamond even had this famous red pen that he marked up your scores, unintelligible. When I went to my first lesson with Corigliano, in my first lesson, I brought some stuff to him and he said, "I'm not interested. I don't want to know what you've written, it's not going to help at all. Let's start from the process, let's only talk process." In fact, I never really worked on a piece—

JN: It was all process. He never looked at any notes.

EW: Right? And for me, the best composition classes I ever had were sitting with him and looking at his scores, or Stravinsky, or Bartok, and him just pointing things out and saying, "Did you notice this is this. You see this over here?" Did you have similar experiences with him?

JM: Yes, I remember in our first lesson he played *Yesterday* by The Beatles. That's how he demonstrated what he thinks is a perfect piece of music. So he sat at the piano and played "Yesterday." I thought, "Well I can't right that."

JM: I think the best lessons I had with him were going over his own music. I remember looking through his opera, [*The*] *Ghost of Versailles*, and listening to the first twenty minutes. First we looked at his color sketch, his drawing where he does this sort of timeline thing, and a piano reduction, and then the orchestration. It was an amazing way to look at how he personally put a piece together. Which is structure.

EW: That's the whole thing!

SB: And the colored pencil thing, he makes all of his students do that. We've all done this where you get a big blank sheets piece of paper and you draw the shape of the piece and the colors represent whatever you want. You make your own legend. That you want to think way before you put any notes down, from top down, the architectural layout.

EW: In fact, what Steve's describing—oh sorry. I was just going to do the, did you want to do the?

SB: No.

EW: The very simplified version of it is that you start with a big piece of paper, it doesn't matter, just a big one. And you basically draw, well for me I draw the emotional architecture of the piece; how it's going to start, how it's going to build, how it's going to do this. This is all before you even write a note of music. For me, I interpret it as how I want the audience to feel as they go along. Did you guys hear those words from John? Or was it more about how things take shape?

JN: You heard the word architecture a lot. He would often talk about being an architect and creating structure, so that in effect what I think he taught was, the piece was done, there it is. You can see the whole thing. It actually kind of doesn't matter what the notes are inside it.

EW: That's it!

JN: The notes could be anything. I remember him saying, "It all sounds great. The piece could sound like this, or it could sound like that, but if that's the structure it will be a good piece. And it will all be the same piece no matter if the harmonic language was this, that, or the other.

SB: Yes, but he always goes and finds the best notes.

(crowd laughs)

JN: Ya!

EW: I think there's real wisdom in that.

JM: I curious, were you guys able to actually right that way initially, because I was not? The way I would write when I got there after undergrad was I would get an idea for a tune in my head and I would go work on that. I would work until I ran out of ideas of what I could do with that tune, and that meant the piece was done. And it meant every piece was three minutes long.

(panel members all laugh)

JM: So then, to plan out this grand structure using prose, he would have you write stream of consciousness of what a piece might be, and draw it out and everything. Then it was time to pick the notes and I would think, "I have no idea what that sounds like!" It took me, actually until after I graduated before I could use those techniques that he teaches to write pieces from scratch like that. And that's fine now, but in school that entire time I couldn't write any music in my first year.

EW: Yes, it didn't quite make sense, I agree with that.

JM: Yah!

EW: But what it ultimately ends up doing in this process, for any composers in the room, is that it frees you from the tyranny of detail. First, you're not thinking about, "well this note followed by this note, then this, and this, and this." You're not paralyzed from the beginning, you're just having fun! I remember at one point I was making collages, cutting out from magazines, making paintings, just being free.

JM: I suck at painting so I couldn't do that!

(Crowd laughs)

EW: Yarn and glitter?

JM: It was more glitter!

EW: Macaroni? Dried macaroni and glitter!

JN: And now, I teach this to my students and we're going on to the next level. Some of them are going a bit bananas, but now it's the only way to go for me. If

you're not going to do this in the future, you have to know how to do this so you can choose not to.

EW: Ok, let's talk for a moment, if you guys are ok with us composition geeking out for a minute, let's talk about what then is the "next level?" You've made your drawing, you have a sense of—are we all on the same page as far as emotional architecture?

JN: Yes, and then you can see, you can visually see the piece. Which, you know, music is very visual.

EW: Ya.

JN: Even if it's just notes on a score, it's a very visual thing. The next thing for me is then you say, at least it was for me is, "What does that, what I'm looking at, end up sounding like? What is the sound of this?"

EW: That's interesting.

JN: And then you can start thinking about that.

SB: That's still a vast trap for many of us.

JM: Ya I couldn't do it, really. The first year I could not write any music.

JN: The first year was—besides this process being difficult for us all to get into, I mean the first year was really hard anyway.

SB: I wrote the least amount of music I have ever written that year.

JN: You spend half of your time in the fetal position in the corner your first year.

(crowd laughs)

JN: It really is kind of rough. Not just because of ear training, but mostly because of ear training.

JM: Oh GOD!

EW: We should talk about ear training just for a moment—

JM/JN: No, no, no, no, no.

EW: We all—Steve you didn't experience this right?

SB: I only heard about it at the lunch table after every class.

JM/JN: (agonizing over the class) Oh no, no.

EW: There is this very famous theory teacher; she just retired actually, Mary Anthony Cox. She was a protégé of Nadia Boulanger. We called the class “fear training!”

(crowd laughs)

EW: Mackey and I sat right next to each other in class and may or may not have cheated off each other.

(crowd laughs)

JM: Well maybe not off each other! What I found was you need to sit next to someone who has perfect pitch and cheat off of them.

(crowd laughs)

EW: Yes, which is neither of us!

JN: And occasionally during dictation, I remember she would let the [perfect] pitch people leave the room like, “Ok you can go.”

EW: She would get them out of there, that's right. You would sit in these small semi-circles—just to give you an idea of one of the things there—we had to take “composers and conductors.” Which in theory, we're all supposed to know more about music theory than any other musician, and so I remember one of the things we had to do would be the four-part Bach chorales.

JN: Open score; soprano, alto, tenor—

EW: She would open up to one of the Bach chorales, you wouldn't know ahead of time which one it was going to be, and it's written in four staves; but then it's written in soprano, alto, tenor, and baritone clef, which until I got to Juilliard I didn't even know there were seven clefs.

(crowd laughs)

EW: Then she would said, “You're going to play the top three lines and sing the bottom line in solfège.” Here's the best part, so she would count your off, (at a tempo of about sixty beats per minutes) “One, two, three—up a minor third!”

(crowd gasps in horror)

EW: And the worst part of it is that she didn't care how long it took. It was a two-hour class and you could sit there for twenty minutes trying to make it through; (imitating playing the piano very slowly, sings) "Re..."

(crowd erupts in laughter)

JM: Well the first thing you would do when class would start she would say, "Eric, sing 'la'."

EW: Oh that's right.

JM: And you had to sing an "a."

(almost like a comic bit, JM & EW each try to say something but keep cutting the other off, then stopping, and then same thing for about five seconds)

JM: I was supposed to take ear training three and then ear training four the next year and I got so nervous, it was on Wednesday's, and I got so nervous on Tuesday night that I would feel sick to my stomach and as the semester went on I just skipped more and more classes.

(crowd laughs)

JM: But that means you can't graduate! So the next year I did three and four at the same time.

(crowd sighs in pain with JM)

JM: I know!

JN: I think I took three and four at the same time, too. I don't think we are impressing how terrifying this woman was!

(crowd laughs)

EW: She was stern, and strict, and—

JN: But the best, it was the best musical training I've ever had, performance training. She taught everybody how to be a performing musician.

EW: That's it. Because at the end you were unflappable. You know? (funny, nonchalant voice) If someone dies on stage, you just keep playing. Everything is going to be fine.

(crowd laughs)

JN: That's right, just keep going.

SB: Ya!

EW: It was extraordinary, I'm so grateful for that experience, now, in retrospect.

(panel all laughs)

EW: Also, the woman that I met in there, she was my girlfriend at the time; she's a theory wizard, now she's been my wife for eighteen years. I'm also grateful because we kind of bonded...

JN: She was your TA right?

EW: She was my TA, right. She saved me!

(crowd erupts in laughter/clapping)

SB: Well played.

EW: (laughs also) That's how that works.

(crowd laugh's again)

EW: So then in terms of concert band music, we were all talking last night; we had a long dinner last night and kind of reminiscing. You all were graciously saying—I'm not sure if it's true—but you were kind of saying I was the catalyst for all of this. I came in saying, "Guys, guys, guys, there's this community of people who like new music, you're not going to believe this!" That's really your memory?

SB: Yes, you were proselytizing.

JM: And I pushed back on it, I thought, "No, no, I don't need band, I'm going to—" "The way I tell this story is not totally accurate, is that Eric said, "You guys should write band music." And I thought, "I don't need any university band music, I've got my orchestra music and I'm writing for all these dance companies that pay me ten dollars!"



(crowd laughs)

JM: Eric said, “You should write for band!” and I kept saying, “No I don’t need that.” And then he would get in his *Masarati* and drive away.

(crowd laughs)

JM: So that part of the story is not totally true. I didn’t play in band in high school, there as no wind ensemble where I did my undergrad, and Juilliard didn’t have a band, so what I knew about band was “4/4 in Bb, and glockenspiel doubles flute all the time.” That was what I thought all band music was. I didn’t know what it could be as a medium. I think, seven years after we graduated, that I finally did a band piece.

EW: You finally tried it.

JM: Ya, but I would not have done it at all, except what happened—(speaking to Whitacre) you only know part two of this—is that you guys all went to Midwest and I didn’t, this was like ten or twelve years ago. And Newman comes back from Midwest and says, “Oh my God, you should see what happens with Eric Whitacre at Midwest!”

(people laugh)

JM: I’m thinking, “What happens with Eric Whitacre at Midwest?” and Newman said, “He’s a rock-star!”

(people laugh)

JM: I thought, “That sounds super fun, maybe I should write a band piece!”

(crowd cheers)

EW: Steve...you were already writing band music, before—

SB: Yes, I had already bought in. I had drunk the Kool-Aide long before many of you.

EW: You played in band?

SB: Well my father was a high school band director. I literally grew up in a band room; my mom did the flags, they had no assistant director for a 300-piece marching band. It was the 1970’s-80’s, it was in Arkansas, (sarcastically) so we had a lot of money of course as public school teachers!

(laughter)

SB: I had written a couple of pieces, there are actually five pieces that I wrote before we met, and none of you will ever hear them.

(laughter)

SB: I knew as soon as you came to me [Eric], I call you the band evangelist of Juilliard, I said, "Let's do this." I was on board. I want a *Maserati* too!

(laughter)

EW: Ya, a *Maserati*! Newm—

JN: Ya I held out for a while too, I think it was three or four years for me? (To JM) But you did the same thing. (To EW) You'd say, "Write for band." I would respond, "Meh..." I think I'll just write this piece for piccolo and three contrabasses.

(EW laughs)

JN: (sarcastically) That went really well for me.

JN: But you [Eric] were so persistent and I just keep saying no. After a while I thought, "Why am I saying no?" So I thought about it for a very long time, for years, I think it was fear of success. I knew that it could probably work.

EW: That it was possible?

JN: Right, and I was terrified of that.

EW: Terrified of the success you mean?

JN: Ya.

EW: Oh? Wow. That's interesting. You overcame that?

JN: Composers aren't supposed to do that. You're supposed to toil in a corner and suffer, and nobody is supposed to pay any attention to you. This is what they teach you, how it's supposed to go.

EW: Ya! Ya!

JN: Especially at Juilliard.

EW: Especially at Juilliard! Mackey, what's your story about working with the orchestra? Were you learning?

JM: Oh my God. I had a performance with the Minnesota Orchestra—

EW: Oh the Minnesota Orchestra, wow!

JM: I'm not sure if I should say that; I had a performance, with (air quotes) an orchestra. And they did—my first band piece was called *Redline Tango*, and before it as a band piece it was an orchestra piece.

SB: Great title.

JM: (cutting voice) Shut up!

(laughter)

JM: I may have stolen the title from him. So the Minnesota Orchestra performed it and I thought, "Oh my God that is an amazing orchestra, it's one of the best orchestra's in the country, and I need to go to that!" So I contacted the administration and said, "I'd love to come to the performance." They said, "Whatever you want." I said that my intention here was for you to make it financially possible for me to come to the performance, to which they said, "No." I asked, "Would you, could you just get me a hotel?" They said, "No, we don't do that." I asked, "Would you house me with any of the donors? I swear I'll be nice! I won't steal their stuff, just let me stay with someone on the board." They said, "No, we're not going to setup that." I said, "Ok, I'll get my own plane ticket, and my own hotel, could you pick me up at the airport? Could you just send someone to pick me up?" They said, "If you were a guest artist we would send a car, but you're not."

EW: You're just a composer.

JM: Yes.

EW: Were you even allowed, you wanted to talk to the orchestra?

JM: I was allowed to talk.

EW: Oh you were? I've experienced times too with orchestras where you're not allowed to speak to the players; you can only speak to the conductor.

JM: Oh, that was actually my first time with an orchestra, I worked with a youth orchestra and I was not permitted to speak to the conductor during rehearsals. In fact, what I had to do was go home after rehearsal and type an email to him that

had my notes and the next week at rehearsal, he would give the notes to the ensemble. So I was not allowed to communicate with the ensemble or the conductor in front of them. The only interaction we ever had in a rehearsal was that I had marked a section to be played “Misterioso” and the conductor starts conducting and then he stops and turns to me in the hall and says, “Misterioso is spelled with an ‘I’”

(laughter)

JM: And that was the only interaction we ever had.

(laughter continues)

JN: But this is something I think Corigliano taught us, he impressed upon all of us this importance and he would say, “You have to get in front of the orchestra, talk to the orchestra, be with the orchestra, be with the audience, talk to the audience.”

SB: He insisted!

JN: Ya!

SB: You must get up there; you will get up and talk.

JN: That’s part of what he taught us. We all do this?

EW: Right, I agree.

JN: We all are impressed by how important that was and I think we live our lives this way now.

JM: I had a performance with the New York Youth Symphony at Carnegie and they weren’t going to have me bow on stage. They were going to have me stand up in a box, like the queen, and give a wave.

(laughter)

JN: He said, “No, it’s Carnegie Hall! You’re going onto the stage!” And it was a big to-do to get them to get me down there because that’s not normally what that orchestra did. John just said, “You’ve got to bow on stage.”

EW: Going back to the point of the way it was at Juilliard, within the classical, orchestral circles, there is obviously a hierarchy, right? A composer, for whatever reason, these days is quite low on the totem pole. I remember early on—I wrote my first band piece in 1993. I heard the band rehearsing and they were playing something with trombone glisses. (EW sings slow glissandi downward, three in a

row.) It sounded to me like a Doppler effect. So I went to the band director, Tom Leslie—Tom are you in the room? Is Tom Leslie in the room today? Tom Leslie at the University of Nevada, Las Vegas, gave me my first great opportunity. I said, “I’ve got this idea for a piece and I’m going to call it *Ghost Train*.” In that moment I knew, IT’S A TRAIN! He said, “Great! Write it for us and we’ll play it at this conference.” I didn’t know what that meant, and at the time I didn’t really read music, I kind of did? So I took students into a practice rooms and had them play for me; what are you high and low notes, who do you normally double, who do you like to double? Then I took my best guess and every rehearsal I would show up with new parts. We would try it and then I’d take it home and rewrite it. Then try it and write it. And we had this little five-minute piece, the first movement of *Ghost Train*, and we performed it at the CBDNA Convention in Reno, NV. Suddenly people were finding my phone number and calling me at home in my little apartment at school and that’s what started the whole thing. This is a long-winded way of saying it, the wind ensemble, the wind community, there’s really nothing like it for composers. This is why it’s proselytizing. You all seem to love new music; you get energized and excited by it. It’s a profound part of the experience. (To JN/JM/SB) That’s really what draws us in, wouldn’t you say, that’s the reason we’re here?

JN: Well what’s funny is, (JN and SB wrestle for the microphone they are sharing, JN in a deep radio voice) “The Steven Bryant interviews.” (to audience) Now that the generation above us, now that they saw what you did, what we did, they’re writing pieces too! It’s no longer forbidden. There was no wind ensemble at Juilliard but there is now.

JM: How many faculty members now at Juilliard, comp teachers, have written pieces for band since?

EW: Including John Corigliano.

SB: All of them.

EW: One of the great wind ensemble pieces is John’s *Circus Maximus*, which by the way is also the loudest piece of music ever.

(composers laugh)

EW: If you ever get a chance to hear it live, it will take the paint off the walls. It’s unbelievable. So guys, what I’d like to do with our few minutes of remaining time before we start with questions is, how many conductors are there in the audience?

(nearly every hand goes up)

EW: What a coincidence right? What we thought we'd talk about, if we can, is explore for a few minutes the relationship between conductors and composers so that maybe there's a nugget or two you might take home. Guys, first thoughts when you think about conductors?

JM: (funny, kid laugh out loud)

(crowd laughs in response)

SB: I'm married to an extraordinary conductor, I love conductors. (SB waves to his wife, Verena.)

EW: Nice.

(crowd applauds)

JN: Conductors have the capability to make the piece even better than you've ever imagined. You have this performance in your head and you can get it matched, over time with some effort, but every once in a while there's this conductor that can make the piece sound like you never thought it could. It supersedes the performance in your head.

EW: Could give you insight to the piece that you didn't know was on the page. You intuitively knew when you wrote it, but—

JN: When that happens, that is a special thing and it's all about the conductor.

EW: Ok, I want to stay there for a minute! What do those conductors do? Is it all about score study? Is it about understanding you? Is it about the dialogue? Is it—

JN: Am I answering that? Yes, I think they know the score, ultimately. I mean I've been to the New York Phil where I've watched the conductor not know the score.

EW: Ahhh

JN: Right? They know the score. In that instance, it's also somebody who gets what you're trying to do. Whatever inculcativity that is.

SB: For me, when you say know the score that means you understand the direct architecture, shape, the real driving point of all these gestures, the notes, and the small stuff. What are they're serving, where are they going to? Why this run does this. What details you can let go of. When you understand the point, everything else serves that point. That makes the score study get to the point where you are as inside the score as we are when we're making it.

JM: I was just thinking of a specific example. I have a piece that to me is a fairly simple, grade three slow thing called *Sheltering Sky*. I see Eric Wilson over here at Baylor and I had a performance at Baylor about a month ago of this piece; to me super simple, all diatonic, the whole idea is that every chord has one extra note in it; (speaking to EW) I wonder where I got that idea?

(crowd laughs)

JM: To me it's just this pretty little thing in Eb or F, I don't know what key it's in I can't read music! It's one of those keys. But then when I heard how Eric did it at Baylor with his students, then it seemed like an important piece all of a sudden. He found all of these things that I had just never, I look at the score and they're in there, but his attention to detail and cross-fading of colors between instruments where there is dovetailing of dynamics. I'm not usually, I don't notice if it's not there or not, but once it's really all there. And also just a sense of rubato, the risks they would take in delaying resolutions of chords would seem like almost too long before you finally get the resolution. It was just a beautiful performance and made me think the piece was so much better than I had thought a month ago.

EW: In some ways it can be, right? I feel there is a part of the process when you're writing that is more intuitive, where you're making these deep musical connections amongst the different parts of material that you're not totally aware of just because you're living in that universe for those weeks, or those months, and then you get it down on the page. I find this with Bach, although I'm not remotely comparing my music to Bach, but I've been studying Bach a lot lately and it's like peeling an onion, you just keep peeling back layer, after layer, after layer, it just goes deeper and deeper. And what he seemed to be doing, almost improvisatorially, is writing down these deep, deep layers of connection. If an incredible musician could somehow see and then tickle to the surface—I'm sure *Sheltering Sky* has all that in it, you just didn't know it.

JM: Or that I had forgotten that I had done it. When we're first writing we have a certain idea how it will sound and then it can take many, many performances before you get a realization that is in fact the thing that you first conceive of. Where as the first time you hear a piece, to me, it almost becomes "Well, that's what the piece sounds like." So the first time I hear it with real people I think, "That's how that piece sounds." In fact, I would discourage all composers from hearing the first read through of one of your pieces by the way. Write a piece and if someone says, "Oh, we'll sight read it for you." Don't go.

JN: Don't go!

(crowd laughs)

JM: You'll think, "Oh my God I am terrible!" It's because you can't hear past the things that are not matching the score, you just hear what's coming off the stage, and you think, "That's what I did. That's my piece. I suck."

(crowd laughs)

SB: Yes, Francis McBeth, who was my first composition teacher, he said, "Never go to the first rehearsal." He just flat out said to never do it.

EW: Because?

SB: Because you're just going to be discouraged.

JN: This happened to me at Cabrillo this summer, they told me to be at the first rehearsal; "Marin Alsop wants you at the first rehearsal." I said, "Are you sure? I really don't want to go to the first rehearsal." He says, "Let me check." shuffle, shuffle, shuffle. "Yes she does." I said, "Ok, I'll go."

EW: And how did it go?

JN: It was brutal!

EW: It's rough. The players, they are all just dealing with notes, they're seeing this for the first time. It's pretty intense.

JN: You were talking about the deeper meaning that's imbedded in the piece, actually I think that's sort of the magic of music right? That's the magic thing that happens when the excellence of craft and execution of a good idea come together. That kind of stuff, those layers, that's the result of that.

EW: Yes, magically somehow.

JN: It is. That's the magic part.

EW: Which takes me to another point and I want to say this gently which has to do with a culture within the band world of re-writing things for convenience or even artistic flare on behalf of the conductor. I would just like to respectfully ask conductors to stop doing that, at least with my music. The real reason why; we were talking with Beth earlier and she wrote me an email and said, "Do you mind if I put in this suspended cymbal in *Lux Arumque* that I'm hearing on this recording?" I wrote back and said, "No, please don't do that." Actually, I don't think I even said please, just "NO!" The reason is—you know we've been talking about these deep connections, in that example, how to describe this? *Lux Arumque* is designed, intentionally designed, to teach the audience how to breath without them realizing that their brains are being hacked. My idea was that you would



crescendo for four beats, (demonstrates breathing in for 2 counts, out for 2 counts), and you would repeat that pattern four times, so that by bar nine, ideally, if you're playing it right, that decrescendo, the audience without knowing it has slowed their breathing and their heart rate is lowered. Then that motive continues through the entire piece and there's this huge climax, again it's these big two-bar expansive phrases that glow, and at the end there's this long held clarinet note. Then this time we switch it up, the key change, now it's breath in for four beats and exhale for two, then wait for two. So it's shortening the breath so the audience now feels the anticipation because now you've got them breathing with you, and then the last chords, "bum, bum," and there's just a full bar of holding this and the audience is (EW demonstrates holding breath), and then the final chord (EW sighs deep). In performances people have said, "That piece just left me breathless!" And I say, (surprised salesman voice) "Why yes I know!"

(crowd laughs)

EW: This is the kind of stuff that we do all the time, this is what we spend our days doing building these deep materials. So if someone puts a suspended cymbal over the top of it, the shiny suspended cymbal, and you put it in the middle of those two bars, you're destroying the point of the piece. It sounds all shiny and there's, "Woo, look a cymbal!" But it's actually making the entire structure collapse. What I usually think is whatever that conductor is thinking is the reason why you're changing it, we've definitely thought about that decided not to do it. Would you agree with that guys?

JN: Yes.

SB: There are usually versions where I did that, and then decided, "No, oh, I don't want that." Which is why I write so many versions and throw away so much music.

JM: Is it true? There's a quote that I've heard, it's your (EW) quote.

EW: Oh my God.

(laughter)

JM: That in bands you need a suspended cymbal so the audience knows the piece got louder?

(crowd laughs)

EW: (laughing) No, that's not me! My quote is, "What do you do with the saxophones?"

(crowd laughs)

EW: What are they doing in the ensemble? Are they winds, are they brass? I don't know what to do with the saxophones!

SB: Who plays saxophone? Ya, saxophones represent!

EW: Just to confirm, this session ends at three? Is that right? Four, sorry, four o'clock? So we've got about fifteen minutes or so. Look, why don't we open it up to questions. If you just raise your hand high, I'll try and call on you. Yes sir?

Question 1: Before you were talking about how you were introduced to writing for band. As composers and even audience members, do you find that you get something different out of orchestras and wind bands? If so, what?

EW: So the question was, "Do we find we get something different writing orchestral music than for band music." Guys—

JM: (To JN) You've done, especially with *Blow it Up, Start Again*, so much—

JN: Yes, I mean they are different animals. So I have this piece called *Blow it Up, Start Again* and it was an orchestra piece and I had made sure that it could never, ever be a wind ensemble piece when I wrote it. That was the goal, "I'm going to write something that only an orchestra can play!" As I said, they are different animals and I put all kinds of things in it that only orchestras can do, and then I was asked to make a transcription of it. But that became a great challenge to sort of figure that out and to move the animal from being this genus to that one. They sound, to me, completely different.

JM: Well I think, specifically the trombones. You told us, you don't have to say what orchestra or whatever, but the difference in the "rogue" trombone performance in an orchestra version versus the band version. It's the same trombone part—

JN: Right John, I had forgot about that! Of course, that's a better story.

(laughter)

JN: Right, there's a big trombone feature in it and the wind ensembles across the land that play it, I mean it is red meat! They play this thing like, like they are going all out. It is fantastic every time I hear it!

EW: It matches the title!

JN: High school students do it where I say, “Yup, that’s it! That’s the piece!” And then you go to a professional orchestra, not all of them, but usually with a professional orchestra it’s like thirty-three percent. And you ask them for more and they nod and say ok, but it doesn’t happen so you ask again.

EW: It’s a really refined, more sophisticated way.

JN: They have been taught their entire life not to sound like that.

EW: That’s exactly right.

EW: Other questions? Yes sir?

Question 2: There is a spectrum of conductors where you have Bernstein, Fennell, on one hand and people like Richard Strauss on the other. As composers, where do you think the perfect conductor falls on that spectrum?

EW: The question, if you couldn’t hear it, is there is this whole spectrum of conductors from flamboyant—say Bernstein—to Richard Strauss with tiny, or Fritz Reiner who do not move. What do we think is the most effective? Guys—

JM: You guys all conduct, I’m terrified of that.

JN: If you know the score, if you can teach the score, honestly it doesn’t matter how you wave your arms. One of my conducting teachers was Lukas Foss, he conducted the Buffalo Phil for decades and he conducted like this (JN demonstrates circles at random). And yet he was one of the greatest musicians who ever lived.

SB: When you’re with a pro group you can also get away with a lot more. I just conducted an honor band in Arkansas last weekend and I rarely, rarely do that stuff for an entire event. Yes I obviously know my scores very well, in fact I change the piece on the podium to fit that ensemble and get what I want. Back to our point about architecture, I can change whatever I want to one of my pieces. You can’t.

(laughter)

SB: But, yes technique is still important. Let me tell you, my wife conducts all these pieces far better than I do, including my own. But when it comes to other pieces that I haven’t written, yes that was sort of terrifying and that’s when I realized that you really do need to know the score and the technique does matter as far as efficiency and rehearsing and all that sort of thing. But a pro group, that’s different.

EW: I've been lucky enough to work with a lot of pro orchestras and I have a professional choir also, and what I've discovered through working them is that I think I used to think of conducting as monolithic, fascist. So the conductor stands there and the group does what they do. But in truth, the best conductors make it a dialogue; there's a dance happening actually. I've finally learned to let go and let them in, and you can feel it. It's the craziest thing when you're conducting and you let them take the reigns, you think, "Oh, they are running with it," they can feel that they are running with it so they grab and go a little harder, it's this amazing dance back and forth that you can hear, and it's all happening in real time. I find that the best conductors are the ones that have a point of view, and they are really listening, incredibly present. What's happening? What happened? They are there for the moment; they're not trying to recreate the same performance over and over. It's for these people right now, on this stage, in this hall, it's the magic we are making right now.

EW: Other questions?

Question 3: You talked about architecture in your music and how you sketch it out visually. Have you ever thought about sharing those sketches and how that might inform the conductor?

JN: (under his breath) We all have in some way.

EW: The question was, "Have we thought about sharing the architecture sketches?"

EW: I've definitely put one on Facebook for *Equus*. Have you guys put some of these things up?

SB: A long time ago.

EW: Sometimes I think about doing a little coffee table book but then I just think it's so self involved.

(laughter)

EW: It's not even the piece; it's just what I think about the piece before I write it. I wrote a piece recently called *Deep Field* for orchestra and choir and I'm making a transcription now for the Dallas Winds that we are going to do in March, a wind transcription. Maybe what I can do, because I have all these sketches from it, I can write about the process from the very beginning all the way to the end. It's ugly, but ya.

EW: Questions—

Question 4: Do you have any advice for young composers?

EW: Advice for young composers? I think probably we do.

SB: (to JN) You haven't spoken much.

JN: (looking at EW) He talks all the time...

EW: The one thing I wish someone had told me early on is to make the most stringent boxes for yourself possible, limitations. If I were teaching composition I think what I would do is have students, especially who are just starting, I'm not sure how much experience you have but, "emerging composers." I would say, "You've got to write a piece and it can't be any longer than a minute, that's it, it has to be a minute or less, and you can use up to a four-note motive, that's it. The entire piece has to be about those four notes." To me all the best music is about efficiency of material and how compact you can make it. How elegant and poetic you can take just a little bit of musical material and fill all of that space.

JM: That was a big emphasis in undergrad for me. We were taught to do exactly that, to write a three or four note motive and now make a ninety second or two minutes piece just based on that. You learn motivic development, you learn how to take something that is six seconds long or less and make it into two minutes. A thing you see a lot with younger composers is, and I did this too especially through undergrad, you have an idea and you write it until you're done with that idea and you have another idea, so you put that in too, and then another idea and you include it too. And then what you've written is a medley, you've not written a piece. It's nine pieces that are all kind of glued together and any one of those could have been a complete piece on its own. I think it's really just learning the discipline of not letting yourself loose interest in an idea before you've really exploited what you can do with small material.

SB: Do less with more!

JM: Ya, that's better.

(crowd laughs)

SB: Actually, do more with less!

JN: It's just like learning an instrument. You practice, you practice, you get better at it. You practice more, you get better at it. You keep writing a piece, it gets played, and then you write another piece, it is played, write another... It's exactly the same process.

EW: Two other practical things I would say is, if you're writing in *Finale* or *Sibelius*, which I suppose is fine, I'm still a pencil and paper guy. I think you guys all write at the computer, right? Don't use the playback as proof of your piece. Get actual human beings to struggle through it. You will learn more in the few moments of their trying to workout what you wrote than you ever will by listening to a *Finale* file. That's the first part. The second part is, well, I guess that's it. That's all the advice I have.

(laughter)

SB: This is something Corigliano said, he would write with pencil and paper and open sketches, but before he would write any notes, in his New York apartment, he would just lie on his bed and put the pillows over his head and block out the New York City sounds and imagine the sound, imagine the piece, imagine what's going to happen.

JN: He's told me that too, I remember this in lessons where he said he would sit in a darkened room and sit back and think about sounds.

EW: Yes. Oh! I just remembered what the other one was, to steal all the time.

(crowd laughs)

EW: If you hear something, doesn't matter who it's by, if you've been listening to Ravel thinking, "Oh I love that." Take that and just put it in your notebook, put it right in the piece, just take it. Somehow the act of stealing from someone else and filtering in through you, it's going to be different already by the time it gets through.

JN: That's true—

SB: Absolutely.

EW: Everyone, even the greats, that's how they all do it. I do this thing, I don't know if you guys do this, I still do it to this day where I'll take let's say, Prokofiev's fifth symphony and I'll just take a couple pages that I love and then I will write the entire thing out by hand, every single marking on those pages. Just so I can feel for a moment what it's like to stand in this mans shoes. You just kind of get a feeling for it; somehow it all goes into the stew and the next morning, (pop sound from mouth signaling an idea), you're a little bit closer to your goal.

EW: Other questions, maybe from over here?

Question Five: With regards to grade levels for pieces in the wind band world, is it more difficult for you all to write within those specific grade ranges or do you think that it makes it easier for you to compose? Also, can I touch your hair.

(crowd laughs)

EW: What was that last part?

Question Five: Can I touch your hair?

EW: Can you touch my hair? (laughs)

(crowd erupts in laughter and clapping)

EW: Yes it's a wig, I'll leave it by the door!

EW: The question was about difficulty levels, and writing for the different difficulty levels, especially within the wind world, and is it more difficult for us to do that or easier? What do you think guys?

JM: It's ridiculously hard. I think that there's an amount of difficulty that goes into the piece; either the players have to do it, or I have to do it. It's so much easier to hide behind super "notey" flourishes that I can put in a grade five/six, that middle school bands just cannot do. In a middle school band piece, because the range is limited and the colors are limited because of that, everything has to be perfect because you can't hide behind anything.

EW: Ya.

JM: I mean, I try to hide behind percussion but that's a different approach.

(crowd laughs)

JM: I think that's why that's basically my crutch in young band music is a lot of percussion because there are a lot more options to make it sound like a more difficult piece. The challenge of writing a young band piece is that it has to sound like it happens to be easy, it can never sound like, "If he was writing grade five he would have done this, but he wasn't so it did this." It has to happen to be easy, not made to be easy.

SB: Ya, it's the most challenging project, those projects, and they are also the most rewarding, especially when you work with students. My goal always is to write a piece that I would have LOVED to play in 8<sup>th</sup> grade and 9<sup>th</sup> grade. What would have just thrilled me and what sounds like a complete idea in its own but

has something that doesn't feel like you're leaving something, just because they can't do it? It's extraordinarily difficult and rewarding.

JN: The easiest thing in the world to do is write impossible music.

EW: Right. Totally, no question. Yes sir?

Question 6: You finish a piece, you hit save and send, what's the very next thing you do? Start a piece or relax?

EW: Ok, so you finish a piece and you hit save or send, what is the very next thing you do?

JN: Send it to these guys. (Indicates rest of panel)

EW: Yes, actually, this is the best part. We constantly send each other sketches and ideas and pieces and say, "Does this suck as bad as I think it does?"

(crowd laughs)

EW: Or, do you have any ideas for this?

SB: We share scores and share the midi with each other, it's a mess. Sometimes we really collaborate, like when you field a lot more. But certainly when it's done, we're the first people we run everything by.

JN: It's like a mental health group.

(crowd laughs)

EW: Our dear friend is Jim Bonney, Jim would you stand up for a minute? (In wrestling match announcer voice) Jim Bonney!

(crowd cheers)

EW: Those of you who are older remember when Jim was one of the members of BCM International, which was the four of us without Mackey.

JM: I was not invited.

EW: It wasn't that you weren't invited; you were just too cool for the group.

(crowd laughs)



EW: But with us, with Jim, titles are a huge thing for us. (to Jim) So you just wrote this amazing guitar concerto and it's called now, "Light out of Darkness—"

Jim Bonney: Light within Darkness.

EW: Light within Darkness, that's it! But I remember there were all these emails back and forth between us about this; trying to pick out titles, what do you think about this? I find it invaluable. For whatever reason, concert composition is the last art form that isn't collaborative at all. Even novelists have really good editors that they work with who are telling them, "You've got to cut six pages out of this," or, "This character can be flushed out." There's this sense that composers are bringing fire from the mountain and they know what they're doing, so you wouldn't dare touch anything. But the truth is, a lot of the time we're in the tall grass, right?

SB: Um, hm. Right now.

EW: We just have no idea, so it's really good to be able to bounce ideas off—

JN: There are a lot of title emails that go back and forth.

EW: Titles are big deal, yes. Maybe we have time for one more question? In the blue, yes mam?

Question 7: Which composition for each of you has meant the most to you so far in your career?

(crowd ooh's and aaah's)

EW: The questions is, "Which composition has meant the most to us so far in our career?"

JM: Like, personally?

Question 7: Yes personally, what was the most fulfilling?

EW: Financially!

(crowd laughs)

JN: Ok, I can answer that. It was probably, I wrote a symphony and it took three years. That was probably it.

From crowd: (muffled) It's a great piece!

JM: (joking) It's grade three?

JN: What's that?

EW: It's grade three.

JN: I'm sorry what's the question?

From the crowd: (more clearly) It's a great piece!

JN: Oh, thank you. (laughs) That's not a question at all! What was I going to say? I was talking about the symphony. It took a long time and every time I hear it, when I hear it now, I think, "Ya, this is not a bad piece."

(crowd laughs)

JM: It's the same as for me. I have a band symphony called *Wine-Dark Sea* and North Harden High School's playing it at 4:30pm so I'll have to go, soon. But that took nine months and it was so hard, and I just hated myself and hated looking at it. So then when I was done, it was such a relief to be done with something that big. (Turns to Question 6 in crowd) And to answer your question, after that I didn't write any other music for another nine months after that because I was completely burned out. All I did was play video games and drink.

(crowd erupts in laughter)

EW: You drank and then played video games.

SB: Ya, the same thing. I could probably name several pieces, this *Concerto for Wind Ensemble*—

(crowd applauds for piece)

JN: Polite golf clap.

SB: That's probably from people who have survived playing it. Also, it's an extraordinarily difficulty thing to create. Also my saxophone concerto from last year. Hopefully this trombone concerto that I'm writing right now—that I'm going to finish Jerry Junkin as soon as I leave here! But what's really meaningful in a way is the song I wrote as a surprise gift for my wife for our wedding.

(crowd sighs at the level of cute, mostly girls)

SB: And it was the most nerve-wracking world premiere that I've ever had because I never got to hear it until the wedding ceremony at the surprise. Hila Plitmann, if you know who that is, you should know...

EW: That's my wife!

SB: Sang it, learned it the night before, and sang it at the wedding. So that's meaningful and very different but very powerful.

EW: I guess for me there's a little choral piece called *A Boy and a Girl*.

(crowd sighs to confirm they know the piece)

EW: (groaningly joking) Uh—

(crowd laughs at how cheesy EW groans)

EW: It's in the nox in a way. I also have these painful pieces that I sort of dug deep and killed myself trying to write. But *A Boy and a Girl* was one of those things where I tried writing it once and it was a disaster, and then I tried again and it was an even bigger disaster. Then, this was years later, I brought it out and I could just hear the music under the words, it's kind of difficult to describe, and there was an elegance to it, this inevitability. The gestures were simple and they were compact and elegant. (To JN) Kind of like we were talking about. (back to crowd) It just felt like poetry, and I didn't feel at all responsible for it, it just sort of, (ponders), it's just that thing. It's not that I feel pride for it, I just feel so—I'm so thankful to be connected to it. Somehow I got to be part of that little pieces life.

JM: Those are amazing. How often does it happen, right? Almost never that we write a piece that's easy to write. Almost like we just found it. (playing dumb, in a high pitched voice) "I wrote a piece, someone must have done this already."

(crowd laughs)

EW: It's the best right?

JM: It's so rare when it happens—

EW: (jumping in on JM's though) And it's odd when you're given credit for it.

JM: Ya.

EW: People give you this adulation, ya I really didn't do anything, I just wrote....  
(stutters and mumbles searching for the right words)

EW: So I think, are we out of time? Guys before we leave—first, I think this is on behalf of the four of us we'd like to say to all the students in the room who are being told that music is a bad idea, and who are being told to make sure you also study business so you have a back up plan—don't listen to any of that, alright?

(crowd applauds)

EW: We need music right now more than ever. We need it. As people it makes us more compassionate, humane society. You need to be doing what you love, follow through. Trust me, one day your parents will one day be your biggest fans once you start making money at it.

(crowd laughs)

EW: The other thing I want to say to all the teachers in the room; Thank you for what you are doing. (crowd slowly starts to clap, becomes louder) You're changing the world one student at a time! (almost unheard over clapping and cheering) Thank you.

EW: Is the room being used now, Kevin? We're going to stick around here if anybody wants to meet us. Thank you all so very much, what a pleasure it was to be here.

APPENDIX C

CBDNA REPORT PERFORMANCES, 1994-2015

**James (Jim) Bonney**

October 2004, Butler University, *Reflections in a Tidal Pool*  
October 2005, IUPUI, *Chaos Theory*  
April 2005, Tarleton State, *Chaos Theory*  
Fall 2005, Case Western, *Tranzendental Danse of Joi*  
Fall 2005, Cleveland Youth Wind Symphony, *Tranzendental Danse of Joi*  
February 2006, Coastal Carolina University, *Tranzendental Danse of Joi*  
March 2006, Louisiana State, *Chaos Theory*  
November 2006, University of North Dakota, *Chaos Theory*  
November 2007, Clemson University, *Tranzendental Danse of Joi*  
April 2007, Florida College, *Reflections in a Tidal Pool*  
January 2008, University of Alabama, *Chaos Theory*  
May 2009, San Jose State, *Tranzendental Danse of Joi*  
May 2010, University of Iowa, *Chaos Theory*  
February 2010, Colorado State, *Angels with Dirty Faces*  
February 2010, Stephen F. Austin, *Angels with Dirty Faces*  
April 2011, University of Portland, *Chaos Theory*  
February 2011, Duke University, *Reflection in a Tidal Pool*  
March 2011, University of Portland, *Chaos Theory*  
November 2011, University of North Dakota, *Chaos Theory*

**Steven Bryant**

February 1998, *Chester Leaps In*  
February 1999, Indiana University, *Chester Leaps In*  
October 1999, University of Arkansas, *Chester Leaps In*  
February 2000, Oklahoma State, *Chester Leaps In*  
February 2000, New Mexico State, *Chester Leaps In*  
April 2000, Charleston Southern, *Chester Leaps In*  
April 2000, Western Kentucky, *Chester Leaps In*  
February 2001, University of North Carolina Greensboro, *Chester Leaps In*  
March 2001, Indiana, *Alchemy in Silent Spaces*  
October 2001, Indiana, *The Logic of All My Dreams*  
November 2001, Rhode Island College, *Chester Leaps In*  
December 2001, University of California Santa Cruz, *Chester Leaps In*  
October 2002, Murray State, *Alchemy in Silent Spaces*  
October 2003, Rutgers University, *Alchemy in Silent Spaces*  
November 2003, Valdosta State, *Rise*  
February 2004, Baylor University, *ImPercyNations*  
February 2004, Emory Wind Ensemble, *Rise*  
March 2004, Emory University, *Rise*  
March 2004, University of North Dakota, *ImPercyNations*  
October 2004, Georgia State, *Chester Leaps In*  
November 2004, Williams College, *Chester Leaps In*  
February 2005, Emory Wind Ensemble, *Dusk*  
November 2005, East Carolina University, *Bloom*  
February 2006, University of Saskatchewan, *Stampede*

March 2006, Rhode Island College, *Alchemy in Silent Spaces*  
April 2006, Louisiana State, *ImPercyNations*  
October 2006, University of Arkansas, *Dusk*  
October 2006, University of Florida, *Chester Leaps In*  
November 2006, Calvin College, *Dusk*  
November 2006, Hendrix College, *Dusk*  
March 2007, Michigan State, *Radiant Joy*  
March 2007, Oregon State, *Dusk*  
April 2007, Indiana, *Radiant Joy*  
October 2007, Kansas State, *Suite Dreams*  
October 2007, University of Arkansas, *Chester Leaps In*  
November 2007, George State, *Dusk*  
November 2007, Indiana, *Suite Dreams*  
November 2007, Rhode Island College, *Radiant Joy*  
November 2007, University of Alabama, *Dusk*  
November 2007, University of Minnesota, *Dusk*  
December 2007, Rhode Island College, *Dusk*  
December 2007, Rhode Island College, *Dusk*  
February 2008, Duquesne University, *Radiant Joy*  
February 2008, University of North Carolina Charlotte, *Radiant Joy*  
February 2008, Washington State, *Radiant Joy*  
March 2008, Colorado State, *Dusk*  
March 2008, Kansas State, *Chester Leaps In*  
March 2008, Texas Tech, *Radiant Joy*  
March 2008, University of Puget Sound, *Radiant Joy*  
March 2008, University of Saskatchewan, *Radiant Joy*  
March 2008, Western Washington University, *Radiant Joy*  
April 2008, Indiana, *First Light*  
April 2008, University of Kentucky, *Radiant Joy*  
April 2008, UT Arlington, *Chester Leaps In*  
April 2008, UT Arlington, *Dusk*  
April 2008, UT Arlington, *Radiant Joy*  
April 2008, UT Austin, *Bloom*  
April 2008, Washington State, *Radiant Joy*  
May 2008, San Jose State, *Suite Dreams*  
October 2008, Colorado State, *First Light*  
October 2008, Southeastern Louisiana, *Radiant Joy*  
October 2008, University of Wisconsin Eau-Claire, *Suite Dreams*  
October 2008, UT Austin, *Ecstatic Waters*  
November 2008, Colorado State, *MetaMarch*  
November 2008, Colorado State, *Rise*  
November 2008, Colorado State, *Suite Dreams*  
November 2008, University of South Carolina, *Radiant Joy*  
February 2009, University of South Carolina, *Suite Dreams*  
February 2009, University of Wisconsin-Milwaukee, *Suite Dreams*

March 2009, Greater Dallas Youth Symphony, *Radiant Joy*  
March 2009, Oregon State, *Radiant Joy*  
March 2009, University of Washington, *Dusk*  
March 2009, UT Austin, *Ecstatic Waters*  
April 2009, Eastern Kentucky, *Dusk*  
April 2009, University of North Dakota, *Radiant Joy*  
October 2009, Indiana State, *Suite Dreams*  
October 2009, North Dakota State, *Dusk*  
October 2009, Indiana, *Suite Dreams*  
November 2009, Duke University, *Bloom*  
November 2009, East Tennessee State, *Dusk*  
December 2009, UNCG, *Chester Leaps In*  
December 2009, UNCG, *Ecstatic Waters*  
December 2009, UNCG, *Radiant Joy*  
December 2009, Williams College, *Ecstatic Waters*  
December 2009, UNCG, *Chester Leaps In*  
December 2009, UNCG, *Ecstatic Waters*  
December 2009, UNCG, *Radiant Joy*  
December 2009, Williams College, *Ecstatic Waters*  
February 2010, Colorado State, *Ecstatic Waters*  
February 2010, Duke University, *MetaMarch*  
February 2010, Indiana State, *Dusk*  
February 2010, Shenandoah Conservatory, *MetaMarch*  
February 2010, UNCG, *Bloom*  
February 2010, UNCG, *Bloom*  
February 2010, University of British Columbia, *Dusk*  
February 2010, Youngstown State, *Ecstatic Waters*  
March 2010, Atlanta Youth Symphony, *Ecstatic Waters*  
March 2010, Atlanta Youth Symphony, *Rise*  
March 2010, Liberty University, *Radiant Joy*  
March 2010, Longwood University, *Suite Dreams*  
April 2010, East Tennessee State, *Suite Dreams*  
April 2010, Kennesaw State, *Bloom*  
April 2010, Kennesaw State, *Ecstatic Waters*  
April 2010, Kennesaw State, *Radiant Joy*  
April 2010, Texas Christian, *Ecstatic Waters*  
April 2010, Lawrence University, *Ecstatic Waters*  
April 2010, Michigan State, *Radiant Joy*  
April 2010, Virginia Tech, *Dusk*  
April 2010, Rhode Island College, *Suite Dreams*  
April 2010, Southwest Minnesota State, *Dusk*  
April 2010, University of British Columbia, *Ecstatic Waters*  
May 2010, Cornell University, *Ecstatic Waters*  
May 2010, Southeastern Oklahoma State, *Suite Dreams*  
Fall 2010, Oregon State, *Ecstatic Waters*



September 2010, Indiana, *Dusk*  
 October 2010, Indiana, *Noisy Wheels of Joy*  
 October 2010, Indiana, *October*  
 October 2010, North Dakota State, *Suite Dreams*  
 October 2010, UT Austin, *Concerto for Wind Ensemble*  
 October 2010, Stephen F. Austin, *The Marbled Midnight Mile*  
 October 2010, UNCG, *The Marbled Midnight Mile*  
 November 2010, Shenandoah Conservatory, *Ecstatic Waters*  
 December 2010, Drake University, *The Logic of all my Dreams*  
 November 2010, Duke, *Dusk*  
 November 2010, UNCG, *The Marbled Midnight Mile*  
 November 2010, UT Austin, *Ecstatic Waters*  
 November 2010, UT Austin, *The Marbled Midnight Mile*  
 December 2010, Indiana State, *Suite Dreams*  
 December 2010, West Chester University, *Ecstatic Waters*  
 December 2010, Indiana State, *Suite Dreams*  
 December 2010, West Chester University, *Ecstatic Waters*  
 February 2011, Duke University, *Chester Leaps In*  
 February 2011, Duke University, *Suite Dreams*  
 February 2011, University of South Carolina, *Concerto for Wind Ensemble*  
 February 2011, University of South Carolina, *Dusk*  
 February 2011, West Chester University, *Suite Dreams*  
 March 2011, Cornell University, *Chester Leaps In*  
 March 2011, Cornell University, *Concerto for Cello*  
 March 2011, Duke University, *The Marbled Midnight Mile*  
 April 2011, East Tennessee State, *Radiant Joy*  
 April 2011, Rhode Island College, *Ecstatic Waters*  
 April 2011, Virginia Tech, *Ecstatic Waters*  
 May 2011, Kansas State, *Dusk*  
 May 2011, University of Kansas, *Ecstatic Waters*  
 September 2011, Kennesaw State, *Anthem*  
 September 2011, Kennesaw State, *Anthem*  
 October 2011, East Tennessee State, *Bloom*  
 October 2011, University of New Mexico, *Concerto for Wind Ensemble*  
 November 2011, Indiana, *Radiant Joy*  
 November 2011, UT Austin, *Radiant Joy*  
 December 2011, Ridgewood Concert Band, *Concerto for Wind Ensemble*  
 January 2012, Indiana State, *Dusk*  
 February 2012, Arkansas State, *Dusk*  
 February 2012, Central Michigan University, *Dusk*  
 February 2012, Temple University, *Ecstatic Waters*  
 February 2012, University of South Alabama, *Dusk*  
 April 2012, Bob Jones University, *Dusk*  
 April 2012, Clemson University, *Bloom*  
 April 2012, James Madison University, *Chester Leaps In*

April 2012, James Madison University, *Suite Dreams*  
 April 2012, UT Austin, *Dusk*  
 April 2012, James Madison University, *Ecstatic Waters*  
 May 2012, Central Washington University, *First Light*  
 May 2012, University of New Orleans, *Bloom*  
 September 2012, Cornell University, *Suite Dreams*  
 October 2012, Ball State University, *Paean*  
 October 2012, Pacific Lutheran, *The Marbled Midnight Mile*  
 October 2012, SUNY Potsdam, *Radiant Joy*  
 November 2012, Ball State University, *Ecstatic Waters*  
 November 2012, Central Washington University, *Ecstatic Fanfare*  
 November 2012, Duke University, *Ecstatic Fanfare*  
 December 2012, Atlanta Youth Wind Symphony, *Paen*  
 December 2012, Central Michigan University, *Radiant Joy*  
 December 2012, UT Austin, *Concerto for Cello*  
 December 2012, Atlanta Youth Wind Symphony, *Paen*  
 December 2012, Central Michigan University, *Radiant Joy*  
 December 2012, UT Austin, *Concerto for Cello*  
 January 2013, Indiana State, *Ecstatic Fanfare*  
 February 2013, Ball State University, *Ecstatic Waters*  
 February 2013, East Tennessee State, *Dusk*  
 February 2013, Georgia State, *ImPercyNations*  
 February 2013, Georgia State, *Radiant Joy*  
 February 2013, Indiana, *Ecstatic Waters*  
 February 2013, UT Austin, *The Machine Awakes*  
 March 2013, Georgia State, *Radiant Joy*  
 March 2013, Hendrix College, *Ecstatic Fanfare*  
 March 2013, Texas Christian University, *Ecstatic Waters*  
 March 2013, University of Michigan, *Concerto for Wind Ensemble*  
 March 2013, University of North Dakota, *Radiant Joy*  
 April 2013, Georgia State University, *MetaMarch*  
 April 2013, Georgia State University, *Anthem*  
 April 2013, Georgia State University, *Ecstatic Fanfare*  
 April 2013, Georgia State University, *Ecstatic Waters*  
 April 2013, Georgia State University, *Idyll*  
 April 2013, Georgia State University, *ImPercyNations*  
 April 2013, Georgia State University, *Radiant Joy*  
 April 2013, Georgia State University, *Suite Dreams*  
 April 2013, Georgia State University, *The Marbled Midnight Mile*  
 April 2013, Georgia State University, *Whirlwind*  
 April 2013, Georgia State, *Bloom*  
 April 2013, Georgia State, *The Machine Awakes*  
 April 2013, Georgia State, *Wings that Work*  
 April 2013, Stephen F. Austin, *Dusk*  
 April 2013, University of Central Florida, *Radiant Joy*

April 2013, University of Oklahoma, *Chester Leaps In*  
 April 2013, UT Austin, *The Marbled Midnight Mile*  
 April 2013, Virginia Tech, *Dusk*  
 April 2013, Youngstown State, *Radiant Joy*  
 May 2013, Metropolitan Youth Symphony, *Wings that Work*  
 May 2013, Sonoma State University, *Dusk*  
 May 2013, Temple University, *Ecstatic Fanfare*  
 May 2013, University of Delaware, *Anthem*  
 May 2013, University of Washington, *Chester Leaps In*  
 May 2013, UT Austin, *Chester Leaps In*  
 September 2013, The Hartt School, *Ecstatic Fanfare*  
 October 2013, Duke University, *Ecstatic Waters*  
 October 2013, Kansas State, *MetaMarch*  
 October 2013, Kennesaw State, *Ecstatic Fanfare*  
 October 2013, Kennesaw State, *Idyll*  
 October 2013, Kennesaw State, *Solace*  
 October 2013, Stephen F. Austin, *Anthem*  
 October 2013, Stephen F. Austin, *Bloom*  
 October 2013, Stephen F. Austin, *Ecstatic Fanfare*  
 October 2013, Stephen F. Austin, *First Light*  
 October 2013, Stephen F. Austin, *Paeon*  
 October 2013, Stephen F. Austin, *The Machine Awakes*  
 October 2013, Syracuse University, *Dusk*  
 October 2013, Texas Christian, *Concerto for Wind Ensemble*  
 October 2013, Texas Christian, *Ecstatic Fanfare*  
 October 2013, University of Hartford, *Ecstatic Waters*  
 October 2013, University of Maryland, *The Logic of All My Dreams*  
 October 2013, University of Oklahoma, *Ecstatic Fanfare*  
 October 2013, UT Arlington, *Alchemy in Silent Spaces*  
 October 2013, UT Arlington, *Ecstatic Fanfare*  
 October 2013, UT Austin, *Suite Dreams*  
 October 2013, West Chester University, *Dusk*  
 October 2013, West Chester University, *Ecstatic Fanfare*  
 November 2013, Indiana State, *Concerto for Piano*  
 November 2013, Indiana, *Idyll*  
 November 2013, Indiana, *Whirlwind*  
 November 2013, SUNY Potsdam, *Solace*  
 December 2013, University of Washington, *Anthem*  
 December 2013, University of Washington, *Ecstatic Fanfare*  
 February 2014, Belmont University, *Ecstatic Fanfare*  
 February 2014, Dartmouth College, *Ecstatic Waters*  
 February 2014, Stephen F. Austin, *Ecstatic Fanfare*  
 March 2014, University of Delaware, *Ecstatic Fanfare*  
 April 2014, University of Puget Sound, *Dusk*  
 April 2014, University of South Carolina, *The Machine Awakes*

April 2014, Youngstown State University, *Dusk*  
 April 2014, Youngstown State University, *Machine Awakes*  
 May 2014, North Dakota State, *Dusk*  
 May 2014, University of Iowa, *Dusk*  
 May 2014, UT Austin, *Ecstatic Fanfare*  
 September 2014, Syracuse University, *Ecstatic Fanfare*  
 October 2014, University of Georgia, *Concerto for Piano*  
 October 2014, University of South Florida, *Ecstatic Fanfare*  
 November 2014, Colorado State, *all stars are love*  
 November 2014, East Tennessee State, *Interruptions*  
 November 2014, Shenandoah Conservatory, *Ecstatic Waters*  
 November 2014, University of Massachusetts Amherst, *Ecstatic Waters*  
 November 2014, University of Oklahoma, *Radiant Joy*  
 November 2014, University of South Carolina, *Ecstatic Waters*  
 November 2014, University of Vermont, *Dusk*  
 November 2014, University of Wisconsin Milwaukee, *Ecstatic Waters*  
 December 2014, Lee University, *Dusk*  
 December 2014, University of Kansas, *Ecstatic Fanfare*  
 December 2014, Lee University, *Dusk*  
 December 2014, University of Kansas, *Ecstatic Fanfare*  
 February 2015, Abilene Christian University, *The Machine Awakes*  
 February 2015, Cleveland State University, *Stampede*  
 February 2015, Michigan Tech University, *Dusk*  
 February 2015, University of Oklahoma, *Concerto for Alto Saxophone*  
 February 2015, UT Austin, *all stars are love*  
 March 2015, Clemson University, *Ecstatic Waters*  
 March 2015, Northwestern State University, *Suite Dreams*  
 March 2015, UCLA, *The Machine Awakes*  
 March 2015, University of Kansas, *Bloom*  
 March 2015, University of Wisconsin Eau-Claire, *Dusk*  
 March 2015, UT Austin, *Whirlwind*  
 April 2015, Southwestern Oklahoma State, *Solace*  
 April 2015, University of Central Florida, *all starts are love*  
 April 2015, University of South Carolina, *Coil*  
 May 2015, University of Delaware, *all stars are love*  
 Fall 2015, United States Coast Guard Band, *Concerto for Wind Ensemble*  
 September 2015, Nazareth College, *Radiant Joy*  
 October 2015, Indiana, *Suite Dreams*  
 October 2015, Kennesaw State University, *Dusk*  
 October 2015, Temple University, *Ecstatic Fanfare*  
 October 2015, University of Miami, *Ecstatic Fanfare*  
 October 2015, University of Portland, *Dusk*  
 November 2015, University of Georgia, *Dusk*  
 December 2015, Ithaca College, *Axi Mundi*

**Jonathan Newman**

February 2002, University of North Carolina Greensboro, *OK Feel Good*  
October 2003, University of Wisconsin Eau Claire, *Moon By Night*  
November 2003, Valdosta State, *Uncle Sid*  
April 2004, Furman University, *OK Feel Good*  
February 2005, Tarleton State, *Chunk*  
Fall 2005, Cleveland Youth Wind Symphony, *1861*  
September 2005, Columbus State, *Avenue X*  
September 2005, East Carolina University, *Moon by Night*  
November 2006, Georgia State, *OK Feel Good*  
December 2006, Michigan State, *Avenue X*  
October 2007, Indiana, *As scent of spring rain...*  
February 2008, Austin Peay State, *Moon by Night*  
February 2008, Georgia State, *Concertino for Flute for flute solo, chamber winds, and piano*  
February 2008, University of Minnesota, *As scent of spring rain...*  
March 2008, Clemson University, *As scent of spring rain...*  
March 2008, Colorado State, *Moon by Night*  
March 2008, Texas State, *Avenue X*  
March 2008, Texas State, *Moon by Night*  
March 2008, Texas State, *My Hands are a City*  
March 2008, University of Saskatchewan, *Moon by Night*  
April 2008, Abilene Christian, *As scent of spring rain...*  
October 2008, University of Wisconsin-Milwaukee, *As scent of spring rain...*  
October 2008, UT Austin, *As scent of spring rain...*  
November 2008, Boston University, *As scent of spring rain...*  
November 2008, Boston University, *Moon by Night*  
November 2008, Williams College, *My Hands are a City*  
December 2008, James Madison, *As scent of spring rain...*  
December 2008, University of Portland, *Moon by Night*  
February 2009, UT Austin, *Avenue X*  
April 2009, Indiana, *Avenue X*  
April 2009, Indiana, *Climbing Parnassus*  
April 2009, Indiana, *Symphony No. 1*  
May 2009, Colorado State University, *Chunk*  
May 2009, Colorado State University, *Concertino for Flute for flute solo, chamber winds, and piano*  
February 2010, UNCG, *Avenue X*  
February 2010, UNCG, *Moon by Night*  
February 2010, University of Portland, *Symphony No. 1*  
March 2010, Indiana, *De Profundis*  
April 2010, Stephen F. Austin, *Moon by Night*  
April 2010, UNCG, *Moon by Night*  
May 2010, University of North Carolina Charlotte, *As scent of spring rain...*  
May 2010, University of Wisconsin-Madison, *Symphony No. 1*

May 2010, UT Austin, *Moon by Night*  
 February 2011, Duke University, *Avenue X*  
 April 2011, Shenandoah Conservatory, *Moon by Night*  
 October 2011, UT Austin, *De Profundis*  
 February 2012, UMKC, *As scent of spring rain...*  
 April 2012, Temple University, *Climbing Parnassus*  
 September 2012, Ball State, *As scent of spring rain...*  
 September 2012, Indiana, *Moon by Night*  
 September 2012, SUNY Potsdam, *The Rivers of Bowery*  
 October 2012, SUNY Potsdam, *Symphony No. 1*  
 October 2012, UMKC, *De Profundis*  
 October 2012, UT Austin, *As the scent of gentle rain*  
 February 2013, Central Michigan University, *Avenue X*  
 April 2013, Central Michigan University, *As scent of spring rain...*  
 April 2013, University of Washington, *Avenue X*  
 April 2013, UT Austin, *Moon by Night*  
 November 2013, Oregon State University, *Symphony No. 1*  
 November 2013, UNCG, *OK Feel Good*  
 February 2014, Carthage College, *Chunk*  
 February 2014, Carthage College, *Concertino for Flute for flute solo, chamber winds, and piano*  
 February 2014, College of New Jersey, *Blow it Up, Start Again*  
 March 2014, University of Hawaii, *Blow it Up, Start Again*  
 April 2014, Indiana, *Blow It Up, Start Again*  
 April 2014, Ithaca College, *Symphony No. 1*  
 April 2014, UCLA, *Blow it Up, Start Again*  
 April 2014, University of Oklahoma, *Blow it Up, Start Again*  
 April 2014, University of South Carolina, *Moon by Night*  
 April 2014, UT Austin, *Moon by Night*  
 May 2014, University of Washington, *Blow it Up, Start Again*  
 September 2014, University of Alabama, *Blow it Up, Start Again*  
 October 2014, University of Portland, *Single*  
 October 2014, UT Austin, *Avenue X*  
 November 2014, University of Alabama, *Symphony No. 1*  
 February 2015, Florida Atlantic University, *Single*  
 February 2015, Kennesaw State University, *Blow it Up, Start Again*  
 February 2015, UT Austin, *Sowing Useful Truths*  
 March 2015, University of Massachusetts, *Moon by Night*  
 March 2015, University of Nebraska Omaha, *Blow it Up, Start Again*  
 December 2015, University of Miami, *As scent of spring rain...*  
**Eric Whitacre**  
 March 1994, UNLV, *Ghost Train \*Premier*  
 February 1995, University of Kentucky, *Ghost Train*  
 February 1995, Virginia Tech Symposium, *Ghost Train*  
 March 1995, Indiana All State Band, *Ghost Train*

1995, Concordia University, *Ghost Train*  
 Spring 1995, Concordia University, *Ghost Train*  
 1995/1996, Appalachian State University, *Ghost Train*  
 1995/1996, Rutgers University, *Ghost Train*  
 February 1996, Eastern Carolina University, *Ghost Train*  
 February 1996, Murray State University, *Ghost Train*  
 February 1996, UNCG, *Ghost Train*  
 March 1996, UNLV @ CBDNA Regional, *Ghost Train*  
 April 1996, James Madison University, *Ghost Train*  
 November 1996, Georgetown University, *Ghost Train*  
 1996/1997, Michigan State University, *Ghost Train*  
 1996/1997, University of Oklahoma, *Ghost Train*  
 1997/1998, University of Southwestern Louisiana, *Ghost Train*  
 March 1997, Rutgers University, *Ghost Train* (3 movements)  
 May 1997, Oklahoma State University, *Ghost Train*  
 October 1997, St. Cloud State University, *Ghost Train*  
 October 1997, University of Arkansas, *Godzilla Eats Las Vegas!*  
 November 1997, Longwood College, *Ghost Train*  
 December 1997, Central Michigan University, *Ghost Train*  
 January 1998, Georgia Music Educators Association, *Godzilla Eats Las Vegas!*  
 February 1998, University of North Carolina-Greensboro, *Godzilla Eats Las Vegas!*  
 March 1998, Georgia Institute of Technology, *Ghost Train*  
 March 1998, University of North Dakota, *Godzilla East Las Vegas!*  
 Spring 1998, Hartwick College, *Ghost Train*  
 April 1998, Tarleton State University, *Ghost Train*  
 October 1998, Georgia State, *Ghost Train*  
 October 1998, Northern Kentucky, *Godzilla Eats Las Vegas!*  
 November 1998, Hiram College, *Ghost Train*  
 November 1998, University of Mary, *Ghost Train*  
 December 1998, Texas Tech, *Ghost Train*  
 December 1998, Western Kentucky University, *Ghost Train*  
 December 1998, Wichita State, *Ghost Train*  
 February 1999, Indiana University, *Ghost Train*  
 March 1999, Los Angeles Pierce College, *Godzilla Eats Las Vegas!*  
 March 1999, University of North Carolina-Greensboro, *Ghost Train*  
 April 1999, Missouri Western State College, *Ghost Train*  
 April 1999, Montana State, *Ghost Train*  
 April 1999, Trinity University, *Ghost Train*  
 May 1999, Kansas State, *Ghost Train*  
 October 1999, Mercer University, *Ghost Train*  
 October 1999, Riverside Community College, *Ghost Train*  
 November 1999, Valdosta State, *Godzilla Eats Las Vegas!*  
 December 1999, University of Delaware, *Ghost Train*  
 March 2000, University of Miami, *Equus*  
 April 2000, Gettysburg College, *Ghost Train*

April 2000, Penn State--Erie, *Ghost Train*  
 April 2000, Riverside Community College, *Ghost Train*  
 April 2000, University of Georgia, *Ghost Train*  
 October 2000, Indiana, *Equus*  
 October 2000, Lakeland College, *Ghost Train*  
 October 2000, Trinity University, *Godzilla Eats Las Vegas!*  
 February 2001, Indiana, *October*  
 February 2001, Maryland All State, *Ghost Train*  
 March 2001, Kansas State, *Lux Arumque*  
 March 2001, Salisbury, *Godzilla Eats Las Vegas!*  
 March 2001, Southwest Baptist, *Ghost Train*  
 March 2001, University of North Dakota, *Ghost Train*  
 April 2001, McNeese State, *Ghost Train*  
 April 2001, Tarleton State, *Godzilla Eats Las Vegas!*  
 April 2001, University of North Carolina Greensboro, *Equus*  
 May 2001, Union University, *Godzilla Eats Las Vegas!*  
 June 2001, Southern Oregon University, *October*  
 September 2001, Ball State, *October*  
 October 2001, Lee University, *Ghost Train*  
 October 2001, Texas A&M University, *Ghost Train*  
 October 2001, Trinity University, *October*  
 October 2001, University of Arkansas, *October*  
 October 2001, University of North Carolina Greensboro, *October*  
 October 2001, University of North Carolina Greensboro, *Noisy Wheels of Joy*  
 October 2001, University of North Dakota, *October*  
 October 2001, University of North Florida, *October*  
 October 2001, University of Texas, *October*  
 October 2001, University of Wisconsin Eau Claire, *October*  
 November 2001, California State Sacramento, *Ghost Train*  
 November 2001, Kansas State, *October*  
 November 2001, Oregon State, *October*  
 November 2001, University of Saskatchewan, *Ghost Train*  
 December 2001, University of Wisconsin Milwaukee, *Equus*  
 February 2002, Bradley University, *October*  
 February 2002, Intercollegiate Band, *October*  
 February 2002, University of North Carolina Charlotte, *Noisy Wheels of Joy*  
 February 2002, Southwestern Oklahoma State, *October*  
 February 2002, Texas Christian University, *October*  
 February 2002, Texas Tech, *Noisy Wheels of Joy*  
 February 2002, University of Alabama, *October*  
 February 2002, University of North Carolina Charlotte, *Noisy Wheels of Joy*  
 February 2002, University of North Carolina Greensboro, *Noisy Wheels of Joy*  
 March 2002, Henderson State, *Noisy Wheels of Joy*  
 March 2002, Trinity University, *October*  
 March 2002, University of Wisconsin Eau Claire, *Ghost Train*



April 2002, Appalachian State, *Equus*  
April 2002, Appalachian State, *Noisy Wheels of Joy*  
April 2002, Appalachian State, *October*  
April 2002, Indiana University, *Noisy Wheels of Joy*  
April 2002, Northwestern College, *October*  
April 2002, University of Miami, *October*  
April 2002, University of Oklahoma, *October*  
April 2002, Wayne State, *Noisy Wheels of Joy*  
May 2002, Southeastern Louisiana, *October*  
October 2002, Fort Hays State, *October*  
November 2002, Eastern Kentucky, *October*  
November 2002, University of Saskatchewan, *October*  
November 2002, University of Windsor, *October*  
December 2002, Gettysburg College, *October*  
December 2002, University of Central Oklahoma, *Ghost Train*  
December 2002, University of New Orleans, *Noisy Wheels of Joy*  
December 2002, University of North Carolina, Charlotte, *Ghost Train*  
December 2002, University of Washington, *Ghost Train*  
February 2003, Eastern Kentucky, *Noisy Wheels of Joy*  
February 2003, Texas A&M University, *October*  
February 2003, Utah State, *Ghost Train*  
February 2003, Western Kentucky, *Noisy Wheels of Joy*  
February 2003, Youngstown State, *October*  
March 2003, Concordia College, *Cloudburst*  
March 2003, Henderson State, *October*  
March 2003, Ohio State, *October*  
March 2003, University of Saskatchewan, *Noisy Wheels of Joy*  
April 2003, California State-Fresno, *October*  
April 2003, Furman University, *October*  
April 2003, Gonzaga University, *October*  
April 2003, Indiana State, *October*  
April 2003, Mercer University, *October*  
April 2003, Plymouth State College, *October*  
April 2003, University of Arkansas, *Equus*  
April 2003, University of Louisiana Monroe, *Cloudburst*  
April 2003, University of North Dakota, *Noisy Wheels of Joy*  
April 2003, University of Texas Austin, *October*  
April 2003, University of Washington, *Godzilla Eats Las Vegas!*  
April 2003, University of Western Ontario, *October*  
Spring 2003, Taylor University, *October*  
May 2003, North Dakota State, *October*  
May 2003, Southeastern Louisiana, *Cloudburst*  
May 2003, Wisconsin Lutheran College, *Godzilla Eats Las Vegas!*  
September 2003, Butler University, *Noisy Wheels of Joy*  
September 2003, East Carolina University, *October*

October 2003, Baylor University, *Cloudburst*  
 October 2003, Baylor University, *Noisy Wheels of Joy*  
 October 2003, California State University, Sacramento, *October*  
 October 2003, Duke University, *October*  
 October 2003, Indiana University, *October*  
 October 2003, Lee University, *October*  
 October 2003, Southeastern Louisiana, *Godzilla Eats Las Vegas!*  
 October 2003, University of Arkansas, *Cloudburst*  
 October 2003, University of Michigan, *October*  
 October 2003, University of Windsor, *Noisy Wheels of Joy*  
 October 2003, Wisconsin Lutheran College, *Cloudburst*  
 November 2003, Calvin College, *October*  
 November 2003, Juniata College, *October*  
 November 2003, Northwestern College, *Godzilla Eats Las Vegas!*  
 November 2003, Temple University, *Sleep*  
 November 2003, University of Arkansas-Fort Smith, *October*  
 November 2003, University of Kentucky, *Cloudburst*  
 November 2003, University of Pennsylvania, *October*  
 November 2003, University of Saskatchewan, *Godzilla Eats Las Vegas!*  
 November 2003, University of Saskatchewan, *Godzilla Eats Las Vegas!*  
 November 2003, Whitworth, *October*  
 December 2003, Central Michigan, *October*  
 December 2003, Clemson University, *October*  
 December 2003, Florida Community College, *Noisy Wheels of Joy*  
 December 2003, University of Delaware, *Ghost Train*  
 December 2003, University of Washington, *October*  
 February 2004, Central Michigan, *Noisy Wheels of Joy*  
 February 2004, Furman University, *Equus*  
 February 2004, Kansas State, *Ghost Train*  
 February 2004, Temple University, *October*  
 February 2004, University of Miami, *October*  
 February 2004, University of Wyoming, *Cloudburst*  
 February 2004, Western Illinois, *Cloudburst*  
 March 2004, Baylor University, *Noisy Wheels of Joy*  
 March 2004, Furman University, *Equus*  
 March 2004, Georgia State, *Sleep*  
 March 2004, Indiana, *Ghost Train*  
 March 2004, University of Hawaii, *October*  
 March 2004, University of Tennessee Martin, *Sleep*  
 March 2004, University of Washington, *Cloudburst*  
 April 2004, Ball State, *Equus*  
 April 2004, Columbus State, *Cloudburst*  
 April 2004, Oklahoma Baptist University, *October*  
 April 2004, University of Western Ontario, *Sleep*  
 May 2004, California State University Sacramento, *Sleep*

May 2004, Fort Hays State, *Godzilla Eats Las Vegas!*  
May 2004, Kansas State University, *Sleep*  
May 2004, University of Washington, *Noisy Wheels of Joy*  
September 2004, Butler University, *Sleep*  
October 2004, Florida State, *Sleep*  
October 2004, Indiana Wind Symphony, *October*  
October 2004, Lawrence University, *October*  
October 2004, Pacific Lutheran, *Sleep*  
October 2004, Trinity University, *Ghost Train*  
October 2004, University of South Florida, *Cloudburst*  
October 2004, Virginia Tech, *October*  
November 2004, Belmont University, *Sleep*  
November 2004, Columbus State Community College, *October*  
November 2004, Ohio University, *October*  
November 2004, Ohio University, *Sleep*  
November 2004, University of Saskatchewan, *Sleep*  
November 2004, University of Wisconsin Eau Claire, *October*  
November 2004, University of Wisconsin Eau Claire, *Sleep*  
December 2004, Cal State Northridge, *Godzilla Eats Las Vegas!*  
December 2004, Florida Community College, *Cloudburst*  
January 2005, Ohio University, *Godzilla Eats Las Vegas!*  
January 2005, Ohio University, *October*  
January 2005, Ohio University, *Sleep*  
January 2005, University of Nebraska-Omaha, *October*  
February 2005, Ball State, *October*  
February 2005, Belmont University, *Noisy Wheels of Joy*  
February 2005, Carson-Newman College, *Sleep*  
February 2005, Dartmouth Wind Symphony, *Godzilla Eats Las Vegas!*  
February 2005, Ohio University, *October*  
February 2005, Texas State, *Noisy Wheels of Joy*  
March 2005, Garden City Community College, *Sleep*  
March 2005, Kansas State, *Sleep*  
March 2005, Liberty University, *Equus*  
March 2005, Liberty University, *Ghost Train*  
March 2005, Texas Christian, *Lux Aurumque*  
April 2005, Belmont University, *Godzilla Eats Las Vegas!*  
April 2005, Florida Atlantic, *Cloudburst*  
April 2005, Florida State, *October*  
April 2005, Mercer University, *Sleep*  
April 2005, Saint Mary's, *Godzilla Eats Las Vegas!*  
April 2005, Sonoma College, *Noisy Wheels of Joy*  
April 2005, University of Louisiana-Monroe, *October*  
April 2005, University of Nebraska-Omaha, *October*  
May 2005, CSU Northridge, *Ghost Train*  
May 2005, University of Arkansas, *October*

October 2005, Atlanta Youth Wind Symphony, *Sleep*  
 October 2005, Carson-Newman College, *October*  
 October 2005, Murray State, *Lux Arumque*  
 October 2005, Southeastern Louisiana University, *Lux Arumque*  
 October 2005, University of Montana, *October*  
 November 2005, Concordia, *Ghost Train*  
 November 2005, Hendrix College, *October*  
 November 2005, UNCG, *Sleep*  
 November 2005, University of Minnesota, *October*  
 November 2005, University of Saskatchewan, *Sleep*  
 November 2005, University of Washington, *Lux Arumque*  
 December 2005, Fort Hays State, *Sleep*  
 December 2005, Rhode Island College, *Ghost Train*  
 January 2006, Carson-Newman College, *Ghost Train*  
 January 2006, IUPUI, *Noisy Wheels of Joy*  
 January 2006, Northwestern, *Equus*  
 January 2006, Northwestern, *Sleep*  
 February 2006, Ball State, *Sleep*  
 February 2006, Cambellsville University, *Godzilla Eats Las Vegas!*  
 February 2006, Cambellsville, *Godzilla Eats Las Vegas!*  
 February 2006, Central Michigan, *Lux Arumque*  
 February 2006, Colorado State, *Cloudburst*  
 February 2006, Emory, *Lux Arumque*  
 February 2006, Florida Atlantic, *October*  
 February 2006, Furman, *Sleep*  
 February 2006, Indiana State, *October*  
 February 2006, University of Arkansas, *Lux Arumque*  
 March 2006, Biola University, *Equus*  
 March 2006, Biola University, *Lux Arumque*  
 March 2006, Charlotte Youth Wind Ensemble, *Lux Arumque*  
 March 2006, Garden City Community College, *Lux Arumque*  
 March 2006, Gonzaga University, *Ghost Train*  
 March 2006, Liberty University, *October*  
 March 2006, University of Puget Sound, *October*  
 March 2006, University of Saskatchewan, *Lux Arumque*  
 Spring 2006, Westminster College, *Lux Arumque*  
 April 2006, Central Michigan, *Godzilla Eats Las Vegas!*  
 April 2006, Cornerstone University, *Ghost Train*  
 April 2006, Florida Atlantic, *Sleep*  
 April 2006, Gonzaga University, *Lux Arumque*  
 April 2006, IUPUI, *Lux Arumque*  
 April 2006, Lee University, *Lux Arumque*  
 April 2006, Southeastern Louisiana University, *Ghost Train*  
 April 2006, Southwestern Oklahoma State, *October*  
 April 2006, UNCG, *Ghost Train*

April 2006, UNCG, *October*  
April 2006, University of Central Arkansas, *October*  
April 2006, University of Minnesota, *Godzilla Eats Las Vegas!*  
April 2006, University of Nebraska-Omaha, *Lux Arumque*  
April 2006, Virginia Polytechnic, *Ghost Train*  
April 2006, Virginia Polytechnic, *Lux Arumque*  
April 2006, Virginia Polytechnic, *Noisy Wheels of Joy*  
April 2006, Virginia Polytechnic, *October*  
May 2006, University of Arkansas, *Sleep*  
September 2006, Bob Jones University, *October*  
September 2006, Indiana Wind Symphony, *October*  
October 2006, Cornell University, *Ghost Train*  
October 2006, Cuesta College, *October*  
October 2006, Kansas State, *October*  
October 2006, New York University, *October*  
October 2006, University of Montana, *Lux Arumque*  
October 2006, University of Oklahoma, *Noisy Wheels of Joy*  
October 2006, UT Austin, *October*  
November 2006, Georgia Tech, *Noisy Wheels of Joy*  
November 2006, Northwestern College, *Ghost Train*  
November 2006, Oregon State, *October*  
November 2006, UT Arlington, *Lux Arumque*  
December 2006, University of Central Arkansas, *Lux Arumque*  
December 2006, University of Central Arkansas, *Noisy Wheels of Joy*  
February 2007, Bob Jones University, *Lux Arumque*  
February 2007, Kansas State, *Lux Arumque*  
February 2007, Northwest Missouri State, *Ghost Train*  
February 2007, University of South Carolina, *October*  
February 2007, West Virginia University, *Equus*  
March 2007, Kansas State, *Equus*  
March 2007, Kansas State, *Lux Arumque*  
March 2007, Kansas State, *October*  
March 2007, University of Minnesota, *Cloudburst*  
March 2007, University of Nebraska-Omaha, *October*  
April 2007, Cambelsville University, *Cloudburst*  
April 2007, East Tennessee State, *October*  
April 2007, Linfield College, *Lux Arumque*  
May 2007, Concordia College, *Noisy Wheels of Joy*  
May 2007, New York University, *Equus*  
May 2007, Whitworth College, *Ghost Train*  
June 2007, UC Davis, *October*  
September 2007, Eastern Carolina, *October*  
October 2007, George Washington University, *October*  
October 2007, Georgia Tech, *Lux Arumque*  
October 2007, University of North Dakota, *October*

November 2007, Clemson University, *Lux Arumque*  
November 2007, Concordia College, *October*  
November 2007, Texas A&M Kingsville, *Sleep*  
November 2007, University of Saskatchewan, *Godzilla Eats Las Vegas!*  
November 2007, University of Saskatchewan, *October*  
December 2007, Lee University, *Noisy Wheels of Joy*  
December 2007, North Dakota State, *Lux Arumque*  
February 2008, Indiana, *October*  
February 2008, James Madison, *Lux Arumque*  
February 2008, Radford University, *Equus*  
February 2008, University of Arizona, *October*  
February 2008, University of South Carolina, *Cloudburst*  
February 2008, Washington State, *Equus*  
March 2008, UT Austin, *Cloudburst*  
April 2008, Cambellsville University, *Lux Arumque*  
April 2008, Georgia Tech, *October*  
April 2008, James Madison, *Cloudburst*  
April 2008, Oklahoma Baptist University, *Lux Arumque*  
April 2008, University of Kentucky, *October*  
April 2008, University of North Dakota, *Godzilla Eats Las Vegas!*  
April 2008, University of South Carolina, *Lux Arumque*  
April 2008, UT Arlington, *Noisy Wheels of Joy*  
April 2008, UT Pan American, *October*  
May 2008, Pittsburgh State, *October*  
September 2008, James Madison University, *Ghost Train*  
October 2008, Belmont University, *October*  
October 2008, Colorado State, *Lux Arumque*  
October 2008, Emory University, *Ghost Train*  
October 2008, Lee University, *October*  
October 2008, University of Alabama, *October*  
October 2008, University of Kentucky, *October*  
November 2008, Greater Dallas Youth Orchestra, *Ghost Train*  
December 2008, James Madison, *Sleep*  
December 2008, University of Washington, *October*  
December 2008, Wichita State, *Sleep*  
February 2009, Eastern Kentucky, *October*  
February 2009, Indiana, *Sleep*  
March 2009, University of Iowa, *Lux Arumque*  
April 2009, Belmont University, *Cloudburst*  
April 2009, Furman University, *Cloudburst*  
April 2009, Eastern Kentucky, *Equus*  
April 2009, Indiana State, *Symphony No. 2*  
April 2009, University of Alabama, *Lux Arumque*  
April 2009, UT Arlington, *Ghost Train*  
April 2009, UT Arlington, *October*

May 2009, University of Iowa, *Cloudburst*  
 May 2009, University of Nebraska Omaha, *Noisy Wheels of Joy*  
 September 2009, Shenandoah Conservatory, *Lux Arumque*  
 October 2009, Kennesaw State University, *October*  
 October 2009, Rhode Island College, *Lux Arumque*  
 November 2009, Calvin College, *October*  
 November 2009, Central Michigan, *October*  
 November 2009, Georgia Tech, *Cloudburst*  
 November 2009, IUPU-Fort Wayne, *Ghost Train*  
 November 2009, Youngstown State, *Ghost Train*  
 December 2009, CalState Sacramento, *Equus*  
 December 2009, Emory University, *Cloudburst*  
 February 2010, Texas Christian, *October*  
 March 2010, Calvin College, *Ghost Train*  
 March 2010, Liberty University, *October*  
 April 2010, Columbia University, *October*  
 April 2010, Lee University, *Lux Arumque*  
 April 2010, North Dakota State, *Cloudburst*  
 April 2010, Oklahoma Baptist, *Sleep*  
 April 2010, Stephen F. Austin, *Equus*  
 April 2010, Texas Christian, *October*  
 April 2010, University of British Columbia, *October*  
 September 2010, University of Florida, *October*  
 October 2010, Bob Jones University, *October*  
 October 2010, East Tennessee State, *Lux Arumque*  
 October 2010, Emory University, *Noisy Wheels of Joy*  
 October 2010, James Madison University, *October*  
 October 2010, Ohlone College, *October*  
 October 2010, University of Alberta, *October*  
 October 2010, University of Iowa, *October*  
 October 2010, University of North Carolina Charlotte, *October*  
 October 2010, University of South Carolina, *October*  
 October 2010, UT Austin, *Lux Arumque*  
 November 2010, Duke University, *October*  
 November 2010, East Tennessee State, *October*  
 November 2010, Lawrence University, *October*  
 November 2010, West Chester University, *Sleep*  
 December 2010, North Dakota State, *October*  
 February 2011, Kansas State, *October*  
 February 2011, Kennesaw State, *Cloudburst*  
 February 2011, University of Central Arkansas, *Lux Arumque*  
 March 2011, University of North Dakota, *Ghost Train*  
 Spring 2011, Concordia University, *October*  
 April 2011, IUPU-Fort Wayne, *Sleep*  
 April 2011, Rhode Island College, *October*

April 2011, Shenandoah Conservatory, *Sleep*  
September 2011, Lee University, *Lux Arumque*  
October 2011, Bethany College, *October*  
October 2011, Duke University, *Cloudburst*  
October 2011, Duke University, *October*  
October 2011, Duke University, *Sleep*  
October 2011, Duke University, *The Seal Lullaby*  
October 2011, Indiana Wind Symphony, *Ghost Train*  
October 2011, Southeastern Louisiana, *The Seal Lullaby*  
November 2011, Duke University, *Sleep*  
November 2011, Northwestern College, *Noisy Wheels of Joy*  
December 2011, Atlanta Youth Wind Symphony, *Cloudburst*  
December 2011, University of Maryland, *Equus*  
December 2011, University of North Carolina Chapel Hill, *The Seal Lullaby*  
February 2012, Ball State, University, *October*  
February 2012, Emory University, *Sleep*  
February 2012, Temple University, *Sleep*  
February 2012, Texas Christian, *The Seal Lullaby*  
February 2012, University of Hawaii, *Lux Arumque*  
February 2012, UT Austin, *Sleep*  
March 2012, Concordia University, *The Seal Lullaby*  
March 2012, Concordia University, *Cloudburst*  
March 2012, Houghton College, *Ghost Train*  
April 2012, Central Michigan University, *Lux Arumque*  
April 2012, East Tennessee State, *Ghost Train*  
April 2012, Kennesaw State, *Ghost Train*  
April 2012, Mercer University, *The Seal Lullaby*  
April 2012, Texas Christian, *Godzilla Eats Las Vegas!*  
April 2012, University of Portland, *Lux Arumque*  
April 2012, UT Austin, *Lux Arumque*  
May 2012, CalState Long Beach, *Sleep*  
September 2012, Ball State, *Lux Arumque*  
October 2012, Emory University, *October*  
October 2012, DePauw University, *October*  
October 2012, Indiana, *Sleep, My Child*  
October 2012, Tarleton State, *The Seal Lullaby*  
October 2012, Temple University, *October*  
October 2012, University of Central Arkansas, *The Seal Lullaby*  
October 2012, West Chester University, *Cloudburst*  
November 2012, Duke University, *Ghost Train*  
November 2012, Hendrix College, *Sleep*  
November 2012, Northwestern College, *October*  
November 2012, Stephen F. Austin, *Noisy Wheels of Joy*  
November 2012, SUNY Potsdam, *October*  
November 2012, West Chester University, *October*



December 2012, UT Austin, *October*  
 January 2013, Indiana State, *Sleep*  
 February 2013, Duke University, *Noisy Wheels of Joy*  
 February 2013, Georgia State, *Noisy Wheels of Joy*  
 February 2013, Southern Adventist University, *Noisy Wheels of Joy*  
 February 2013, University of South Alabama, *The Seal Lullaby*  
 February 2013, Wheaton College, *The Seal Lullaby*  
 February 2013, Youngstown State, *Lux Arumque*  
 March 2013, Liberty University, *Lux Arumque*  
 March 2013, Texas Christian University, *The Seal Lullaby*  
 April 2013, Belmont University, *Lux Arumque*  
 April 2013, Central Michigan University, *October*  
 April 2013, East Tennessee State, *Lux Arumque*  
 April 2013, Furman University, *Lux Arumque*  
 April 2013, Indiana State, *October*  
 April 2013, Little Rock Wind Symphony, *Sleep*  
 April 2013, Southern Adventist University, *Cloudburst*  
 April 2013, University of Nebraska Omaha, *Noisy Wheels of Joy*  
 April 2013, Wheaton College, *The Seal Lullaby*  
 May 2013, Dartmouth College, *Sleep*  
 May 2013, Fort Hays State, *The Seal Lullaby*  
 May 2013, University of Delaware, *October*  
 September 2013, Cornell University, *October*  
 October 2013, Belmont University, *Sleep*  
 October 2013, Duke University, *October*  
 October 2013, University of North Dakota, *October*  
 November 2013, Columbia University, *October*  
 November 2013, Oregon State University, *Noisy Wheels of Joy*  
 November 2013, UCLA, *Sleep*  
 November 2013, University of Wisconsin Eau-Claire, *Sleep*  
 November 2013, West Chester University, *The Seal Lullaby*  
 December 2013, Temple University, *Lux Arumque*  
 December 2013, University of Washington, *Lux Arumque*  
 February 2014, Texas A&M Kingsville, *Sleep, My Child*  
 February 2014, University of Oklahoma, *Sleep*  
 February 2014, UT Austin, *Sleep*  
 March 2014, Radford University, *October*  
 March 2014, University of Alabama, *Sleep*  
 March 2014, University of Iowa, *Ghost Train*  
 March 2014, University of Northwestern-St. Paul, *Sleep*  
 April 2014, Kennesaw State, *Cloudburst*  
 April 2014, Lee University, *Lux Arumque*  
 April 2014, Temple University, *The Seal Lullaby*  
 April 2014, University of Central Arkansas, *Ghost Train*  
 April 2014, University of Washington, *Noisy Wheels of Joy*

September 2014, UNCG, *Lux Arumque*  
 October 2014, Central Michigan University, *October*  
 October 2014, Georgia State University, *Sleep*  
 October 2014, Indiana University, *Sleep*  
 October 2014, Southern Adventist University, *October*  
 October 2014, Trinity University, *Ghost Train*  
 October 2014, University of Connecticut, *October*  
 October 2014, University of Delaware, *Noisy Wheels of Joy*  
 October 2014, University of Nebraska Omaha, *Sleep*  
 October 2014, University of South Carolina, *October*  
 October 2014, Youngstown State University, *October*  
 November 2014, Arkansas State University, *October*  
 November 2014, Boston College, *Lux Arumque*  
 November 2014, Cleveland State University, *October*  
 November 2014, Kennesaw State University, *Sleep*  
 November 2014, UCLA, *October*  
 November 2014, University of Oklahoma, *October*  
 November 2014, University of South Carolina, *The Seal Lullaby*  
 November 2014, Wheaton College, *Godzilla Eats Las Vegas!*  
 December 2014, San Jose State, *Cloudburst*  
 December 2014, University of Iowa, *The Seal Lullaby*  
 December 2014, University of Puget Sound, *Sleep*  
 February 2015, Arkansas State University, *Cloudburst*  
 February 2015, Central Michigan University, *Lux Arumque*  
 February 2015, Georgia State University, *The Seal Lullaby*  
 February 2015, Mahidol Symphonic Band, *October*  
 February 2015, UCLA, *Lux Arumque*  
 February 2015, UT Austin, *Sleep*  
 March 2015, Concordia University, *Cloudburst*  
 March 2015, UCLA, *The Seal Lullaby*  
 March 2015, University of Delaware, *Sleep, My Child*  
 March 2015, UT Austin, *Lux Arumque*  
 April 2015, Gardner-Webb University, *Sleep*  
 April 2015, Kennesaw State University, *Lux Arumque*  
 April 2015, Kennesaw State University, *October*  
 April 2015, University of Central Arkansas, *Cloudburst*  
 April 2015, University of Central Florida, *Lux Arumque*  
 April 2015, University of Incarnate Word, *Lux Arumque*  
 April 2015, West Chester University, *Lux Arumque*  
 May 2015, Trinity University, *Sleep*  
 September 2015, Concordia University, *The Seal Lullaby*  
 October 2015, University of Georgia, *The Seal Lullaby*  
 October 2015, University of Massachusetts Amherst, *October*  
 November 2015, Clemson University, *October*  
 November 2015, Nazareth College, *Ghost Train*

APPENDIX D

BCM INTERNATIONAL COMPLETE CATALOGUE OF WORKS

1993 - PRESENT

## JAMES (JIM) BONNEY

<b>Title</b>	<b>Year Composed</b>
<i>Chaos Theory</i>	2000
<i>Hopak</i>	2000
<i>Asturias</i>	2001
<i>Reflections in a Tidal Pool</i>	2002
<i>Courage and Compassion</i>	2003
<i>TransZendental Danse of Joi</i>	2006
<i>Sticks and Stones</i>	2007
<i>Watercolors</i>	2007
<i>Angels with Dirty Faces</i>	2008
<i>Diabolus Ex Machina</i>	2009
<i>Joie De Vivre</i>	2011
<i>DARKlightNESS</i>	2015

## STEVEN BRYANT

<b>Title</b>	<b>Year Composed</b>
<i>Chester Leaps In</i> (two marimbas + piano)	1995
<i>Loose Id</i> (brass quintet + percussion)	1995
<i>Loose Id for Orchestra</i>	1996
<i>Chester Leaps In</i>	1997
<i>Dancing Around the Cathode Campfire</i>	1997
<i>Monkey</i>	1997
<i>Interruption Overture</i>	1998
<i>Real Cool Time</i>	1998
<i>The Wilding</i>	1998
<i>A Million Suns at Midnight</i>	1999
<i>RedLine</i> (solo piano)	1999
<i>Alchemy in Silent Spaces</i> (wind ensemble)	2000-2001
<i>Rise</i> (saxophone quartet)	2001
<i>Veo Hex</i>	2001
<i>ImPercyNations</i>	2002
<i>Hummingbrdd</i> (electronic)	2003
<i>MetaMarch</i>	2003
<i>Rise</i> (band)	2003
<i>Stampede</i> (band)	2003
<i>Wings That Work</i>	2003
<i>Bloom</i> (band)	2004
<i>RedLine</i> (percussion quartet)	2005
<i>Alchemy in Silent Spaces</i> (symphony orchestra)	2006
<i>Loose Id</i> (brass ensemble + drumset)	2006
<i>Radiant Joy</i>	2006
<i>RedLine</i> (wind ensemble)	1999, rev. 2006
<i>First Light</i>	2007
<i>Suite Dreams</i>	2007
<i>Dusk</i> (symphony orchestra)	2008

<i>Ecstatic Waters</i> (wind ensemble + electronics)	2008
<i>Axis Mundi</i>	2009
<i>The Marbled Midnight Mile</i> (band)	2009
<i>Concerto for Wind Ensemble</i>	2007-2010
<i>Anthem</i> (band)	2011
<i>Concerto for Cello</i>	2011
<i>Paeon: Chant</i>	2011
<i>Paeon: Triumph</i>	2011
<i>Concerto for Piano</i>	2012
<i>Dusk</i> (saxophone ensemble)	2012
<i>Ecstatic Fanfare</i> (band)	2012
<i>Interruptions</i>	2012
<i>Radiant Joy</i> (saxophone ensemble)	2012
<i>Solace</i> (band)	2012
<i>Bloom</i> (symphony orchestra)	2013
<i>Idyll</i> (band)	2013
<i>sevenfive</i> (brass quintet)	2013
<i>The Machine Awakes</i> (band + electronics)	2013
<i>The Machine Awakes</i> (symphony orchestra + electronics)	2013
<i>Whirlwind</i> (symphony orchestra)	2013
<i>Whirlwind</i> (wind ensemble)	2013
<i>all stars are love</i> (band)	2014
<i>Coil</i> (band + electronics)	2014
<i>Concerto for Alto Saxophone</i>	2014
<i>Ecstatic Fanfare</i> (symphony orchestra)	2014
<i>Rise</i> (string orchestra)	2003, rev. 2014
<i>sevenfive</i> (band)	2014
<i>Dusk</i> (brass band)	2015
<i>Ecstatic Fanfare</i> (brass band)	2015
<i>Ecstatic Waters</i> (symphony orchestra + electronics)	2015
<i>Hummingbrdd</i> (Baritone Sax)	2015
<i>In This Broad Earth</i> (band)	2015
<i>RedLine</i> (saxophone ensemble)	2015
<i>Rise</i> (brass band)	2015
<i>Concerto for Trombone</i>	2016

## JONATHAN NEWMAN

<b>Title</b>	<b>Year Composed</b>
<i>Meditation</i> (chorus)	1992
<i>Boston Fanfare</i> (brass quintet)	1992
<i>Lullaby for Munch in Hell</i> (saxophone quartet)	1993
<i>Prelude on "Schmucke Dich"</i> (organ)	1993
<i>Verses from Solomon</i> (soprano and organ)	1994
<i>In the Valley of the Elwy</i> (baritone and orchestra)	1995
<i>Nocturnes</i> (piano)	1996
<i>Practicing Joy</i> (solo percussion)	1996
<i>OK Feel Good</i> (chamber)	1996

<i>Trilogy</i> (violin, baritone, orchestra)	1997
<i>Ohanashi</i> (sinfonia)	1997
<i>OK Feel Good</i> (wind ensemble)	1999
<i>Wapwallopen</i> (string quartet)	2000
<i>Moon by Night</i> (choir)	2001
<i>Moon by Night</i> (band)	2001
<i>Uncle Sid</i> (wind ensemble)	2002
<i>Chunk</i> (wind ensemble)	2003
<i>As the scent of spring rain...</i> (wind ensemble)	2003
<i>Tree</i> (string orchestra)	2003
<i>Metropolitan</i> (orchestra)	2004
<i>1861</i> (wind ensemble)	2004
Aphex Twin: <i>Fingerbib</i> (chamber orchestra)	2004
Aphex Twin: <i>Logon Rock Witch</i> (chamber orchestra)	2004
<i>The Rivers of Bowery</i> (wind ensemble)	2005
<i>Avenue X</i> (wind ensemble)	2005
<i>The Vinyl Six</i> (chamber)	2006
<i>Concertino for Flute, chamber winds, and piano</i> (chamber)	2007
<i>Found Postcards</i> (soprano, piano)	2007
<i>Dohyci</i> (violin, bass clarinet)	2007
<i>My hands are a City</i> (wind ensemble)	2008
<i>Climbing Parnassus</i> (wind ensemble)	2008
<i>Carnival of Souls</i> (opera)	2009
<i>Symphony No. 1</i> (wind ensemble)	2009
<i>Across the groaning continent</i> (wind ensemble)	2009
<i>The Americans</i> (wind ensemble)	2009
<i>De Profundis</i> (wind ensemble)	2009
<i>Milori Blue</i> (euphonium and piano)	2010
<i>Stereo Action</i> (percussion ensemble)	2010
<i>Sowing Useful Truths</i> (wind ensemble)	2010
Plitmann: <i>Chaos</i> (soprano, chamber)	2010
<i>Vivid Geography</i> (women's chorus, chamber)	2011
<i>Blow It Up, Start Again</i> (orchestra)	2011
<i>These Inflected Tentacles</i> (chamber)	2011
Puccini: <i>O Mio babbino caro</i> (chamber)	2011
George Harrison: <i>Here Comes the Sun</i> (chamber)	2011
Led Zeppelin: <i>Black Dog</i> (chamber)	2011
Whitacre: <i>What if</i> (SSATB chorus, percussion)	2011
<i>3 O'Clock Mix</i> (flexible percussion)	2012
Sufjan Stevens: <i>Get Real Get Right</i> (wind ensemble)	2012
<i>Deep Sky Blue</i> (viola and piano)	2012
<i>Blow It Up, Start Again</i> (wind ensemble)	2012
<i>Prayers of Steel</i> (brass quintet)	2013
<i>Single</i> (wind ensemble)	2013

## ERIC WHITACRE

	<b>Year Composed</b>
<b>SATB Choral</b>	
<i>A Boy and a Girl</i>	2002
<i>Alleluia</i>	2012
<i>Alone</i>	2011
<i>Animal Crackers Vol. I</i>	2009
<i>Animal Crackers Vol. II</i>	2009
<i>Cloudburst</i>	1996
<i>Enjoy the Silence</i>	
<i>Equus</i>	2011
<i>Five Hebrew Love Songs</i>	2001
<i>Fly to Paradise</i>	2015
<i>Glow</i>	2013
<i>Goodnight Moon</i>	2014
<i>Her Sacred Spirit Soars</i>	2002
<i>Higher, Faster, Stronger</i>	2012
<i>Leonardo Dreams of His Flying Machine</i>	2001
<i>Little Birds</i>	2001
<i>little tree</i>	1996
<i>Lux Aurumque</i>	2000
<i>Lux Nova</i>	2014
<i>Nox Aurumque</i>	2009
<i>Oculi Omnium</i>	2011
<i>Sainte-Chapelle</i>	2013
<i>Sleep</i>	1999
<i>Sleep My Child</i>	2001
<i>Songs of Immortality</i>	2012
<i>The Chelsea Carol</i>	2011
<i>The City and the Sea</i>	2010
<i>The Seal Lullaby</i>	2009
<i>The Star Spangled Banner</i>	2016
<i>The Stolen Child</i>	2009
<i>This Marriage</i>	2005
<i>Three Flower Songs</i>	2009
<i>Three Songs of Faith</i>	1999
<i>Water Night</i>	1995
<i>What If</i>	2009
<i>When David Heard</i>	2000
<i>Winter</i>	
<b>SSA Choral</b>	
<i>Five Hebrew Love Songs</i>	2001
<i>She Weeps Over Ragoon</i>	1993
<i>The Seal Lullaby</i>	2009
<b>TTBB Choral</b>	
<i>Lux Aurumque</i>	2004
<i>The Seal Lullaby</i>	2009
<b>Solo Voice</b>	

<i>Five Hebrew Love Songs</i>	2001
<i>Goodnight Moon</i>	2011
<b>Orchestral and Chorus</b>	
<i>Deep Field</i>	2015
<i>Equus</i>	2011
<i>Songs of Immortality</i>	2012
<i>Winter</i>	2014
<b>Wind Symphony</b>	
<i>Cloudburst</i>	2002
<i>Equus</i>	2000
<i>Ghost Train</i>	1993
<i>Godzilla Eats Las Vegas</i>	1996
<i>Lux Aurumque</i>	2005
<i>Noisy Wheels of Joy</i>	2001
<i>October</i>	2000
<i>Sleep</i>	1999
<i>Sleep, My Child</i>	2012
<i>The Seal Lullaby</i>	2011
<b>Orchestral</b>	
<i>A Boy and a Girl</i>	2011
<i>Equus</i>	2011
<i>Godzilla Eats Las Vegas</i>	2015
<i>Lux Aurumque</i>	2015
<i>October</i>	2010
<i>Sleep</i>	2010
<i>Songs of Immortality</i>	2012
<i>The River Cam</i>	2011
<i>The Seal Lullaby</i>	Unavailable
<i>Water Night</i>	2003
<i>Winter</i>	In progress
<b>Musical Theater</b>	
<i>Paradise Lost</i>	2006
<b>Film Scores</b>	
<i>The Mermaid Theme,</i> Pirates of the Caribbean: On Stranger Tides	2011



APPENDIX E

PERMISSIONS – IRB SIGNATURE FORMS


**Signature Block for Capable Adult**

Your signature documents your permission to take part in this research

James (Jim) Bonney  
Printed name of participant

  
Signature of participant

Charlie G. Blanco III  
Printed name of person obtaining consent

  
Signature of person obtaining consent

*[Add the following block if a witness will observe the consent process. E.g., short form of consent documentation or illiterate participants.]*  
My signature below documents that the information in the consent document and any other written information was accurately explained to, and apparently understood by, the participant, and that consent was freely given by the participant.

Signature of witness to consent process

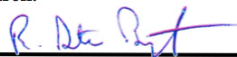
Date

Printed name of person witnessing consent process


**Signature Block for Capable Adult**

Your signature documents your permission to take part in this research.

\_\_\_\_\_  
Steven Bryant  
Printed name of participant

\_\_\_\_\_  
  
Signature of participant

\_\_\_\_\_  
Charlie G. Blanco III  
Printed name of person obtaining consent

\_\_\_\_\_  
  
Signature of person obtaining consent

*[Add the following block if a witness will observe the consent process. E.g., short form of consent documentation or illiterate participants.]*  
My signature below documents that the information in the consent document and any other written information was accurately explained to, and apparently understood by, the participant, and that consent was freely given by the participant.

\_\_\_\_\_  
Signature of witness to consent process

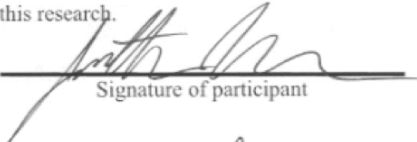
\_\_\_\_\_  
Date

\_\_\_\_\_  
Printed name of person witnessing consent process

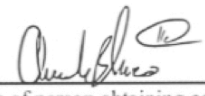
**Signature Block for Capable Adult**

Your signature documents your permission to take part in this research.

Jonathan Newman  
Printed name of participant

  
Signature of participant

Charlie G. Blanco III  
Printed name of person obtaining consent

  
Signature of person obtaining consent

*[Add the following block if a witness will observe the consent process. E.g., short form of consent documentation or illiterate participants.]*  
My signature below documents that the information in the consent document and any other written information was accurately explained to, and apparently understood by, the participant, and that consent was freely given by the participant.

Signature of witness to consent process

Date

Printed name of person witnessing consent process

**Signature Block for Capable Adult**

Your signature documents your permission to take part in this research.

MEG DAVIES

Eric Whitacre  
Printed name of participant

Meg Davies OBO EWHITACRE  
Signature of participant

Charlie G. Blanco III  
Printed name of person obtaining consent

Charlie Blanco III  
Signature of person obtaining consent

*[Add the following block if a witness will observe the consent process. E.g., short form of consent documentation or illiterate participants.]*  
My signature below documents that the information in the consent document and any other written information was accurately explained to, and apparently understood by, the participant, and that consent was freely given by the participant.

\_\_\_\_\_  
Signature of witness to consent process

\_\_\_\_\_  
Date

\_\_\_\_\_  
Printed name of person witnessing consent process

## BIOGRAPHICAL SKETCH

Trae Blanco holds the degree of Doctor of Musical Arts in conducting from the Herberger Institute at Arizona State University where his principal teachers include Gary W. Hill and Wayne Bailey. Prior to attending ASU, Blanco completed a Master of Music degree in Wind Conducting with Stephen W. Pratt at the Jacobs School of Music at Indiana University, and a Bachelor of Music Education degree from New Mexico State University.

Before returning to graduate school, Blanco was the Director of Bands at Las Cruces High School. Two of the bands under his direction were selected as All-State honor ensembles by the New Mexico Music Educators Association: the Jazz Band I was selected in 2010 as the New Mexico All State Honor Jazz Band and the Symphonic Winds selected in 2011 as the Honor Concert Band.

In January of 2011, Blanco collaborated with composer/guitarist James (Jim) Bonney's composition *Chaos Theory* for Wind Ensemble and Electric Guitar. Blanco rejoins Bonney leading the consortium for his second guitar concerto, *DARKlightNESS*, which premiered in November of 2015 with the composer as soloist, the ASU Wind Orchestra, Blanco conducting.

As a pianist, Blanco regularly accompanies his wife, lyric soprano, Kelsey Blanco, in cabaret duos and recitals. Equally at home in the pit, he has served as the music director for numerous musicals, including Jason Robert Brown's *The Last Five Years*, William Brown's *The Wiz*, *The 25<sup>th</sup> Annual Putnam County Spelling Bee* by Sheinkin/Finn, as well as the assistant to Terry LaBolt in IU Music Theatre's 2014 production of *Sunday in the Park with George*.

Blanco was the recipient of the New Mexico Music Educators New and Emerging Teacher Award for 2010. He is currently a member of the NAFME, College Band Directors National Association, World Association of Symphony Bands and Ensembles, and the Percussive Arts Society. In July 2015, Blanco was a guest conductor with the United States Army "Pershing's Own" Concert Band in Washington, D.C. and in 2015 and 2016 he was a finalist in the American Prize in Wind Conducting. In the fall of 2016, Blanco will serve as the Director of Bands at the University of Southern Maine, Portland.