

THESIS

ADAM GORB'S *BOHEMIAN REVELRY*: A CONDUCTOR'S ANALYSIS AND
PERFORMANCE GUIDE

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ABSTRACT

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Adam Gorb is a British composer whose works have been performed worldwide and received much critical acclaim. His ability to blend many musical styles and influences within individual pieces and the utilization of varied sound colors and textures has resulted in a distinct compositional voice among contemporary composers, specifically in the wind band genre. Gorb's composition *Bohemian Revelry* was composed in 2013 for the Bromley Youth Concert Band and has since been distinguished by the World Association of Symphonic Bands and Ensembles (WASBE) as a significant work.

This thesis provides an in-depth study of *Bohemian Revelry*, further exploring the influences behind Gorb's compositional voice and his process for composing this work. Study of the unique characteristics of traditional Czech folk songs and dance styles reveal how Gorb assimilates them into his own compositional voice. The results of this analytic research culminate in a set of rehearsal considerations that can be utilized by other conductors and musicians in future performances of this piece. Interviews were conducted with the composer and conductor Timothy Reynish to provide additional insights and perspectives about *Bohemian Revelry*, Gorb's other compositions for winds, and his impact on wind band music. This document also provides updated biographical information about Gorb and works completed since 2011.

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Chapter 1: Introduction

Rationale and Purpose

Early twentieth-century works by British composers Gustav Holst, Ralph Vaughan Williams, and Gordon Jacob are considered cornerstones of the wind band repertoire. Not only are they examples of works originally written for the modern wind band, but they also provided a model for other Western European and American composers to follow in the formative years of this medium. During the late twentieth century, another group of British composers emerged as influential contributors to the wind repertoire. This group includes composers such as Nicholas Maw, Philip Sparke, Richard Rodney Bennett, Derek Bourgeois, Martin Ellerby, and Adam Gorb. Compositions by these composers can be seen in repertoire lists that signify works of high artistic merit.¹ Opportunities for further scholarly investigation into their music still exists; such is the case for Adam Gorb.

Several of Gorb's compositions appear on the recommended repertoire list of the World Association of Symphonic Bands and Ensembles (WASBE), distinguishing them as serious and distinctive works. Gorb's music has been mentioned in scholarly projects that catalog the wind repertoire based on various criteria, but little has been published related to the analysis of his music. *Bohemian Revelry* (2013) is a recent addition to Gorb's catalog of works that can be considered a significant contribution to the wind band repertoire. The piece has been performed at multiple WASBE conferences and appears on the organization's recommended repertoire list.

¹ Selective music lists include those of the National Band Association, the World Association of Symphonic Bands and Ensembles, and the evaluated repertoire list compiled by Clifford Towner.

This thesis adds to the scholarly body of knowledge surrounding the wind ensemble repertoire by providing a conductor's analysis of Adam Gorb's *Bohemian Revelry*—including a theoretical and rehearsal analysis—that can be used by conductors and performers in future rehearsals and performances of this composition, as well as providing an updated biographical sketch about Gorb's professional activities since 2011.

Significance of Adam Gorb

Adam Gorb is an award-winning British composer and currently the Head of School of Composition at the Royal Northern College of Music (RNCM) in Manchester, England. His compositional output includes works for orchestra, wind bands, piano, voice, chamber ensembles, instrumental concerti, and two operas. Gorb's works have garnered much critical acclaim within the United Kingdom and internationally, having been featured in performances by the Liverpool Philharmonic Orchestra, the BBC Philharmonic Orchestra, the BBC Singers, and the Tokyo Kosei Wind Ensemble. Gorb's musical influences are diverse and eclectic, yet he creatively combines them to create music that critic Janos Gereben described as “fascinatingly varied.”² Gorb's musical ingenuity sometimes even takes the form of “a rollercoaster journey . . . unexpected, surprising, and very moving.”³

Gorb's *Prelude, Interlude and Postlude* (1992), for solo piano, was the winner of the Purcell Composition Prize in 1995. Gorb's opera, *Anya 17* (2012), received an award for “Best Stage or Screen Production Dealing with Human Trafficking” at the Anti-Slavery Day Media Awards. As a composer for wind bands, Gorb's music has been performed worldwide and

² Janos Gereben, “New Opera: Documentary or Work of Art,” review of Adam Gorb's *Anya 17*, directed by Nicole Paiement, Opera Parallele, San Francisco, *San Francisco Classical Voice*, June 21, 2014, <https://www.sfcv.org/articles/review/new-opera-documentary-or-work-art>.

³ Bill Connor, “Thoughts from the Chair,” *Winds Magazine* (Summer 2018): 4.

received numerous distinctions. His first work for band, *Metropolis* (1992), won the Josiah Parker Prize at the Royal Academy of Music in 1993 and was awarded first prize in the Walter Beeler Composition Contest at Ithaca College in 1994. His compositions *Towards Nirvana* (2002), *Adrenaline City* (2007), and *Farewell* (2008) each won British Composer awards in the “Wind and Brass Band” category.

Review of Literature

Adam Gorb’s music appears in several studies reviewing the wind band repertoire through a variety of criteria. In his replicated study, “An Evaluation of Compositions for Wind Band According to Specific Criteria of Serious Artistic Merit: A Second Update,” Clifford Towner builds upon the research of Acton Eric Ostling Jr. (1978) and Jay Warren Gilbert (1992) in seeking to identify wind band compositions considered to be high quality. Towner included eleven of Gorb’s pieces among the 1,680 compositions evaluated by a panel of eighteen band directors recommended by their peers and deemed experts in wind band literature. He lists Gorb’s *Symphony No. 1* (2000) in an “honorable mention” group of works because it was known to only eight of the eighteen evaluators despite receiving a sufficient rating to be considered a significant work of merit.⁴ *Metropolis* was also mentioned in a group of works recommended for reevaluation in possible future studies, as it was known by over half of the evaluators but fell within ten percentage points short of the mark delineating it as meritorious.⁵

Gorb’s music is included in research surrounding culturally responsive teaching. Robert Perkins contends there is a need among American band directors to better examine the available

⁴ Clifford Towner, “An Evaluation of Compositions for Wind Band According to Specific Criteria of Serious Artistic Merit: A Second Update” (DMA diss., University of Nebraska-Lincoln, 2011), 158–162.

⁵ Towner, 163–172.

band repertoire to make certain that literature selected for teaching and performance reflects the ethnic and cultural diversity of the nation.⁶ A method of categorizing culturally authentic music is outlined by Dr. Terese Volk in *Music, Education, and Multiculturalism*.⁷ Volk's categorizations are as follows:

- 1) Pieces whose only connection to the music of another culture is in their title.
- 2) Pieces that incorporate melodies from other cultures but are used within Western art music forms.
- 3) Pieces that make a conscious effort to incorporate melodic and rhythmic elements from the music of another culture, including harmonic structures and timbres; these pieces are also typically arrangements of folk songs or dances.
- 4) Pieces that are either original compositions by composers from the culture, or arrangements that are a close approximation of the original music of the culture.

Perkins compiled a list of works that fit within Volk's third and fourth categories for cultural authenticity in his study of the wind band repertoire. He includes Gorb's *Eine Kleine Yiddische Ragmusik* (2003) and *Yiddish Dances* (1997) in this catalog, citing Gorb's Jewish heritage and use of Klezmer style in both pieces as evidence for cultural authenticity.⁸ As for *Bohemian Revelry*, each of the four movements is based on musical characteristics found in traditional Czech folk dances. The work is reflective of Czech cultural influences, but further investigation is warranted to accurately determine its authenticity and accuracy.

⁶ Robert Perkins, "In Search of Multicultural Works for Wind Band" (MM thesis, University of Florida, 2015), 3.

⁷ Terese Volk, *Music, Education, and Multiculturalism: Foundations and Principles*, (New York: Oxford University Press, 1998), 178–179.

⁸ Perkins, "Multicultural Works for Band," 24–26.

Research indicates Gorb's compositions help fill a need within the wind band repertoire beyond culturally authentic works. Luke Johnson includes Gorb's *French Dances Revisited* (2004) in his compilation of technically accessible chamber wind works for high school and small college programs.⁹ Johnson supports the belief that the performance of chamber music is an important part of a musician's performance experience and advocates for its implementation in high schools and small colleges, but he asserts there is a need for a wider selection of literature—and resources to find such literature—that matches the musical level or instrumentation needs of these institutions.¹⁰

Other research shows Gorb as a popular composer in performances of wind band literature. In his 2009 Ph.D. dissertation, Jason Ladd collected data on the music performed by college wind bands between Fall 2003 and Spring 2008. From the responses gathered, Ladd shows that Gorb's music received eighty-one performances during that period, ranking him sixty-fourth among 101 composers with at least fifty performances.¹¹ A list of wind works composed since 1980, each of which received at least eight performances during the period of the study, shows Gorb as one of the more widely programmed contemporary composers; four different works of his received at least ten performances.¹²

⁹ Luke Johnson, "The Need for Technically Accessible Chamber Winds Music and a Conductor's Guide to *Winter Ricercar* by Kevin Walczyk" (DMA diss., University of Kansas, 2015), 35.

¹⁰ Johnson, iii.

¹¹ Jason Ladd, "An Annotated Bibliography of Contemporary Works Programmable by Wind Band and Orchestra" (PhD diss., Florida State University, 2009), 476–478.

¹² Ladd, 479–484.

Despite numerous mentions in repertoire lists, there has been little in-depth scholarly writing specifically about Gorb or analysis of his music. A chapter about Gorb and his music is included in the fifth volume of *A Composer's Insights: Thoughts, Analysis and Commentary on Contemporary Masterpieces for Wind Band*, edited by Timothy Salzman, Director of Concert Bands at the University of Washington; Evan Feldman, Director of Wind Studies at the University of North Carolina at Chapel Hill, is the contributing author for this chapter. Along with an extensive biographical section about Gorb, Feldman provides analytical overviews for three of Gorb's award-winning wind band pieces: *Metropolis*, *Towards Nirvana*, and *Farewell*. *Metropolis* exemplifies Gorb's ability to synthesize multiple styles into a single work as he blends classical, jazz, and American Broadway theatre influences. *Towards Nirvana* further showcases hallmarks of Gorb's compositional style with jazz-inspired extended harmonies, a walking bass line, and contrasting textures; however, Feldman notes that "the harmonic language hints at something darker—still carefree but now dangerously reckless."¹³ The composition also alludes to traditional Tibetan sounds: saxophones imitating Tibetan horns and the combination of harp, piano, double bass, vibraphone, tam tam, and gongs imitating a gamelan ensemble.¹⁴ *Farewell* is perhaps the most compositionally divergent of Gorb's wind works. The piece is in the style of a symphonic adagio and lasts about twenty minutes. The band is divided into two groups and are meant to be seated apart from each other. The musical style and the division of the ensemble led Gorb to say the piece "very much goes against the fashion of what wind pieces

¹³ Evan Feldman, "Adam Gorb," in *A Composer's Insight: Thoughts, Analysis and Commentary on Contemporary Masterpieces for Wind Band*, ed. Timothy Salzman (Galesville, MD: Meredith Music, 2012), 5:100.

¹⁴ Feldman, 100–103.

ought to do.”¹⁵ In addition to these analytical overviews, Feldman provides brief background commentary for several of Gorb’s other works and a catalog of his compositions through 2011.

In his master’s thesis, Matthew Morse analyzes Gorb’s *Adrenaline City* and discusses its commission. A consortium led by the United States Air Force Bands requested that Gorb compose an “energetic and fast seven-minute piece in the spirit of an earlier wind ensemble work, *Awayday*.”¹⁶ Email correspondence with Gorb allowed Morse to highlight some inspirations shown throughout the piece: the musical influences of Stravinsky, Bernstein, and Gershwin, among others.¹⁷ Gorb said this piece was a quest “to see how far [he] could push a dissonant language in what is in effect a piece of light music, and how [he] could bring something fresh to a traditional structure (sonata form).”¹⁸ Morse includes a form chart to accompany his brief analytical commentary, thus helping to depict how Gorb achieved his goals through utilizing several different motives in conjunction with one another over quickly shifting tonal centers.¹⁹

A guide to teaching *Bohemian Revelry* is included in Volume 12 of the *Teaching Music Through Performance in Band* series; Bethany Amundson, Director of Instrumental Studies at Dakota Wesleyan University, is the contributing author.²⁰ This chapter provides a cursory

¹⁵ Feldman, “Adam Gorb,” 103.

¹⁶ Matthew Morse, “A Brief Historical Overview of the Music of the United States Military Academy Band” (MM thesis, Indiana University of Pennsylvania, 2013), 61.

¹⁷ Morse, 62.

¹⁸ Morse, 62.

¹⁹ Morse, 66–68.

²⁰ Bethany Amundson, “Bohemian Revelry,” in *Teaching Music Through Performance in Band*, ed. Andrew Trachsel (Chicago: GIA, 2021), 12: 745–751.

biographical overview and a summary of the program note Gorb provides in the score. A phrase-by-phrase form chart for each movement is included; however, it does not provide specific structures to how phrases are constructed, nor does it provide in-depth background information about the piece.

Significance of a Conductor's Analysis

According to renowned conductor Bruno Walter, there is one highly influential component to the music-making process: the ability to mentally create an ideal sound.²¹ He states, “It is by studying a composition . . . that the mind of the student forms an aural conception of how it should sound.”²² A distinct and vivid sound-image of a particular piece of music gained through careful and thorough study creates a standard to which future hearings of that piece can be compared. This ultimately becomes a guide for the conductor throughout the rehearsal process as they discern how accurately the ensemble's sound matches that of their inner hearing. To emphasize the importance of a conductor's careful and thorough study of the score and the formation of a clear aural ideal, Walter states:

Unless the execution of details has previously been established with meticulous care, unless dynamic gradations, subtle nuances in expression, and so forth, have been thoroughly rehearsed, even the most buoyant performance will disappoint a truly musical listener. Enthusiastic scurrying over disorderly and neglected details is the hallmark of dilettantism.²³

Frank Battisti, Conductor Emeritus of the New England Conservatory Wind Ensemble, likens music to human anatomy, in that “all parts are interrelated.”²⁴ A complete understanding

²¹ Bruno Walter (1876–1962) was Artistic Director of the Vienna State Opera, the Bavarian State Opera, and a guest conductor for many other orchestras worldwide.

²² Bruno Walter, *Of Music and Music-Making* (New York: W. W. Norton, 1961), 85.

²³ Walter, 113.

of all parts of a piece of music—for example, form, harmony, melody, stylistic considerations, historical or cultural influences—and how they complement each other is needed to synthesize a clear interpretation and an ideal sound-image. Battisti goes on to state that this “analytical dissection of the score” is a foundational step for a conductor to begin forming their interpretation.²⁵ While there are other aspects that can influence the interpretation of a piece, such as a conductor’s intuition, imagination, and personality, it is the composer who provides the initial blueprint to follow. Great care should therefore be taken in trying to understand the composer’s intentions through what they notated in the score.

The composer serves as an invaluable primary source when attempting to gain a thorough understanding of their musical intentions. Mallory Thompson, Director of Bands at Northwestern University, believes the role of a conductor is one of re-creation but states an inherent challenge exists in accurately deciphering the composer’s intentions through symbolic notation.²⁶ Fostering a more collaborative relationship between conductor and composer whenever possible can help answer any questions that arise during the score-study process and bring clarity to musical interpretation.

Methodology and Structure of Paper

This project benefits from interviews with Gorb and notable wind ensemble pedagogue and conductor Timothy Reynish, who will also be conducting *Bohemian Revelry* at the WASBE conference in Summer 2022 (Prague, Czech Republic). The interview with Gorb is based on

²⁴ Frank Battisti, *On Becoming a Conductor* (Galesville, MD: Meredith Music, 2007), 33.

²⁵ Battisti, 58.

²⁶ Mark Camphouse, *Composers on Composing for Band* (Chicago: GIA, 2002), 1: ix.

interviews conducted by Mark Camphouse in his series *Composers on Composing for Band*;²⁷ my interview questions aimed to provide updated biographical information focusing on the years 2011 to the present, any changes to Gorb's creative and compositional processes since 2011, his perspective on orchestration, his experience of conductors preparing his music for performance, his thoughts on the commissioning process for new works, the current state of his career as a teacher and composer, any new or additional musical influences, his beliefs about the future of wind bands, and his opinions about significant contemporary composers. My interview with Reynish explored his relationship with Gorb—as the two are professional colleagues at RNCM—and his experience in conducting Gorb's works. As *Bohemian Revelry* is based on traditional Czech dances, related research about the Czech musical style was also undertaken as part of the analysis process.

Information for this conductor's analysis is organized in the following chapters: Chapter 2 consists of biographical information about the composer with special attention to the years 2011 to present. Gorb's compositional process, characteristics, and influences are also discussed in this section. Chapter 3 provides background information about *Bohemian Revelry*, including information about its commission and premiere performance. Sub-sections for each of the four movements contain a theoretical analysis, consisting of relevant musical information such as form/structure, melodic material, harmony, texture, orchestration, dynamics, and rhythm/meter. A rehearsal analysis constitutes Chapter 4, discussing aspects a conductor should consider when preparing this piece for performance; topics include necessary instrumentation, supplementary equipment (e.g., mutes for brass) or additional performance techniques required of specific instruments, percussion setup/configuration, and notable musical elements/concepts to

²⁷ Camphouse, *Composers on Composing for Band*, xii–xiii.

communicate to the ensemble either before or during the rehearsal process. The information for these analytical discussions is derived from detailed score-study and interviews with Gorb and Reynish. The culmination of this project is a performance of Gorb's *Bohemian Revelry* on Thursday, April 21, 2022.

Chapter 2: Adam Gorb and His Compositional Style

Biographical Sketch

Adam Gorb was born on March 12, 1958 in Cardiff, Wales. Gorb believes his musical talent most likely came from his mother's side of the family—his father was a businessman and academic in the field of business design; his mother was a journalist but had studied piano and violin as a child.²⁸ Gorb started studying music by learning to play the piano around the age of five. He remembers first being interested in composition around age ten, writing down ideas he was improvising on the piano. He recalls thinking, "This is quite nice: being able to make something up, then put it down on the paper, seeing what it looks like, and then play it back."²⁹ Gorb also credits having a good beginning piano teacher during those formative years who exposed him to many composers he considers his primary influences.³⁰ Around age thirteen, Gorb began studying composition with Alfred Nieman.³¹ Gorb recalls Nieman as very inspirational yet critical, stating, "He either loved something, or he hated something. He was a man of total extremes."³² To illustrate this, Gorb provided an anecdote from the time when he was writing one of his first piano pieces, a series of short vignettes titled for each letter of the alphabet:

²⁸ Feldman, "Adam Gorb," 85.

²⁹ Gorb, interview by author, September 2021.

³⁰ Gorb, interview by author, September 2021.

³¹ Alfred Nieman was a composer and pianist who taught at the Guildhall School of Music beginning in 1947.

³² Gorb, interview by author, September 2021.

[Nieman] said: “I want another piece next week, and then I want you to change it and make it better the week after.” We did that for 52 weeks, I think. Sometimes he’d say he loved it. Sometimes I would literally be playing him the piece, and he’d start putting a cross through it if he hated it. He said, “Stop! Stop it! I can’t bear it anymore! Just stop!” I got quite upset, but maybe I was a little bit toughened up by that.³³

Gorb continued his lessons with Nieman until age sixteen. He then studied under Anthony Milner until he started his university studies.³⁴ Gorb described Milner as completely different than Nieman:

[Milner] was very academic, very old-school, not a very emotional person, and he made me do counterpoint and chorales. He gave me strict technical lessons. He said, “I don’t want to see anything until you’ve mastered the technique and are able to work with harmony and work with melody properly.” I don’t know if it was any good for me, but I did it eventually. I’d have to struggle over one piece for weeks and weeks and weeks. He wouldn’t say, “Do that piece and then another one.” He’d say, “I want you to make this piece absolutely perfect so every note matters.” He would analyze a lot of other pieces with me, so he had a very academic and technical approach.³⁵

Gorb enrolled at Cambridge University to continue his music studies. His early experiences in studying at university did not match his expectations, as he found much of the music he was studying—what he calls the “academic style of post-Schoenberg, post-Webern, Boulez, and Stockhausen”—unappealing; he instead gravitated towards writing and performing lighter, functional music such as short songs and background music for plays.³⁶ His interest in musical theatre also led to this being a better fit. This experience set him up for some of his first music jobs after graduating.

³³ Gorb, interview by author, September 2021.

³⁴ Anthony Milner was a composer and pianist who taught at Morley College, King’s College, and the Royal College of Music.

³⁵ Gorb, interview by author, September 2021.

³⁶ Feldman, “Adam Gorb,” 86.

Gorb began his professional music career as a freelance musician, mostly as a répétiteur (accompanist) with several dance and drama schools throughout England. He composed little during this stage of his life. It was not until he began studying privately from Paul Patterson at the Royal Academy of Music (RAM) that Gorb got serious about composing again. On how he came to study under Patterson, Gorb recalled:

Through the 1980s, the general feel was gradually shifting away from this sort of Boulez and Stockhausen approach and hard-lined modernism to something a little more all-embracing and going back to a tradition. Paul Patterson had been very much on the edge and influenced by Penderecki and Lutoslawski, but he actually started writing in a more traditional idiom. I thought, “He’s the kind of guy I want to have lessons with.”³⁷

After a few years of private lessons, Patterson suggested that Gorb enroll in the Royal Academy full-time and pursue a master’s degree. Following this advice, Gorb enrolled at RAM in 1991. The next year, again at the encouragement of Patterson, Gorb wrote his first work for wind ensemble, *Metropolis*. The positive reception of the piece assured Gorb that a future lay in store for him as a composer, and in writing music in a way that interested him.³⁸

Metropolis also grabbed the attention of conductor and wind band scholar Tim Reynish. Reynish and Gorb quickly established what has now become a very fruitful professional relationship. Reynish has helped commission several works from Gorb since *Metropolis*; these include *Awayday*, *Yiddish Dances*, *Symphony No. 1 in C*, *Dances from Crete*, *Farewell*, and *Tranquility*. Gorb’s ability to incorporate different styles and idioms, his use of irregular rhythms and phrase structures, and his treatment of the ensemble are aspects of his writing that Reynish

³⁷ Gorb, interview by author, September 2021.

³⁸ Feldman, “Adam Gorb,” 87.

admires most; these traits are also reasons he regularly tries to program some of Gorb's music while conducting internationally.³⁹

After graduating from RAM in 1992, Gorb spent the next several years as a freelance composition teacher in London. He was hired in 2000 to join the faculty at RNCM as Head of School of Composition, the position he still holds today. Gorb continues to maintain a balance between composing and teaching. His first opera, *Anya 17*, was premiered in 2012 and was the basis of his PhD dissertation. His second opera, *The Path to Heaven*, was completed in 2018. The librettist for both operas is Ben Kaye, and their collaboration continued into a recently completed song cycle.⁴⁰ Works for wind ensemble completed since 2011 include *Summer Dances* (2012), *Bells Across the Atlantic* (2012), *Bohemian Revelry* (2013), *Spring Into Action* (2014), *Boat Trip* (2016), and *Pike's Peak* (2017). Gorb also composed a number of chamber works, notably large chamber ensemble arrangements of some of his popular wind band works. Within the past year, he has completed a set of twenty-four preludes for piano and a double concerto for violin and viola with wind ensemble that he hopes will be premiered in 2022.⁴¹

Aside from teaching composition, he is passionate about creating opportunities for his students to hear their music performed and make real-world connections.

They've got to make wonderful friendships that they'll keep through their university days and onward into their professional life. The really lovely part of my job has been to arrange performances and work with orchestral managers, recording [engineers], and other heads of schools; I'll ask if somebody wants a brass quintet, something for wind ensemble, string quartet, voice and piano, anything. It's been my mission to increase opportunities for composers to work with ensembles. They can bring pieces to workshops, work them out or change things, get performances from that, and record it. I think composers will learn most from people who play

³⁹ Reynish, interview by author, October 2021.

⁴⁰ Publication information unavailable at the time of interview.

⁴¹ Publication information unavailable at the time of interview.

their stuff: how to write sympathetically and idiomatically, and how to formulate really great relationships with like-minded performers.⁴²

Gorb continually thinks about his educational and professional experiences, and he tries to bring those two worlds together as a teacher.

Compositional Style and Process

A detailed description of Gorb's compositional process is outlined by Feldman in *A Composer's Insight*.⁴³ In short, Gorb starts by sketching the overall arch and form of the piece, creating a kind of musical storyboard. Improvising with different scales, chords, and harmonies at the piano provides him a multitude of musical ideas with which to work as he starts placing them within his outline. For works with strong cultural influences unfamiliar to Gorb, some preliminary research helps him get a better sense of the styles, harmonies, forms, and overall sounds he wants to incorporate within his composition. Once he believes he has acquired enough material, Gorb begins writing the piece on an expanded piano staff while thinking about which instruments will play each idea.⁴⁴

Music critic Ronald Weitzman describes Gorb's compositional voice as "diverse and independent" by spanning a wide musical spectrum that ranges from lyrical and contemplative to energetic and vividly colorful.⁴⁵ Writing music in a way that can straddle the line between serious and lighter styles led Reynish to say of Gorb, "You never get the obvious . . . and he so

⁴² Gorb, interview by author, September 2021.

⁴³ Feldman, "Adam Gorb," 87–90.

⁴⁴ Gorb, interview by author, September 2021.

⁴⁵ Ronald Weitzman, "Liverpool: Adam Gorb's Clarinet Concerto," *Tempo* 211 (Jan. 2000), 35.

often is on the edge of musical cliché but rarely descends into that pitfall.”⁴⁶ This acumen is displayed in many of Gorb’s works as he often infuses them with elements of jazz, musical theater, and a variety of cultural influences. His decisions regarding orchestration and his manipulation of rhythm and pulse offer contemporary perspectives to traditional forms and styles, allowing Gorb to avoid the cliché as mentioned by Reynish.

Orchestration is a central point of consideration to Gorb while he is composing. Clarity of musical lines is of high importance, as he often adjusts his initial scoring once everything is notated on his computer and can hear it played back; it is a process Gorb says he really enjoys.⁴⁷ Gorb’s orchestration is also what helps him stand out as a wind band composer, flexibly moving between transparent and dense textures while still achieving a wide array of tone colors. In 2009, however, a conversation with Reynish led Gorb to try something different. Reynish and Gorb shared similar feelings about band music often being too loud and too thickly scored, resulting in Reynish commissioning Gorb to compose *Tranquility*.⁴⁸ The piece was deliberately composed to display a wind ensemble’s ability to play softly and delicately for an extended period. Gorb points to Mahler as an inspiration for his affinity with transparent and exposed writing, citing how he treated various sections like individual chamber ensembles before bringing them together at climactic moments.⁴⁹ This is a technique Gorb emulates in many pieces.

One only needs to listen to a few examples before understanding how Gorb’s treatment of rhythm and meter sets him apart from other contemporary wind band composers. Reynish

⁴⁶ Feldman, “Adam Gorb,” 85.

⁴⁷ Gorb, interview by author, September 2021.

⁴⁸ Reynish, interview by author, October 2021.

⁴⁹ Gorb, interview by author, September 2021.

explained that many band directors prefer music that is more regular and straightforward: common time signatures, regular phrase structures, easy to understand harmonies, etc.⁵⁰ Gorb tends to defy these expectations in many of his wind band works. In his analysis of *Adrenaline City*, Morse noted that 160 changes in time signature occur over the course of the work's nearly 300 measures, with 10/8 being the primary time signature.⁵¹ The constantly changing note groupings and pulse diverts any expectation of regularity, but also help to keep the listener engaged. Several of Gorb's other works, such as *Symphony No. 1*, *Metropolis*, and *Dances from Crete*, also prevalently use mixed-meter. When asked about his sense of pulse and rhythm, Gorb referenced some composers whose music contains these same sorts of rhythmic surprises: Stravinsky, Bartok, Bernstein, and Beethoven.⁵² Gorb also noted a recent trend he has observed within wind band music:

I guess a lot of composers, ever since I've been writing, write slow music; they write atmospheric music; they write [music] that perhaps doesn't have a pulse. And that can be beautiful; that can be wonderful. I like writing slow music, but I think that I do feel music has slowed down a lot; I think it needs a bit of speeding up. Maybe it's because a lot of popular music is fast, classical music has to be slow. It's a very basic way of thinking. And it's harder work! Writing fast music takes longer because you write more notes, and it all flies by really quick...It's always a good challenge.⁵³

As is the case with any piece of music, the trick is finding balance—balance between predictable and irregular, and between excitement and relaxation. Gorb has proven to be adept at finding creative solutions to these musical dilemmas.

⁵⁰ Reynish, interview by author, October 2021.

⁵¹ Morse, "Music of the United States Military Academy Band," 64.

⁵² Gorb, interview by author, September 2021.

⁵³ Gorb, interview by author, September 2021.

When discussing Gorb's wind band works, Reynish noted how each part usually has something musically interesting that makes it enjoyable to play.⁵⁴ Gorb says he imagines how individual players will feel while performing their parts; this is especially important to him when he is writing for younger ensembles. Gorb remembered playing in a youth orchestra while growing up, how exciting it was to have a short solo moment, as well as having opportunities to simply listen to the music going on around him. Gorb noticed early in his compositional career that a lot of wind band music for young players features lots of instruments doubling the same parts, resulting in a loud, heavy sound; because of this, younger players often do not get to experience the same sort of thrill Gorb experienced. He finds it a unique challenge to write interesting parts that students can enjoy playing yet remain within their technical abilities.⁵⁵

⁵⁴ Reynish, interview by author, October 2021.

⁵⁵ Gorb, interview by author, September 2021.

Chapter 3: Theoretical Analysis of *Bohemian Revelry*

Background Information

Bohemian Revelry was commissioned by Gill and Garf Collins and the Bromley Youth Concert Band in South London; it premiered on May 12, 2013 in Sevenoaks, Kent (UK) by the Bromley Youth Concert Band, conducted by Michael Purton. A list of instruments needed is provided with the score, as seen in Table 1.

Table 1: Instrumentation for *Bohemian Revelry*

Piccolo	Horn 1 in F	Timpani
Flute 1	Horn 2 in F	Percussion 1: Xylophone Glockenspiel Tambourine Bass Drum Side Drum (Snare Drum) Suspended Cymbal
Flute 2	Horn 3 in F	
Oboe 1	Horn 4 in F	
Oboe 2	Trumpet 1 in Bb	
Clarinet in Eb	Trumpet 2 in Bb	
Clarinet 1 in Bb	Trumpet 3 in Bb	
Clarinet 2 in Bb	Tenor Trombone 1	
Clarinet 3 in Bb	Tenor Trombone 2	Percussion 2: Wood Blocks Tambourine Clash Cymbals (Crash Cymbals) Suspended Cymbal Tubular Bells (Chimes)
Bass Clarinet in Bb	Bass Trombone	
Bassoon 1	Euphonium	
Bassoon 2	Tuba 1	
Contrabassoon	Tuba 2	
Alto Saxophone 1 in Eb		
Alto Saxophone 2 in Eb		
Tenor Saxophone in Bb		
Baritone Saxophone in Eb		

Upon receiving the commission, Gorb was taken aback.

I had written a piece for them a couple of years before, which was quite hard-lined, a piece called *War of the Worlds*. They very kindly played it once, and that was it. I thought, “Well, that’s it. I won’t hear from them again,” but they asked, “Could you write another piece, a little bit more accessible though?”⁵⁶

The inspiration for *Bohemian Revelry* follows in the steps of some of Gorb’s other wind ensemble works: *Yiddish Dances*, *Dances from Crete*, and *French Dances Revisited*. Gorb said he enjoyed creating dance suites with a specific country or culture in mind. His own love of the music of Antonín Dvořák, Bedřich Smetana, and Leoš Janáček led him to compose a four-movement suite of Slavonic dances, hence Gorb’s note that any resemblances be heard as an homage.⁵⁷ Gorb titled each movement of *Bohemian Revelry* after the dance style in which it is written; these styles are discussed as part of the analysis of each movement. The interview with Gorb revealed that all but one of the folk-like melodies and themes are original to him, though very much inspired by the Czech composers mentioned before. This approach follows the same path as Gorb’s other world-music influenced pieces. In his interview with Feldman, Gorb notes that while foreign influence may be direct and obvious, he still tries to maintain his own compositional voice.⁵⁸ This does not mean that works like *Bohemian Revelry* are culturally inaccurate. As mentioned in his compositional process, Gorb says that he gains some background knowledge about a culture’s musical language or a particular dance style to ensure his compositions stay true to their origins.

⁵⁶ Gorb, interview by author, September 2021.

⁵⁷ Gorb, interview by author, September 2021.

⁵⁸ Feldman, “Adam Gorb,” 90.

Gorb stated he was already keenly aware of the compositional styles of the popular Czech nationalist composers listed earlier through personal interest and study. In *Bohemian Revelry*, Gorb follows common song forms and rhythms for each dance style but deviates at times to allow for his compositional style. The melodies Gorb created also share characteristics common among many Czech folk songs. Musicologist Paul Nettl points to elements of the Czech language that are imitated in their music: crisp staccato notes due to the predominance of consonant sounds and “whip-like” accents and syncopation due to special rhythmic stresses of vowels.⁵⁹ Many of these characteristics are emulated through the articulation markings Gorb notated. The one melody not original to Gorb appears in the fourth movement; it is the melody from “Dej Bůh Štěstí” (“God Bless That House”), a traditional Czech Christmas carol. Gorb’s decision to quote this song came from a desire to include something chorale-like and uplifting, yet decisively Czech.⁶⁰

Regarding cultural accuracy and authenticity, societal developments have led many music educators and ensemble directors to re-examine their literature selection process, making a more concerted effort to program music representative of more diverse populations. Naturally, the question arises of whether a particular melody, harmonic language, or even an entire work is culturally authentic. Utilizing Volk’s categories and criteria for determining cultural authenticity, *Bohemian Revelry* fits her criteria for Category 3 because of Gorb’s use of a traditional folk-tune and his deliberate effort to incorporate distinct musical elements distinct to Czech music and dance. The incorporation of these elements and characteristics allows for a culturally accurate, though not completely authentic, composition.

⁵⁹ Paul Nettl, *The Story of Dance Music* (New York: Greenwood Press, 1947), 294.

⁶⁰ Gorb, interview by author, September 2021.

The *Oxford Learner's Dictionary* lists as a second meaning for “Bohemian”:

a person, often somebody who is involved with the arts, who lives in a very informal way without following accepted rules of behavior.⁶¹

Gorb confirmed his musical decisions also reflect this definition throughout each movement as he imbues the music with a care-free spirit.⁶² An image Gorb references in his accompanying program note is a scene from the second act of Puccini's *La Bohème*. Gorb achieves this celebratory, sociable, and free-spirited character through his use of mixed-meter, melodic sequencing, asymmetrical phrasing, and polyphonic textures.

“Polka”

The first movement of *Bohemian Revelry* is in the style of a polka. The dance style—distinguished by its pattern of half-steps in combination with foot stamping, heel clicking, and other variable moves—is believed to have originated in Eastern Bohemia during the nineteenth century.⁶³ A typical polka consists of 2/4 meter at a militaristic march-like tempo, eight-measure phrases, and rhythms consisting of pairs of eighth-notes or sixteenth-notes with emphasis on the downbeats; an introduction and coda may also appear.⁶⁴ There are several instances in which Gorb deviates from the traditional polka style, most noticeably by inserting meter changes that alter the predominant duple feel and allude to the more care-free spirit of the Bohemian lifestyle.

⁶¹ *Oxford Learner's Dictionary*, s.v. “Bohemian,” accessed Jan. 29, 2022, <https://www.oxfordlearnersdictionaries.com/us/definition/english/bohemian>.

⁶² Gorb, interview by author, September 2021.

⁶³ Mila Lubinová, *Dances of Czechoslovakia* (London: Max Parrish, 1949), 24–25.

⁶⁴ Gracian Černušák, “Polka,” in *Grove Music Online* (Oxford University Press, 2001), accessed Dec. 12, 2021. <http://www.oxfordmusiconline.com>.

He refers to these as “free-wheeling bars.”⁶⁵ The movement is structured in four sections, as outlined in Table 2.

Table 2: Form of "Polka."

Section	Section 1	Section 2	Section 3	Section 4 (Coda)
Measures	mm. 1–65	mm. 66–104	mm. 105–139	mm. 140–168
Material	Introduction & Theme 1	Theme 2	Theme 3 layered with Theme 1	Theme 4
Pitch Center	C	Bb, Ab	C	C

Section 1 begins with an eight-measure introduction that establishes a tonal center of C minor. Theme 1 (Example 1) is introduced by the piccolo and E-flat clarinet before they are joined by the flutes and B-flat clarinets in m. 13. Theme 1 consists of an antecedent phrase of eight measures and a consequent phrase of seven measures; each phrase contains a pair of sub-phrases. Theme 1 concludes on the downbeat of m. 23, at which point a brief interlude based on the first four measures of the introduction begins.



Example 1: *Bohemian Revelry* by Adam Gorb, ©2013, Maecenas Music. “Polka” Theme 1, C-transposition.

⁶⁵ Gorb, interview by author, September 2021.

A restatement of Theme 1 occurs at m. 27 along with a counter-melody in the Flute 1 part. Gorb resolves this restatement in the parallel major key and uses an interlude based on the second four measures of the introduction to reaffirm the modulation. Theme 1 is stated for a third time but is altered in two ways: it is presented in the major key, and it utilizes a different consequent phrase not heard before. This new phrase is extended and becomes transitional material that leads into the next section. Two other examples of Gorb conveying the whimsical aspect of a Bohemian lifestyle can be found in this section: the series of descending sixteenth-note chromatic scales in the clarinets and bassoons, and a seemingly out-of-place trombone solo.

Measure 66 marks the beginning of Section 2 with a tonal center now in B-flat major. Theme 2 (Example 2) is presented a measure later by the clarinets. The structure of Theme 2 is like Theme 1: two large phrases, each made of two shorter phrase groups.



Example 2: *Bohemian Revelry* by Adam Gorb, ©2013, Maecenas Music. “Polka” Theme 2, C-transposition.

Theme 2 concludes on the downbeat of m. 82, at which point Gorb again uses introductory material to transition and modulate to A-flat major. A restatement of Theme 2 begins in m. 85 but with the second half occurring in canon-like imitation between the oboe and flute. Gorb extends the phrase by sequencing the concluding motive in descending stepwise motion as he sets up a return to the key of C minor in m. 105, the beginning of Section 3. Gorb

introduces the third theme (Example 3) in the tuba and euphonium; the irregular phrase structure of this theme is consistent with the previous two, and the second half of the theme can be seen as derivative of the first half of Theme 2. Theme 3 is stated for a second time beginning in m. 120 in conjunction with a restatement of Theme 1. Clarity and balance between the two themes are achieved through Gorb's orchestration, setting Theme 1 in the upper woodwinds and Theme 3 in the brass, and separating them by several octaves.



Example 3: *Bohemian Revelry* by Adam Gorb, ©2013, Maecenas Music. "Polka" Theme 3, C-transposition.

Introductory material is used again as transitional material in mm. 134–139. Section 4 begins in m. 140 with the presentation of Theme 4 by the saxophones (Example 4). This final section also starts at a slower tempo before gradually accelerating to the end. Flutes, oboes, and clarinets restate Theme 4 in m. 148 while the horns, trumpets, and euphonium provide a secondary melodic idea. This final iteration of the theme concludes with a sustained D-flat major triad and scalar passages in the clarinet and saxophone sections. The final ten measures continue to drive to the end, punctuated by *tutti* downbeats while a descending chromatic scale draws the movement to its decisive conclusion.



Example 4: *Bohemian Revelry* by Adam Gorb, ©2013, Maecenas Music. "Polka" Theme 4, C-transposition.

“Furiant”

The second movement is written in the *furiant* dance style. The exact origins and history of the dance style are unclear. Early accounts (pre-nineteenth century) describe movements that were whimsical or humorous at a moderate or slow tempo; however, it was later compared to be similar to the faster *skočna* by the mid-nineteenth century and included the stamping of feet.⁶⁶ Musical characteristics of the furiant as it is known today is a fast tempo, triple meter, and shifting melodic accents, which cause the music to alternate between duple and triple rhythmic patterns (hemiola).⁶⁷ Musical phrases normally consist of an eight-measure statement containing the hemiola pattern followed by a sixteen-measure Waltz-like response.⁶⁸ Table 3 shows the form of this movement following an ABA design.

⁶⁶ John Tyrrell, “Furiant,” in *Grove Music Online* (Oxford University Press, 2001), accessed Dec. 12, 2021. <http://www.oxfordmusiconline.com>.

⁶⁷ Tyrrell.

⁶⁸ František Bonuš and Edward O’Connor, *The Golden Gate is Open: Zlatá brána otevřená, 31 Folk Dances from the Czech and Slovak Republics for Children and Adults* (Pinnacle, NC: Edward J. P. O’Connor, 2012), 238.

Table 3: Form of "Furiant."

Section	A	B	A'	Coda
Measures	mm. 169–275	mm. 275–373	mm. 374–418	mm. 419–440
Material	Theme 1 & Theme 2	Theme 3 & Theme 4	Theme 1 & Theme 2	Theme 1 fragments
Pitch Center	C, Ab, Db	Eb	C	Eb, G

The movement starts immediately with the first statement of Theme 1 (Example 5) by the upper woodwinds and trumpets. The hemiola created by the shifting melodic accents is immediately apparent by the tied quarter notes across the barline between mm. 170–171. Gorb deviates from the traditional furiant form with his ten-measure statement, which he repeats before presenting the waltz-like response in m. 190.



Example 5: *Bohemian Revelry* by Adam Gorb, ©2013, Maecenas Music. "Furiant" Theme 1, C-transposition.

Like the first theme, Theme 2 defies conventional design via its eighteen-measure length (Example 6). A waltz-like accompaniment pattern in the bass clarinet, horn, euphonium, and tuba parts solidifies a three-beat pulse throughout this section. The conclusion of Theme 2 is obscured by a sequenced idea that moves into a scalar passage transitioning back into Theme 1 in m. 212. The next iteration of Theme 1 (m. 222) is transposed to A-flat and extended by three measures. The extended material is transformed into a series of scalar passages that also serve as

a transition back into Theme 1. This final statement of the theme is followed by a coda section at mm. 168–275.



Example 6: *Bohemian Revelry* by Adam Gorb, ©2013, Maecenas Music. "Furiant" Theme 2, C-transposition.

A perfect-fourth horn call following the conclusion of the A section momentarily suspends time and acts as a link to the B section. A direct modulation to E-flat major occurs in m. 280, where the pulse is re-established via the saxophones. A descending melodic motive is introduced by the bassoons during this introduction to Theme 3. Theme 3 is a seven-measure idea first presented by the first trumpet in mm. 284–290 (Example 7). The descending melodic motive is restated during the conclusion of Theme 3, its function now clear as a counter-motive.

♩ = 96

284 285 286 287 288 289 290 291

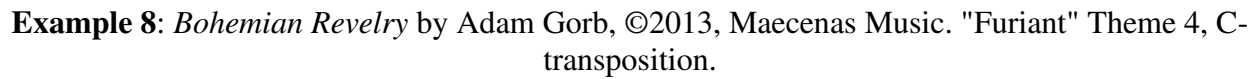
Bassoon

Contrabassoon

Trumpet 1 in B \flat

Example 7: *Bohemian Revelry* by Adam Gorb, ©2013, Maecenas Music. "Furiant" Theme 3 with descending counter-motive, mm. 284–291.

Theme 3 is reiterated in m. 291, but the phrase resolves in G major instead of E-flat. The opening horn call returns, again momentarily suspending time and acting as a link to help re-establish an E-flat tonality, in mm. 302–303. Measure 304 marks the next iterations of Theme 3 and the descending counter-motive. Theme 3 is stated in stretto between mm. 304–360 by several voices (oboe, flute, alto saxophone, and bassoon); these iterations further blurs the sense of a regular phrase structure. A rhythmic accompaniment is sparse and intermittent throughout this section before disappearing altogether; this contributes to an overall ethereal effect. A secondary melodic idea is introduced by the clarinet in m. 323 (Example 8); this becomes the primary melodic material, Theme 4, beginning in m. 344. The sustained G in piccolo, flute, and oboe is reminiscent of the transitional link between the A Section and B Section. Pulse is re-established by the tuba, euphonium, and horn in m. 343. This accompaniment continues through m. 360 while Theme 4 is stated in stretto entrances by various instruments.



“Sousedska”

⁶⁹ John Tyrell, “Sousedská,” in *Grove Music Online* (Oxford University Press, 2001), accessed Dec. 12, 2021. <http://www.oxfordmusiconline.com>.

Short motives, rather than fully developed themes, serve as the melodic basis. A Coda section utilizing one of the motives brings the movement to a close.

Table 4: Form of "Sousedska."

Section	A	B	A'	Coda
Measures	mm. 441–502	mm. 503–540	mm. 540–576	mm. 577–585
Material	Introduction & Motive 1	Motives 2 & 3	Introduction & Motive 1	Motives 2 & 3
Pitch Center	G, Bb, D, A, C	Eb, G	G, Bb	G

The "Sousedska" should immediately follow the "Furiant," shown by the G-major triad sustaining between the two movements. A seamless transition is achieved by indicating the same tempo but transferring the pulse from the dotted-half note to the quarter note. A six-measure introduction occurs in the clarinets as they provide rhythmic pulse and momentum. The bass clarinet enters on the pitch G, being utilized as a pedal point and rhythmic accompaniment. A statement of Motive 1 by the oboe follows the introduction (Example 9). Its initial entrance in m. 447 is perceived as introductory because other statements of this motive utilize only one iteration of the opening rhythm before continuing with the rest of the phrase. A later example also shows Gorb using this first measure as a point of sequencing.



Example 9: *Bohemian Revelry* by Adam Gorb, ©2013, Maecenas Music. "Sousedska" Motive 1, C-transposition.

⁷⁰ Lubinová, *Dances of Czechoslovakia*, 22.

Motive 1 is stated in m. 450 before the tonal center ascends by a minor third; the motive, now suggesting B-flat tonality, is presented by the alto saxophone before Gorb changes the tonal center again in m. 455. Motive 1 is stated three times in imitation, with each iteration off-set by one measure to create a polyphonic texture. The endings of the phrases are extended via a descending-thirds pattern to accommodate for the off-set entrances. A moment reminiscent of the introduction occurs at m. 461 to re-establish the rhythmic pulse. The clarinet accompaniment pattern is altered slightly via a syncopated rhythm in the second clarinet. Motive 1 is stated in m. 464 as before in m. 447. The tonality changes momentarily in m. 470 as the alto saxophones present a variation of Motive 1, their entrances off-set by one measure. A new tonal center built around the pitch A is established in m. 473 while an extended version of Motive 1 is presented twice, the second entrance now occurring only two beats after the first entrance instead of a full measure. A direct modulation to C-major occurs at m. 478 as Gorb continues with his setting of Motive 1 in a polyphonic texture. The return of introductory material in m. 487 marks a transition into the conclusion of the A section. A scalar flourish from the clarinets in m. 490 leads into motivic material in the trumpets derived from the introduction. A descending counter-line in the woodwinds contrasts the brass parts as the A section concludes in m. 502.

The B Section is in the key of E-flat major. Eighth notes in the horn and euphonium parts provide underlying harmonic and rhythmic direction during the first statement of Motive 2 by the clarinet (Example 10). An ascending arpeggiated idea, Motive 3 (Example 11), serves as a link to a concluding triplet idea derivative of Motive 1. Motives 2 and 3 are presented for a second time in m. 510, this time in tandem with the flute. Oboes state Motive 3 in m. 514 before the flute and clarinet state the concluding triplet idea.



Example 10: *Bohemian Revelry* by Adam Gorb, ©2013, Maecenas Music. "Sousedska" Motive 2, C-transposition.



Example 11: *Bohemian Revelry* by Adam Gorb, ©2013, Maecenas Music. "Sousedska" Motive 3 with concluding idea, C-transposition.

Changes in orchestration and texture in mm. 519–527 suggest a new section, but Gorb instead utilizes Motive 2 again, setting it this time in the saxophones. He then alters the motive as the overarching line descends, passing through flutes, oboes, clarinets, and bassoons; the inclusion of the concluding triplet figure indicates a link to Motive 1. Motive 2 is stated by the trumpet in m. 528 while Gorb utilizes a thinner orchestration like the beginning of this section. Motive 3 follows a second iteration of Motive 2, like earlier in the B Section. Instead of using the same triplet concluding idea, Gorb instead restates Motive 2 in the trombones (mm. 536–538) and reuses a closing idea similar to m. 496. The idea follows the same trajectory as before, descending through multiple octaves as it moves through piccolo, flute, oboe, clarinets, and bassoon. This line serves as a transitional moment as the low brass and bassoons resume the accompaniment patterns from the A Section in m. 540.

The return of the A Section begins with a brief introduction, following the structure established at the beginning of the movement. The accompaniment is set in the clarinets with the oboe stating Motive 1, matching the orchestration and texture as before. Measures 550–556 are

reminiscent of mm. 470–476, with the return of the syncopated accompaniment pattern in the bassoon and the off-set entrances of Motive 1—first by one measure between alto and tenor saxophones, then by two beats between clarinet and flute. A transition like those used in the B Section links to the start of a codetta, where Gorb utilizes the first measure of Motive 1 as a point of repetition. The motive becomes truncated by half of a beat and contributes to the growing intensity as the saxophones ascend diatonically to the cadence at m. 567. Gorb then imitates what he wrote earlier in m. 487, giving the impression of the A Section concluding. Gorb thins the orchestration as the dynamics decrease towards the cadence at m. 577. Instead of concluding the movement at that point, Gorb restates Motive 2 from the B Section. This ending features an exposed flute solo, typical of Gorb’s compositional style. Compared to m. 576, the orchestration during this coda section results in a brighter timbre. Concluding the movement in this way sets up a more distinct contrast to the start of the fourth movement with the G-minor tonality providing a common link.

“Skočna”

The fourth movement is in the style of a *skočna* (SKOCH-nah). The term is translated as “jumping” or “leaping,” and was used for a competitive Moravian dance in which dancers attempt to jump the highest of all while hitting their heel with their hand.⁷¹ This traditional dance is in a fast duple time but was commonly used interchangeably with other dances that shared this musical characteristic, creating a lack of distinguishable characteristics regarding its dance movements.⁷² The *skočna* is the basis for Dvořák’s fifth, seventh, and eleventh *Slavonic Dances*,

⁷¹ John Tyrrell, “Skočná,” in *Grove Music Online* (Oxford University Press, 2001), accessed Dec. 12, 2021. <http://www.oxfordmusiconline.com>.

⁷² Tyrrell, “Skočná.”

and also for Smetana's "Dance of the Comedians" in his opera, *The Bartered Bride*. Nettl notes that Smetana most likely patterned his composition from the dance movements of Bohemian gypsies, attempting to emulate their unrestrained pleasure for life through his use of both major and minor modes, swirling rhythms, and spirited tempo.⁷³ This image of fervent dancing can imply a celebratory spirit, thus relating to the sense of revelry as mentioned in the composition's title. The form of this movement can be best understood as one of three distinct sections plus a coda.

Table 5: Form of "Skočna."

Section	Section 1	Section 2	Section 3	Coda
Measures	mm. 586–679	mm. 680–717	mm. 718–806	mm. 807–824
Material	Theme 1 & Theme 2	Theme 3	Juxtaposition of Themes	Theme 1 fragments
Pitch Center	G, C	D, Bb	G	G

The movement begins with a statement of Theme 1 (Example 12), initially in the first clarinet and bass clarinet, then joined by the second and third clarinets and bassoons. The design of Theme 1 is a sixteen-measure double-period with four-measure sub-phrases. Theme 1 is stated a second time in mm. 602–617, the first period in the alto and tenor saxophones, and the second in the flute and oboe.

⁷³ Nettl, *Story of Dance Music*, 297.



Example 12: Bohemian Revelry by Adam Gorb, ©2013, Maecenas Music. “Skočna” Theme 1, C-transposition.

A two-measure introduction establishes a new tonal center in C-major and sets up the first statement of Theme 2, beginning in m. 620 (Example 13). Theme 2 bears a striking resemblance to a melody found in Dvořák’s *Slavonic Dance No. 5*, hinting this as a source of inspiration and Gorb’s homage to the composer. A motivic idea derivative of Theme 1 appears in the piccolo, E-flat clarinet, and glockenspiel in m. 627 and is used as a secondary idea during the second statement of Theme 2. The ending of this iteration is extended by four measures due to a written-out repeat of the last phrase. Gorb then utilizes the motivic idea as transitional material as he sequences it while ascending in register. This then leads back to another statement of Theme 1 beginning in m. 649, this time in C-minor. The conclusion of the second period is altered by the structure being extended and the melody transforming into a scalar line that transitions to a variation of Theme 2. The variation of Theme 2 consists of only the first phrase and a syncopated rhythmic alteration. This version of the phrase is stated three times before Gorb uses just the syncopated portion to help build energy and intensity as he moves towards a new section. A

portion of the second period from Theme 1 is interwoven throughout this section before Gorb utilizes a scalar passage in an ascending sequence.



Example 13: *Bohemian Revelry* by Adam Gorb, ©2013, Maecenas Music. “Skočna” Theme 2, C-transposition.

Measure 680 marks the beginning of the Section 2. A solo line from the chimes is featured in this seven-measure introduction.⁷⁴ The motivic version of Theme 1 is also stated and joins the chimes as underlying parts of this section. Theme 3 is based on the traditional Czech carol, “Dej Bůh Štěstí.”⁷⁵ Theme 3 begins in m. 687 with a chorale-style setting of the carol (Example 14). Gorb notates the melody in half-notes to create a broad feel, further supported by sustained harmonic pedal notes by the tuba, bass clarinet, and contrabassoon. Comparison with the notated example shows slight rhythmic variation in the second phrase, providing contrast to the first phrase. Gorb also omits the twelfth measure of the original version, resulting in a seven-measure B-phrase of his chorale setting. Harmonic differences include the fourth and sixth notes of the melody to a B-minor chord before proceeding to the dominant; this is matched in the

⁷⁴ Notated as tubular bells.

⁷⁵ See Appendix D for notated example.

second phrase (mm. 695–702). A deceptive cadence to B-minor is also used in m. 706 instead of resolving to the tonic. Gorb also adds a cadential 6-4 chord in m. 715, creating musical tension by delaying the expected resolution to the tonic in the melody.

$\text{♩} = 160$

687 688 689 690 691 692 693 694

Trumpet 1&2 in B♭

Trumpet 3 in B♭

Trombone 1&2

695 696 697 698 699 700 701 702

Tpt. 1&2

Tpt. 3

Tbn. 1&2

703 704 705 706 707 708 709

Tpt. 1&2

Tpt. 3

Tbn. 1&2

710 711 712 713 714 715 716 717

Tpt. 1&2

Tpt. 3

Tbn. 1&2

Example 14: *Bohemian Revelry* by Adam Gorb, ©2013, Maecenas Music. “Skočna” Theme 3, mm. 687–717.

Section 3 begins in m. 718 with a one-measure introduction to establish the accompanying motor rhythm in the bassoons; Gorb also changes the tonal center to B-flat major. Theme 2 is stated by the clarinets, followed by a fragment of Theme 3 by the horn. Gorb quickly modulates to C major and resets with another iteration of Theme 2—this time by flutes and oboes—followed by a fragment of Theme 3, presented by trumpet and trombone. He imitates the second half of Theme 2 to start a transitional section in mm. 735–738, in which Gorb sequences the pattern in contrary motion in the woodwinds. The motivic version of Theme 1 also serves a transitional function in mm. 739–750, providing a means for Gorb to simultaneously modulate and create tension as each iteration ascends before resolving in m. 751.

A climactic moment is finally reached in m. 751 as Gorb restates Theme 1; this iteration occurs in G major, the parallel major key to the opening of the movement. The second half of the theme occurs in canon-like imitation between the piccolo, flutes, oboe, and E-flat clarinet, and the B-flat clarinets and saxophones. Gorb then utilizes only the first two measures of the phrase beginning in m. 763; this two-measure fragment is repeated before the rhythm of the opening descending fourth is diminished to eighth-notes. This transformation leads into a descending sixteenth-note scale-pattern in mm. 769–771 and moves through almost four octaves, starting with piccolo and ending with baritone saxophone. A descending chromatic line in the low brass and low reeds beginning at m. 764 helps distinguish these measures as a brief transitional moment leading to a second climax in m. 772.

Theme 3 is utilized as the primary theme in this second climax. The cadential points in its phrases are sustained as Gorb layers fragments of Themes 1 and 2 over Theme 3, utilizing the available higher register of the ensemble and the upper tessituras of the woodwinds and horns. The conclusion of Theme 3 occurs in m. 807 and coincides with the beginning of the Coda

section. Motivic fragments of Theme 1 are repeated in quick succession in the woodwinds while the brass and percussion provide rhythmic support. A brass fanfare-like moment alternates with sweeping scales in the woodwinds before unison rhythmic punctuations drive to the final chord. Gorb omits the bass voices during the rhythmic section, saving them for the final note; suddenly adding them, while also placing the other instruments in a lower tessitura, provides a stark contrast in both the overall timbre and the depth of the wind ensemble's sound during the final chord and contributes to an overall sense of finality.

Chapter 4: Rehearsal Considerations for *Bohemian Revelry*

Conductors looking to program *Bohemian Revelry* must first consider certain physical aspects related to their ensemble, namely instrumentation and the necessary supplemental equipment (e.g., mutes for brass instruments). It is recommended that, at minimum, the instrumentation of the performing ensemble follows what is shown in the score; this includes E-flat soprano clarinet and contrabassoon—instruments not as readily available for many ensembles. There are several instances where the E-flat clarinet part is independent from the rest of the ensemble and thus integral to the overall construction of the music: mm. 48, 70, 88, 100, 102, 120, 140, 479–483, and 644–651. If a performing ensemble does not have access to an E-flat clarinet, rewriting these measures to be played by piccolo or B-flat clarinet may be a viable alternative. The contrabassoon part is often doubled an octave above by the second bassoon; however, its omission from the full ensemble would result in a lack of depth to the overall sound due to its ability to sound at an octave that can only be matched by few other instruments. In a thinly orchestrated moment at mm. 455–456, for example, the contrabassoon is the lone bass voice. Ensembles without a contrabassoon may find that string bass or contrabass clarinet can serve as adequate substitutions, but one should note that the overall timbre will also change.

The inclusion of multiple parts for some instruments also deserves consideration. At least four horns are necessary for performances, as there are instances where each part is unique to itself (e.g., mm. 369–373). A single tuba part was included in the set of parts purchased, reflecting what is seen in the score instead of the two separate parts on the instrumentation list. Directions for having only one player performing the tuba part exist in mm. 85–104 and mm. 343–360. It is still recommended that at least two tubas be used for additional support in the bass

voice in full-ensemble moments. Directives for solo, one player, and tutti in the flute, B-flat soprano clarinet, and euphonium parts suggest there were multiple players in the ensemble for those parts while Gorb was composing this piece; it would therefore be acceptable follow these directives in performances.

A list of instruments for each percussion part is found in the score (and in Chapter 3 of this document). It would, therefore, behoove the conductor and percussionists to consider the placement of each instrument to achieve efficient transitions between instruments. Of the instruments listed under each percussion part, the following are found in two or more parts: tambourine (all three parts), bass drum (Percussion 1 and 3), and suspended cymbal (Percussion 1 and 2). Closer examination of each part throughout the score reveals the following omissions from the original instrument listing: timpani change to glockenspiel (mm. 758–767), snare drum included in Percussion 2 and Percussion 3, and tam-tam and suspended cymbal included in Percussion 3. A clarification should also be made that the wood blocks needed for Percussion 2 should be of three different pitches.⁷⁶ A revised listing of the instrumentation for each percussion part would read as follows:

Timpani and Glockenspiel

Percussion 1:

Xylophone, Glockenspiel, Tambourine, Bass Drum, Side Drum, Suspended Cymbal

Percussion 2:

Wood Blocks (3 pitches), Tambourine, Crash Cymbals, Suspended Cymbal, Tubular Bells, Side Drum

Percussion 3:

Side Drum, Bass Drum, Triangle, Tambourine, Castagnettes, Tam-tam, Suspended Cymbal

⁷⁶ Gorb suggests temple blocks be used as an alternative if needed.

With these additions and clarifications, the consideration of a viable percussion setup becomes more important. There is typically ample time for players to move to a new instrument, which allows for a variety of possible configurations to meet a conductor's preferences. Exceptions include two changes from snare drum to suspended cymbal (m. 759 and m. 792); both changes feature a snare drum roll leading to a single stroke of the suspended cymbal immediately afterwards. It is therefore recommended that those two instruments be placed next to each other. A diagram of the configuration used for the performance in conjunction with this document can be found on Appendix C.

As mentioned before, Gorb's skill as an orchestrator allows him to make use of the entire spectrum of sounds and tone colors available in a wind ensemble. This use is noticeably apparent from his decision to require muted brass in several sections throughout the entire work. For trumpets, Gorb calls for straight mutes in mm. 8–112, 364–368, 485–520, and 647–652; he also calls for cup mutes in mm. 579–585. Straight mutes are required for the horns in mm. 478–481; Gorb also writes for stopped horn in mm. 141–142. Trombones use straight mutes in mm. 363–368, 493–538 (including bass trombone), and 647–652. Beyond the use of mutes, other examples of Gorb's use of the available sound palette are the inclusion of special effects, such as flutter-tongue in the trumpets (m. 8), trombone slide glissando in m. 636, and a quasi-glissando from the clarinets in m. 684.

From the conductor's perspective, one can easily see how Gorb balances densely scored full-ensemble moments with more thinly scored transparent ones simply by looking at the score. Communicating these transitions to the performers can aid in their overall understanding of how each movement flows from section to section and how their individual parts fit within the whole. It is during the transparent moments that individual parts become very exposed, and thus

important that the performers are prepared for these changes. Some passages are clearly marked as “solo” or “one player only,” but others are more subtly crafted. For example, in m. 48, a descending chromatic line appears in the clarinets and a syncopated trombone interjection seemingly comes out of nowhere amid a sparsely orchestrated homophonic texture. The *mezzo-forte* dynamic in the clarinet and trombone gives them prominence over the *piano* dynamic of the melody. The effect is a musical moment that refers to the light-hearted, whimsical nature of the Bohemian lifestyle. This effect is lost if the performers enter timidly or try to fit within the more subdued character established at the beginning of the melodic phrase. A similar instance occurs in m. 636. The rhythm, tessitura, and the glissando into the first note of the trombone helps it to stand out against the repetitiveness of the other instruments.

Identifying moments where Gorb utilizes melodic fragments or motives will also be helpful in achieving a balanced ensemble sound. These fragments are typically layered on top of another thematic idea and contrast it rhythmically and stylistically. One example can be found during the “Skočna” in mm. 687–717; Gorb sets Theme 3 in a chorale style in the brass while utilizing a motivic fragment of Theme 1 at the end of each phrase. He further sets the motive apart from the primary theme by placing it in a higher range than the melody and accompaniment, which aids in the clarity of each thematic line. The same techniques are used later in the movement (mm. 718–791) and during the polka (mm. 120–133). Bringing these instances to the attention of the ensemble will help them understand how their parts fit within the musical structure. This compositional technique also generates greater interest for the listener, reminding them of previously heard material but within a different context.

Aspects related to rhythm, meter, and phrase structure should also be communicated between the conductor and ensemble. Hemiola is found throughout the “Furiant,” as it is a

central characteristic of this dance style. The composer implies the movement be conducted in one based on the tempo marking. It would be beneficial to the ensemble for the conductor to derive their beat pattern from the phrase structures of Gorb's melodies to help show entrances and cadence points. For example, one may conduct the opening ten-measure phrase with two four-beat patterns plus a two-beat pattern. Other polyrhythmic moments occur during the "Polka;" both m. 3 and m. 136 feature a four-against-three rhythmic pulse between the upper woodwinds and the low brass/reeds. It is imperative that a common and consistent subdivision of the beat be distinguished between the two contrasting ideas. Gorb takes this a step further in m. 25 by altering the ideas to fit within a 7/8 meter. In this case, the conductor should use an asymmetrical three-beat pattern that shows eighth-note groupings of two-plus-two-plus-three. Consistent with Gorb's other works, there are many instances of irregular or unbalanced phrase structures; the examination of several themes demonstrates evidence of this. Reference to the formal analysis of each movement provides instances where phrases have been extended or truncated. Special consideration should be given to mm. 304-360 and throughout the "Sousedska" where shifting points of imitation are present. The following tables provide a more in-depth analysis of each movement and depict the structure of each phrase or phrase group.

Table 6: Phrase Analysis for "Polka"

Section	Measures	Primary Musical Material	Phrase Structure	Pitch Center	Tempo (bpm)
Section 1	mm. 1–8	Introduction	4+4	G	96
	mm. 9–22	Theme 1	(4+4)+(3+3)	C	
	mm. 23–26	Interlude (Introduction Material)	4		
	mm. 27–40	Theme 1	(4+4)+(3+3)		
	mm. 41–44	Interlude (Introduction Material)	4		
	mm. 45–61	Theme 1 Variant	(4+4)+(4+5)	C	
	mm. 62–65	Transition	4		
Section 2	mm. 66–81	Theme 2	1+(4+4)+(4+3)	Bb	
	mm. 82–84	Transition	3	Modulating	
	mm. 85–104	Theme 2 with Extension	(4+3)+(4+4)+5	Ab	
Section 3	mm. 105–119	Theme 3	(4+4)+(3+4)	C	72, 96, 176 (accel. to end)
	mm. 120–133	Theme 1 & 3 (Layered)	(4+4)+(3+3)		
	mm. 134–139	Transition (Introduction Material)	3+3		
Section 4 (Coda)	mm. 140–168	Theme 4	(4+4)+(4+4)+3 +(4+3+3)		

Table 7: Phrase Analysis for "Furiant"

Section	Measures	Primary Musical Material	Phrase Structure	Pitch Center	Tempo (bpm)
A	mm. 169–189	Theme 1	$[4+(4+2)] \times 2$	C	Dotted Half- Note=96
	mm. 190–207	Theme 2	$(4+4)+[4+(4+2)]$		
	mm. 208–211	Extension/ Transition	4		
	mm. 212–221	Theme 1	$4+(4+2)$		
	mm. 222–244	Theme 1 Variant with Extension	$[4+(4+2)] \times 2 + 3$	Ab	
	mm. 245–258	Transition	$4+4+3+3$		
	mm. 259–274	Theme 1 (Conclusion of A Section)	$(4+2+3)+(4+3)$	Db	
B	mm. 275–279	Horn Call	1+4		
	mm. 280–283	Introduction to Theme 3 with Descending Countermotive	4	Eb	
	mm. 284–297	Theme 3	$(4+3) \times 2$		
	mm. 298–303	Horn Call and Introduction to Theme 3	4+2		
	mm. 304–320	Theme 3 in canon	$(2+2+2+3)+(4+4)$		
	mm. 321–343	Theme in canon (continued)	$(2+2+2+2+4+2)+(3+3+3)$		
	mm. 344–360	Theme 4 in canon	$(2+2+4)+(3+3+3)$		
	mm. 361–373	Transition	$4+4+2+3$		
A'	mm. 374–383	Theme 1	$4+(4+2)$	C	
	mm. 384–401	Theme 2	$(4+4)+[4+(4+2)]$		
	mm. 402–405	Extension/ Transition	4		
	mm. 406–414	Theme 1	$4+(4+1)$		
	mm. 415–418	Transition	4		
Coda	mm. 419–426	Theme 1 Fragments	4+4		
	mm. 427–440	Theme 1 Fragments/Segue	$(4+3) \times 2$	G	

Table 8: Phrase Analysis for "Sousedska"

Section	Measures	Primary Musical Material	Phrase Structure	Pitch Center	Tempo (bpm)
A	mm. 441–446	Introduction	2+4	G	96
	mm. 447–460	Motive 1	(3+2)+3+(4+2)	G, Bb, D	
	mm. 461–463	Introduction	3	G	
	mm. 464–483	Motive 1 (points of imitation)	(3+3)+[3+(1+4)]+(4+2)		
	mm. 484–490	Transition	3+4		
	mm. 491–502	Conclusion of A Section	3+(4+2)+3		
B	mm. 503–518	Motives 2 & 3	(4+3)+(4+4+1)	Eb	
	mm. 519–527	Motive 2	4+4+1	G	
	mm. 528–539	Motives 2 & 3	(4+4)+4		
A'	mm. 540–544	Introduction to Motive 1	2+3		
	mm. 545–559	Motive 1	(1+4)+3+(4+3)	G, Bb	
	mm. 560–566	Extension	2+2+3	G	
	mm. 567–576	Conclusion of A Section	3+3+4		
Coda	mm. 577–585	Motive 2	3+3+3	G	84 & poco rit.

Table 9: Phrase Analysis for "Skočna"

Section	Measures	Primary Musical Material	Phrase Structure	Pitch Center	Tempo (bpm)
Section 1	mm. 586–601	Theme 1	(4+4)+(4+4)	G	160
	mm. 602–617	Theme 1	(4+4)+(4+4)		
	mm. 618–619	Introduction to Theme 2	2	C	
	mm. 620–627	Theme 2 (Phrase "a")	4+4		
	mm. 628–638	Theme 2 (Phrase "b")	4+4+3		
	mm. 639–643	Transition (Theme 1 fragment)	4+1	G	
	mm. 644–662	Theme 1 with Extension	(4+4)+(4+4+3)	C	
	mm. 663–679	Theme 2 Variant	(3+4)+[4+(2+4)]		
	mm. 680–686	Transition	4+3		
Section 2	mm. 687–717	Theme 3	(8+8)+(6+8+1)	D	
	mm. 718–738	Theme 2 with Extension	1+(4+4)+(4+4+4)	Bb	
	mm. 739–750	Transition	4+3+5		
Section 3	mm. 751–771	Theme 1 Variant with Extension	(4+4)+[4+4+(3+2)]	G	
	mm. 772–806	Theme Fragments Combined	(7+4)+(7+2)+(4+8+3)		
Coda	mm. 807–824	Theme Fragments and Conclusion	(4+3)+4+(4+3)		176

Finally, it is recommended that one becomes familiar with other musical examples of Czech dances and folk music to gain a more thorough understanding of the performance styles of these types of pieces. It was determined in Chapter 3 of this document that *Bohemian Revelry* fits Volk's criteria for Category 3 level of cultural authenticity. It would therefore be advantageous for conductors and performers alike to become familiar with those same musical sources Gorb consulted. Dvořák's *Slavonic Dances* and excerpts from Smetana's *The Bartered Bride* are recommended starting points, as well as music by other notable Czech composers, such as Janáček and Josef Suk.

Conclusion

American conductor Gary Green wrote that conductors "act simply as a conduit through which the composer's spirit (intent) flows."⁷⁷ In *Bohemian Revelry*, Gorb successfully assimilates the characteristics of traditional Czech dance music and the spirit of the Bohemian lifestyle into his own musical vocabulary. A theoretical analysis of *Bohemian Revelry* uncovers useful surface-level insights and intentions, such as how each movement is structured, the harmonic language involved, and the development of themes and motives. When combined with collaborative discussions with the composer, the result is a deeply rich and thorough understanding of the composer's musical and artistic aspirations, which enhances the performance experience.

The musical influence of Adam Gorb can be found through his work as a teacher and composer. Feldman compared Gorb to American composer Frank Ticheli in terms of the quantity of wind band works composed and composing for ensembles of all ability levels.⁷⁸

⁷⁷ Mark Camphouse, *Composers on Composing for Band* (Chicago: GIA, 2004), 2: ix.

⁷⁸ Feldman, "Adam Gorb," 108.

Critic Suzanne Weiss calls Gorb's music "listenable, modern with touches of jazz, and appropriate to the subject"; even more simply, she declares, "It also is art."⁷⁹ Reynish believes Gorb will be remembered as an important wind band composer of the early twenty-first century because of the unique turn-of-phrase in his style and his ability to orchestrate and manipulate the ensemble's tone colors to fit his needs.⁸⁰ *Bohemian Revelry* exemplifies several of these compositional stylings: irregular and asymmetrical phrase structures, assimilating and synthesizing cultural elements into an original work, and orchestrating in a way that presents a variety of timbres, moods, and characters while maintaining clarity of musical ideas.

⁷⁹ Suzanne Weiss, "Any 17, SF," *Culture Vulture* (blog), June 20–22, 2014, <https://culturevulture.net/music/any17-sf/>.

⁸⁰ Reynish, interview by author, October 2021.

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Appendix A: Permission for Use of Copyrighted Musical Examples

Adam Gorb, Bohemian Revelry. Permission to use extracts.

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We look forward to hearing from you in the future.

With all good wishes,

Malcolm Binney
Maecenas

Appendix B: Adam Gorb's Catalog of Works

The following is a complete list of Adam Gorb's works.⁸¹

<i>Tango</i>	1982	Violin, Clarinet, and Piano
<i>Four Preludes</i>	1983	Piano
<i>Hymns Uproarious</i>	1985	Two Reciters and Chamber Ensemble
<i>Animal Dances</i>	1986-87	Piano duet
<i>Clarinet Sonata</i>	1990-91	Clarinet and Piano
<i>Overture, Midsummer Morning</i>	1991	Orchestra
<i>The Echoing Green</i>	1992	Wind Quintet
<i>Viola Concerto</i>	1991-92	Solo Viola and Orchestra
<i>Trinity Sunday</i>	1992	SATB Chamber Choir
<i>The Dying of the Light</i>	1992	Bassoon and Piano
<i>Prelude, Interlude and Postlude</i>	1992	Piano
<i>Metropolis</i>	1992	Wind Ensemble
<i>Wedding Breakfast</i>	1993	Soprano/Mezzo-Soprano with Tambourine
<i>Klezmer</i>	1993	Solo Violin
<i>Oriental Overtures</i>	1993	Children's Percussion and Chamber Orchestra
<i>Valse/Nocturne</i>	1993	Viola and Piano
<i>Harps of Gold</i>	1993	Harp Quintet
<i>Scenes from Bruegel</i>	1993-94	Wind Ensemble
<i>Some Corner of a Foreign Field</i>	1994	String Ensemble
<i>Bermuda Triangle</i>	1994	Wind Ensemble
<i>Over Hill, Over Dale</i>	1994	Wind Ensemble
<i>Suite for Winds</i>	1994	Woodwind Ensemble
<i>Liebeslied</i>	1995	Violin and Harp
<i>Kol Simcha</i>	1995	Ballet
<i>Michael and All Angels</i>	1995	Chamber Choir, Horn, and Organ
<i>Piano Sonata</i>	1995	Piano
<i>Ascent</i>	1996/2004	Wind Ensemble

⁸¹ "Chronological List of Works," Adam Gorb, accessed March 24, 2022, <https://adamgorb.co.uk>.

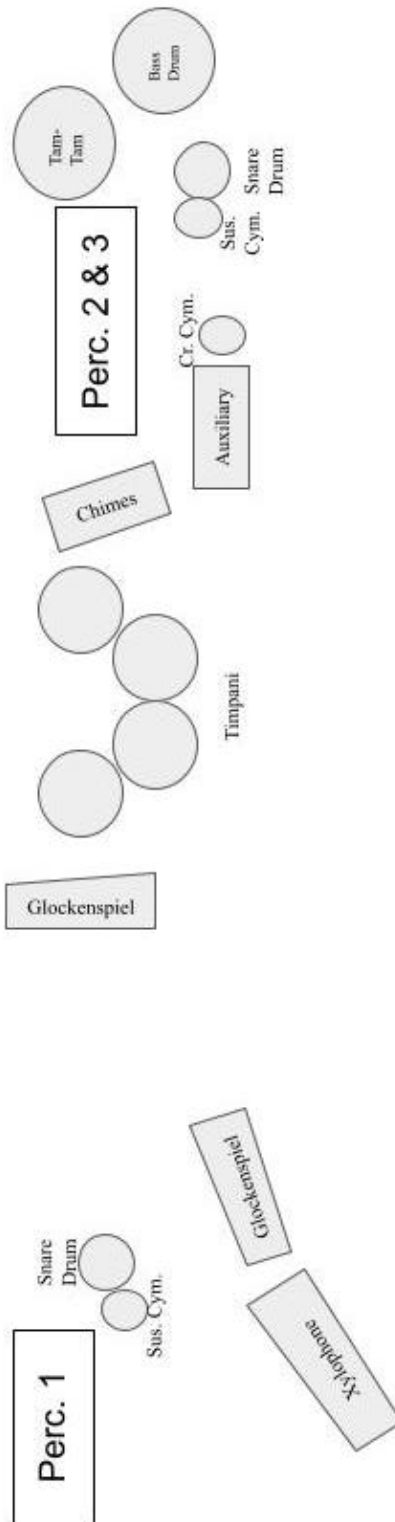
<i>Sonata for Violin and Piano</i>	1996	Violin and Piano
<i>Awayday</i>	1996	Wind Ensemble
<i>Bridgewater Breeze</i>	1996	Wind Ensemble
<i>Concerto for Euphonium</i>	1997	Solo Euphonium with Wind Ensemble
<i>Battle Symphony</i>	1997	Woodwind Ensemble
<i>Yiddish Dances</i>	1997-98	Wind Ensemble
<i>Reconciliation</i>	1997	Clarinet and Piano
<i>Piping Down the Valleys Wild</i>	1997	Solo Recorder
<i>Elements (Concerto for Perc)</i>	1998	Solo Percussion with Wind Ensemble
<i>Four Temperaments for Two Guitars</i>	1999	Guitar Duet
<i>Bittersweet</i>	1999	Two Violins, Cello, and Piano
<i>Awayday (orchestra)</i>	1999	Orchestra
<i>Clarinet Concerto</i>	1999	Solo Clarinet and Orchestra
<i>Parade of the Wooden Warriors</i>	1999	Wind Ensemble
<i>A Distant Mirror</i>	1999-2000	Brass Band
<i>Weimar</i>	2000	Large Mixed Ensemble
<i>Symphony No. 1 in C</i>	2000	Chamber Winds
<i>Epitaph for PJ</i>	2000	Brass Ensemble
<i>Downtown Diversions</i>	2000-01	Solo Trombone and Wind Ensemble
<i>Candlelight Procession</i>	2001	Wind Ensemble
<i>Life Sentence</i>	2001	Double Bass and Piano
<i>Scenes from an English Landscape</i>	2002	Wind Ensemble
<i>String Quartet No. 1</i>	2001	String Quartet
<i>Straitjacket</i>	2002	Tuba and Piano
<i>Towards Nirvana</i>	2002	Wind Ensemble
<i>Diaspora</i>	2002-03	String Ensemble
<i>Tubaccata</i>	2003	Tuba Quartet
<i>Ring Out, Wild Bells</i>	2003	SATB Choir and Piano
<i>Dances From Crete</i>	2003	Wind Ensemble
<i>La Cloche Felee</i>	2003	Soprano/Mezzo-Soprano and Piano
<i>Eine Kleine Yiddishe Ragmusik</i>	2003	Wind Ensemble
<i>Yiddish Dances (Piano Duet)</i>	2004	Piano Duet

<i>Magnification X</i>	2004	Soprano Voice, Sopranino Recorder, Cello, Harpsichord
<i>For England, Harry, and St. George</i>	2004	Wind Ensemble
<i>French Dances Revisited</i>	2004	Chamber Winds
<i>Freedom</i>	2004	Oboe and Harp
<i>Burlesque</i>	2004	Clarinet or Saxophone Ensemble
<i>Softly The Night Is Sleeping</i>	2004	SATB Choir and Organ or Piano
<i>Three Way Suite</i>	2004	Wind Ensemble
<i>Quarrel</i>	2005	Flexible Instrumentation
<i>Silk Impressions</i>	2005	Orchestra
<i>Teaching God's Story</i>	2005	SATB Choir
<i>Adrenaline City</i>	2005-06	Wind Ensemble
<i>Awakening</i>	2005-06	Orchestra
<i>African Samba</i>	2006	Wind Ensemble
<i>A Better Place</i>	2006	Chamber Winds and Piano
<i>Schubertiad for Mark</i>	2006	Piano
<i>Fasolt's Revenge</i>	2006	Tuba Ensemble
<i>Sunrise and Safari</i>	2006	Wind Ensemble
<i>Thoughts Scribbled on a Blank Wall</i>	2006-07	Bass-Baritone, Brass Quintet, Chorus, Organ
<i>A Little Tango Music</i>	2007	Wind Ensemble
<i>Miss Gee</i>	2007	Mezzo-soprano and Piano
<i>Midnight in Buenos Aires</i>	2007	Wind Ensemble
<i>Farewell</i>	2007-08	Wind Ensemble
<i>A Little Salsa Music</i>	2008	Wind Ensemble
<i>Serenade for Spring</i>	2008	Chamber Orchestra
<i>Dancing in the Ghetto</i>	2008	Chamber Winds, Percussion, Piano, Strings
<i>Clearing</i>	2008	Clarinet, Violin, Cello, Piano
<i>Everyone Sang</i>	2008	Children's Choir & Piano
<i>Psalm 128</i>	2008	SATB Choir
<i>Into the Light</i>	2008	Cello Octet
<i>A Blast From the Past</i>	2009	Trumpet and Piano
<i>Tranquility</i>	2009	Wind Ensemble
<i>Trunk</i>	2009	Solo Bass Trombone

<i>String Quartet No.2</i>	2009	String Quartet
<i>Absinthe</i>	2009	Piano
<i>War of the Worlds</i>	2009-10	Wind Ensemble
<i>Eternal Voices</i>	2010	Choir and Wind Ensemble
<i>Concertino for Alto Saxophone</i>	2010	Alto Saxophone and Wind Ensemble
<i>Agen</i>	2010	Solo Clarinet
<i>Repercussions</i>	2010-11	Wind Ensemble
<i>Rondo Burlesque from Mahler Symphony No.9</i>	2011	Wind Ensemble
<i>Anyá 17</i>	2011-12	Opera
<i>A New Life for Anyá</i>	2012	Flute Trio
<i>Summer Dances</i>	2012	Wind Ensemble
<i>Bells Across the Atlantic</i>	2012	Wind Ensemble
<i>Sisohpromatem</i>	2012	Violin, Cello, Electric Guitar, Percussion, Piano
<i>Omaggio a Giovanni</i>	2012	Brass Ensemble
<i>Love Transforming</i>	2012-13	Wind Ensemble
<i>Yiddish Dances (Guitar Quartet)</i>	2013	Guitar Quartet
<i>Sonatina for Eight Hands</i>	2013	Percussion Quartet
<i>Bohemian Revelry</i>	2013	Wind Ensemble
<i>Grosse Fuge from Beethoven's String Quartet Op.133</i>	2013	Saxophone Ensemble
<i>Concerto for Cello and Wind Ensemble: Bojjhangaparitta</i>	2013	Cello and Wind Ensemble
<i>A Celebration</i>	2013-14	Orchestra
<i>Velocity</i>	2014	Piano
<i>Invocation</i>	2014	Percussion and Piano
<i>Viderunt Omnes</i>	2014	Saxophone Quartet
<i>Spring Into Action</i>	2014	Wind Ensemble
<i>Awayday (Sax Ensemble)</i>	2014	Saxophone Ensemble
<i>Tapas</i>	2015	Alto Flute, English Horn, Bass Clarinet
<i>In Solitude for Company</i>	2015	Orchestra
<i>Melange a Trois</i>	2016	Violin, Clarinet, and Piano
<i>Brahms and Red Wine</i>	2016	Piano
<i>Boat Trip</i>	2016	Wind Ensemble

<i>Gravity</i>	2016	Clarinet and String Quartet
<i>Mantra 3</i> (as arr.) from John Foulds's <i>Three Mantras</i>	2016-17	Wind Ensemble
<i>Pike's Peak</i>	2017	Wind Ensemble
<i>Desta</i>	2017	String Ensemble
<i>Serenad...</i>	2018	Oboe, Horn, and Harpsichord
<i>The Path to Heaven</i>	2017-18	Opera
<i>Let Them Play</i>	2018	Saxophone Quartet
<i>24 Piano Preludes</i>	2019-20	Piano
<i>Yiddish Dances (Chamber)</i>	2020	Flexible Instrumentation
<i>After the Darkness</i>	2020	Piano
<i>Saxatine</i>	2020	Saxophone Duet
<i>Bohemian Revelry: For Chamber Ensemble</i>	2021	Large Chamber Winds
<i>Songs for my Father</i>	2021	Solo Mezzo-Soprano

Appendix C: Sample Percussion Configuration for *Bohemian Revelry*



37. DEJ BŮH ŠTĚSTÍ

Mírně česká

D (G) D A D D (G) D A D

1. Dej Bůh štěs-tí to - mu do - mu; my zpí - vá - me, ví - me ko - mu:
(Pá - nu Bo - hu):

(D A D Emi7A D D A Hmi Emi7A D) A7 D A7 D G A7 H7 Emi A D

malému dě - t'át - ku, Kris - tu Je - zu - lát - ku, dnes v Bet - lé - mě na - ro - ze - né - mu.

"Dej Bůh Štěstí," traditional Czech carol.⁸²

⁸² Pavel Svoboda, *Zpěvy doby vánoční*, (Prague: Supraphon, 1992), 46.

Appendix E: Adam Gorb Interview Transcript

This interview was conducted on Sept. 14, 2021 via Zoom Video Conference between Matthew Kasper (MK) and Adam Gorb (AG).

MK: I'm writing my thesis about *Bohemian Revelry*, and I was hoping to get some more information about the background of it and your process of composing it. If there's time, I would also like to learn more about your background and maybe some other projects you've been working on.

AG: Alright. That would be fine. Let's get started.

MK: Ok. What was the inspiration for composing this piece? Was it part of the commission to do something involving the Czech dances or was it just a personal interest of yours?

AG: Well, it was a commission from a wind ensemble in the UK in south London: Bromley. I had written a piece for them a couple of years before, which was quite hard-lined; a piece called *War of the Worlds*. And they very kindly played it once, and that was it. I thought, "Well, that's it. I won't hear from them again", but they said, "Could you write another piece, a little bit more accessible and not quite as difficult?" I thought, "Well, having written a series of dances—*Yiddish Dances* and *Dances from Crete* and *French Dances Revisited*—I quite like sort of theming a dance suite with a particular culture or a particular country. I had always loved the music of the Czech Republic, Bohemia, Dvorak, Smetana, Janacek, and I thought it would be nice to compose a suite of Slavonic dances. The names are very much all the Slavonic dances that you find in that sort of music of the period, particularly with Dvorak's music.

MK: Alright. What was your preparation like in studying the dance forms and those styles of music?

AG: Oh, not much. I already knew that sort of style, and I don't prepare very much when I write; I just start writing. I sort of sit at the piano and start improvising and put things down with pencil and paper. There's been other times, don't get me wrong; I'd hate to think I was too lazy, but certainly with a piece like *Dances from Crete*—that was a commission from Tim Reynish—he wanted me to do something from that part of the world, and I needed to find out about dances in that part of the world. So, I did actually listen and look and have to study in that situation. But I sort of knew this sort of repertoire, this sound world that I wanted, so I just went straight into it.

MK: Are these traditional melodies that you're using or are they original to you based on the style?

AG: The latter mainly. There are certain references to certain Dvorak Slavonic Dances and a couple other bits of Dvorak, which you might have picked up. I just slightly suggest it and come out of it again. The chorale melody in the finale is a Christmas carol, which I cannot for the life of me remember what it's called now, but I remember researching it. That's the one bit of research I did; I wanted something uplifting and chorale-like, and I wanted something Czech. I did listen to quite a lot there and found the melody that I wanted, but I cannot remember what it is. Somebody else, I think, pointed it out to me afterwards.

MK: Yes. I remember listening to that part over the summer and thinking there was that sort of feel to that melody.

AG: Well, one of the ideas about the piece is to celebrate the outdoors, being in the woods, and out in the fresh air and beautiful countryside. Christmas, quite often, you're in maybe a snow-covered landscape perhaps.

MK: I read in the chapter that Dr. Feldman wrote regarding your music in *A Composer's Insight*, your perspective on the term "world music" and how so often we see other composers using the "pick-and-mix" or the "picture-postcard" approach as you called it. Can you speak more about how you approach multicultural influence and how you work that into your music?

AG: Yes. I think the word multicultural has to be taken a little bit carefully. That inspires a certain amount of pick-and-mix, actually—a bit of Asian there, a bit of Eastern European there. If I'm going to sort of be interested in a particular genre, I'll just stick with that one genre for a piece. I don't think I could do something that I would feel was integrated that would take various melodic, rhythmic, instrumental characteristics from different folk or ethnic traditions. So *Yiddish Dances* is very much looking at Yiddish Klezmer music. I need to give myself limitations, whether they're limitations in instrumentation, in something idiomatic. Here it was trying to keep a certain flavor of that sort of upbeat feel of Czech Bohemian music. And the word Bohemia has another meaning, of course, as being free-living and having a very social society and having a good time. I like the link between Bohemia and Bohemians. I think it would be anachronistic and stylistically weak to start dropping in something else.

MK: I do have a couple of specific questions on what you might be looking for with the music. If you have a score handy.

AG: Yes, of course.

MK: In measure 25 in the first movement—that 7/8 measure—I'm looking at how you have the eighth-note groupings in the flute and oboes compared to how you have them in the tenor and baritone saxophones. I'm curious to know how you envisioned that sounding and where the emphasis of the beat should be.

AG: I could do a cop-out answer and say that's the conductor's problem, because I just sat and played; it sounded good, and I put it down. I would say, looking at that now, it is two plus two plus three. The idea in this first movement is that it's basically in a straight two but with some more, if you like, free-wheeling bars. For example, a few bars later there's this little flute melody that then deliberately gets reinstated a half-beat later, so it doesn't quite go with what's going on. It's after a couple beers, you know?

MK: (laughing) Right. Ok. Now, a little bit later in measure 81, right before rehearsal 9, in the Percussion 2 part: I just want to make sure you're looking for three different pitches in the woodblocks.

AG: Yes. That would be nice, but it could be temple blocks if that would be easier. It would be just what you've got.

MK: Ok. That's all I have specifically about Bohemian Revelry. I really enjoy it, and I think it's going to be a great piece for our band to work up.

AG: Just to add—you may have picked up on this—but I've made a chamber arrangement of this as well.

MK: Yes. I saw that.

AG: You know, I thought just last winter when we were all locked down over here and there were no concerts going on at all I'd try to make myself useful. I've made chamber arrangements of *Yiddish Dances*, *Bohemian Revelry*, and a couple of smaller pieces.

MK: Yes, I did see that. Another part of my degree is to do a chamber recital. Right now, I've programmed a couple of movements of your *Symphony No. 1*.

AG: Oh right! Yes. Good luck with that!

MK: Yes, I'm just diving in with all your music.

AG: Well, thank you.

MK: Do you have enough time to continue if we transition now to your personal background?

AG: Yeah, keep going. It's no problem.

MK: Ok. How did you first become interested in studying music?

AG: Well, I had piano lessons around the age of 5, then clarinet lessons. I started writing after just mucking around on the piano. Anyway, I started writing things down when I was about 10 and thinking "this is quite nice: being able to make something up, then put it down on the paper, seeing what it looks like, and then play it back." I started having composition lessons, I think at 13. I started writing a lot when I was a teenager. While everybody else was out playing football and doing stuff, I was staying in and writing music. I had a bit of a dip after that when I went to do my first degree. I sort of moved away from it for a while for various reasons and only really came back to composing seriously much later. I mean, I wrote a bit in my twenties, but I was over thirty when I went back to the Royal Academy of Music in London. The composer Paul Patterson was a great mentor; he said, "Come back and do a Master's." That's when I really made the contacts, wrote my first wind ensemble pieces, and thought if any people wanted me to write pieces, I'll write them. I really didn't start getting commissioned until I was in my thirties.

MK: I remember reading that Alfred Nieman was one of your early composition teachers. Is that right?

AG: Yes, yes!

MK: Can you talk a little bit about the influence he had on you, especially as you were starting out?

AG: Well yes. Goodness, yes. That was such a long time ago. He was a really inspiring and crazy guy. I mean he was almost quite unreasonable at times, and it would be quite upsetting. He was a man of total extremes; he either loved something or he hated something. I saw him every week. At one point I wrote twenty-six piano pieces for him, one titled for each letter of the alphabet. That was for over a whole year I did that. He said, "I want another piece next week, and then I want you to change it and make it better the week after." We did that for 52 weeks, I think. Sometimes he'd say he loved it. Sometimes I would literally be playing him the piece, and he'd start putting a cross through it if he hated it. He said, "Stop! Stop it! I can't bear it anymore! Just stop!" I got quite upset, but maybe I was a little bit toughened up by that. I stayed with him I suppose from the ages 13 to 16. He was a very emotional person. He wanted me to go into the world of electronic music—Stockhausen and that sort of world, which was quite big in the early and mid-70s—and I wasn't really interested. I've done some more experimental things occasionally, but always using pitched notes. I've always just written music for people to play. The next teacher I had was Anthony Milner, who was completely different. That was when I was 16, 17, and 18. He was very academic, very old-school, not a very emotional person, and he made me do counterpoint and chorales. He gave me strict technical lessons. He said, "I don't want to see anything until you've mastered the technique and are able to work with harmony and work with melody properly." I don't know if it was any good for me, but I did it eventually. I'd have to struggle over one piece for weeks and weeks and weeks. He wouldn't say, "Do that piece and then another one." He'd say, "I want you to make this piece absolutely perfect so every note matters." He would analyze a lot of other pieces with me, so he had a very academic and technical approach.

MK: Can you also talk a little bit about Paul Patterson at the Royal Academy?

AG: Yeah. This was quite a bit later, of course. I went for my first degree where composition was not a big deal really. I did a little bit; there was not that much encouragement, or I didn't have the get-up and go to assert myself at that stage. Then I moved to a different career in music. I was a freelance musician working in the theater, musical direction, drama colleges, jazz and wine bars, operetta rehearsals, just a general freelance person behind a keyboard. Then I thought at a certain point, what was happening slightly in the face of music in the UK—maybe this happened in the states a bit, as well—through the 1980s, the general feel was gradually shifting away from this sort of Boulez and Stockhausen approach and hard-lined modernism to something a little more all-embracing and going back to a tradition. Paul Patterson had been very much on the edge and influenced by Penderecki and Lutoslawski, but he actually started writing in a more traditional idiom. I'm still in touch with him now; he still teaches at the Royal Academy of Music. I thought, "he's the kind of guy I want to have lessons with." For a few years—I must have been 27 or 28—I just had lessons privately with him and started writing again. Eventually, after a few years, he said, "Come back to the Royal Academy. You can carry on studying with me, and you can make contacts. You can meet musicians. You need to be in an environment where you can hear your pieces performed," which is totally vital.

MK: Yes, I remember reading about that, especially where you mentioned in your studies at Cambridge. Now that you're a teacher, what are some things you encourage your students to do to have that experience, those opportunities to hear their music performed?

AG: Well, I've been teaching composition for about thirty years now, and I've been at the Royal Northern College of Music—this is my 22nd year coming up now—and I think if you're in that sort of environment where there are people who will play music, composers have got to write for players. They've got to make wonderful friendships that they'll keep through their university days and onward into their professional life. The really lovely part of my job has been to arrange performances and work with orchestral managers, recording [engineers], and other heads of schools; I'll ask if somebody wants a brass quintet, something for wind ensemble, string quartet, voice and piano, anything. It's been my mission to increase opportunities for composers to work with ensembles. They can bring pieces to workshops, work them out or change things, get performances from that, and record it. I think composers will learn most from people who play their stuff: how to write sympathetically and idiomatically, and how to formulate really great relationships with like-minded performers. I think that's something that certain universities—maybe not so much now—but back then were very much about "paper music", music about theory; perhaps it wasn't so important that it was performed. That's not me. Other people write in different ways, but I think if a composer is going to spend four years as an undergraduate at a music college and there are 800 performers there, it's crazy not to write for them.

MK: Right. That does make sense. To circle back a little bit with your disinterest in the "academic" music—the Boulez and Stockhausen style—when you were first starting to study it, now being on the other side as a teacher, do you still hold those same ideas, or do you try to work some of that into your own teachings?

AG: No, I do. There are so many pieces of Boulez that are terrific. For whatever he stood for, he was very important. There are certain pieces I do respond to; some of them I can do without. Stockhausen was someone I listened to quite a bit when I was much younger and just hadn't listened to very much for a long time. Probably my innocence or ignorance, I'm just up on that. There are so many other composers now. So much has changed even in the last ten, twenty years, that for me has gone too much the other way. I think so much new music, I feel, is a little bit too bland and a little too easy to listen to. It perhaps relies on the sound rather than harmony, melody, rhythm—it's very much reliant on color. Quite often you find a piece that's very colorful, very sort of sonically inventive, but it doesn't go anywhere—there's no structure or it doesn't modulate. So, I think the pendulum has swung very much in the other direction, and sometimes I'm relieved when people bring to me stuff that's actually more dissonant, and you feel they really used their ears. I think there's much more a culture of celebrity in music and new music. If the celebrity happens to be a really good composer, that's great, but I do feel somehow—obviously computer technology and music processing has something to do with it—people hide behind the sounds they produce on the computer. And this, of course, has been a pretty serious thing in the last year and a half when there have been very few performances of any pieces anywhere for obvious reasons. Hopefully, as we come back into the light slowly and are able to hear musicians again, there's going to be a renewed enthusiasm for working with people rather than in an abstract way which was what people have had to do recently. I'm starting teaching in just over a week's time, and this is something I'm going to be quite passionate about when I meet my new students.

MK: That's great. Now about your compositional process, I've read you start with a general outline and sketch of the form, and then improvise some motivic ideas, but I couldn't find

anything specifically where you mentioned orchestration. I'm curious to know if that's tied in with that initial process, or if it's something you do separately.

AG: It's tied in. I do sit at the piano and improvise and try to find the notes there, but while I'm doing that, I'm always thinking about the sounds I want. I'm thinking about the instruments or the voices. I very rarely orchestrate later. I prefer, as much as possible, even the internal harmonies and what's happening below, to have a really good idea. I will write a sort of large extended piano part which might go on three, four, or five staves if it's quite complex. And then I'll put every single note there with indications of what instrument or instruments are going to play it. Sometimes I'll put the piece on the computer using Sibelius afterwards, and sometimes I'll make adjustments there when I hear it back. Balance is such an important thing. It's actually the most enjoyable thing about composing, I think—actually trying to make sure what is heard gets heard. I really enjoy that process of orchestration, sort of bringing it to light. The hard stuff is actually sitting at the piano and deciding what note sounds good or not. The beginning is [also] hard; then when you've done the beginning, deciding what to do next; that's the hardest. When you've found out those two things, it gets easier.

MK: Can you also talk about how your sense of pulse and rhythm influences your composing? I've gone through some of your works, like *Metropolis*, *Awayday*, *Adrenaline City*, and your *Symphony No. 1*, and there's quite a bit of meter change and mixed meter. I'm curious to know where that comes from, whether it's from your musical theater background as a freelance musician or if it's unique to you personally.

AG: I think you're right. I've spent many years in my twenties working in musical theater, and I love the Broadway tradition particularly in the sophisticated end—the Bernstein and the Sondheim end. I'm not so fond of the British musical theater because I don't think the music has so much rhythmic or harmonic vitality. I think the Broadway musical is more steeped in the jazz tradition. Composers like Stravinsky, Bartok, and Shostakovich are very much in my mind. Even going back to Beethoven. He was one of the first people to really do rhythmic surprises, more than anybody else. I guess a lot of composers, ever since I've been writing, write slow music; they write atmospheric music; they write stuff that perhaps doesn't have a pulse. And that can be beautiful; that can be wonderful. I like writing slow music, but I think that I do feel music has slowed down a lot; I think it needs a bit of speeding up. Maybe it's because a lot of popular music is fast, classical music has to be slow. It's a very basic way of thinking. And it's harder work! Writing fast music takes longer because you write more notes, and it all flies by really quick. I do like the challenge of writing extended passages of fast music which don't revert to minimalism or don't revert to pastiche jazz or pastiche Shostakovich, but you try to stay personal within writing fast music as well as slow music. It's always a good challenge.

MK: Does your approach change when you write for younger ensembles compared to collegiate or professional ensembles?

AG: It's a really nice challenge. I love the idea that I'm writing stuff and kids are playing it. I think it's trying to be my contribution to make the world a tiny bit better place. I think if kids are playing music, if young people are playing music, they're doing something better than they would have done. They're learning to work together; they're learning social skills; they're learning to work as a team; they're learning how to be aware of each other. I think a very

important thing—actually in both professional level works and the simplest of works—is to have silence and to have passages where people don't play. It's sometimes an issue. I've been to a lot of conferences and wind ensemble conferences, etc. where there's too much of a wall of sound. You hear something and it stays that thing—that rather forte type level—because there's this idea that everything has to be doubled, that everything has to be comfortable sounding. I think, certainly as a clarinet player in the youth orchestra in the 1970s, the greatest thrill for me was suddenly having a little spotlight where I play a two-bar solo and then loving the music that was around me. We played things like Dvorak's 8th symphony, Mahler 1, Elgar Enigma Variations; we did Stravinsky and Charles Ives; we did some wonderful stuff in the youth orchestra. It was a wonderful way to really get to know the repertoire. The problem with our wind ensemble's music for kids is that for many, many years they don't play original music; they play arrangements of stuff they know already—the Harry Potter theme or something. Nothing against that music, but I think it's so important to take kids out of their comfort zone. Of course, the balance is between trying to keep your own musical integrity but realizing that complicated mixed-meter stuff you can't do at the grade 2 level; so, you have to find another way of trying to be personal but by writing simply and writing stuff that kids won't necessarily be able to sight-read. But they'll be able to work on something for weeks or months and get a sense of achievement when they've done it. I remember a commission I had years ago where I was asked to write a piece in January and the performance was in the following January, a year later. It was for a school ensemble, and they said, "I'm going to give you a list of every player who's playing it and how good they are". And I thought, "Why are you doing that? They'll get better in a year". So, I pushed them a bit; I wrote them something that was a little bit more difficult than what the guy said to me. I love writing music for improving people—people that are going to give one performance and maybe play it again a little bit later and it'll be a better performance. The familiarity and the fact they've been through the process first will bring them up. I've never written a grade-one piece! I find that a very interesting challenge! I've managed grade two, but to do something really, really simple, I might like that challenge. Quite often, people do say my stuff is very difficult. It's rhythmically complicated. It's very exposed. As I've mentioned before, I do like exposed textures. Sometimes I like to occasionally bring everybody together to make a big noise, but I think if you look at a Mahler symphony, most of the time he's writing in different groups, almost like chamber groups, and only brings together the full orchestra occasionally. You get much more of a sense of perspective and variety of color because of that. That's what I try to do in my work.

MK: I think that definitely comes out in all the pieces of yours I've heard: the changing textures, moving between exposed sections and full tutti moments, use of range and tessitura, and exploring what's possible.

AG: And I'm always thinking about the person playing the instrument. Something I always say to students is when you're writing for a flute or a trumpet, you're not writing for a flute or a trumpet; you're writing for a person that blows. You're writing for a person that eats and sleeps and gets tired and is happy and gets upset occasionally and has to take a deep breath and has to think and has to produce a note and has to have good technique to do it. To me, there's very little more exciting than a soft, high trumpet note. On the computer you press something down, and it does it. The idea of being able to physically produce that sound is something that is really emotional and intense. It's the various emotions and characters, like relaxation or surprise, that excite me about orchestrating. And limitations like I mentioned before. I think there's a danger sometimes, again with wind ensembles, that people just put in everything—too much percussion,

too much color. You lose it. You get a first minute of glitter and glamor, and it's got nowhere to go.

MK: So where do you see the future of wind bands going?

AG: Of course, in the first instance over the next year or two, they've got to come back and play and be confident and stay well and safe and get concerts back again. I think there may be—and I obviously wrote these arrangements for smaller bands or differing practicalities—I would encourage more chamber concerts. When I mean chamber, I don't mean string quartets and wind quintets. I mean ten to twenty players. I think that often in a high school educational situation, if there's time and if there's money and if there's space, I think it's great to encourage people—really keen people—to play more challenging music in a smaller group. I've always been quite hopeful about things, and I do feel that after being rather starved of large ensembles, concerts, community, common events, there's going to be a big thirst for it to come back. I think wind bands will have a leading part to play in that with orchestras, choirs, and brass bands as well. I hope there will be that much more renewed enthusiasm and do that wonderful thing and have ten, twenty, thirty, fifty, a hundred people come together and make music together.

MK: We briefly touched on some trends you see composers doing within the wind medium. Are there any names of contemporary composers, either within or outside of wind music, that you think are doing very significant work and we should be more aware of?

AG: Of course, I want to stick up for some of my colleagues and people I know. There are a couple of composers who have written very striking pieces for wind band from the UK: Gary Carpenter, who is a colleague of mine at the Royal Northern College of Music, Andy Scott, who is a saxophonist/composer. There are certain American composers who I think are really great. I'm very interested in the music of David Maslanka, who died quite recently, is that right?

MK: Yes, just a few years ago.

AG: Yeah, and Magnus Lindberg has written a great piece for wind ensemble. I haven't listened to much wind ensemble music recently. I've just finished my first major wind ensemble piece in about three years, or rather just about finished it now, so I've been slightly out of the loop. Over the last two years, I've been writing chamber music; I've been writing music for one or two players because they're the only pieces that would get a chance of even getting run through, let alone performed and recorded. I've written a lot of piano music recently and some stuff for solo sax, sax duo, a song cycle, actually two song cycles; but nothing for wind ensemble since 2018 or 2019. *Bohemian Revelry*, if all things go well, is going to be performed at the next WASBE conference in Prague in 2022, which is a great place for it to be done. In a way, I think that's going to be a time, I think, when I'll reconnect with what's going on in the wind band world. There's a lot of great music being written. I've got wonderful students. Two of our ex-students at RNCM, Daniel Kidane and Grace Mason, both wrote terrific pieces that were done at the Proms, which is the biggest festival in the UK. It's great to be amongst what's happening, and I feel that's going to sort of come back in the next year.

MK: I guess I have to ask now: are there any works you either just finished or plan to finish soon that you would be willing to share details about?

AG: The big thing I was writing last year was 24 piano pieces, 24 preludes for piano. That took up quite a lot of my time. More recently were a couple of song cycles—one for voice and piano and one just for solo voice. Then last autumn, when we were all stuck in our houses, I was writing these arrangements of four different pieces. But this year I've written a double concerto. I've nearly finished it. It's for violin, viola, and wind ensemble. It's 22 minutes long, and it should be performed next year in Atlanta, Georgia. I'm really excited about that because it's quite a serious piece; it's not easy. Hopefully, it would then get done back in the UK. It's the first serious piece I've written for wind band in about four years. I've made an arrangement for wind band of an opera I wrote. I wrote an opera, *The Path to Heaven*, which was done in 2018, and made an arrangement of music from that; it was just done a couple of years ago in Manchester, so that exists now. I'm obviously ready to write other stuff for wind ensemble now, as well, so I'm keeping my eyes and ears open.

MK: Somewhat related to that, what are some things you consider when asked for a commission?

AG: I think in this day and age, most composers are going to accept a commission full stop. It's not about deciding whether you want to do a commission or not. I think there have been very few commissions in the last couple of years. I turned down a commission for a theater piece once because the libretto had been written, and I was only asked to do just the music rather than having a proper conversation with the librettist. I felt they wanted me to just tack something on that was already done. I don't do electronic music. I find some instruments quite hard to write for. I'm not very good at writing for the organ. I find the guitar very hard to write for. But really, if somebody wants me to write something, I will do it. There's no room for being picky and choosy at the moment. There's a lot of composers out there; there are many, many young composers coming up with good stuff. For somebody in my time of my career, if someone asks me to do something, I'm not going to say no. Typically, if somebody is going to ask me to write something, they already know what I'm interested in. I want to be as broad as possible, but they know I'm not going to write music for an online game; I don't do that. People ask people to write something because they know their work. I've also worked with the same librettist now for about fifteen years, and we work well together. We talk a lot about the subject matter. He doesn't mind me changing his words or cutting things out. I've always had a great love for the theater. I've tried to write a musical a generation ago. I've tried to write other music theater pieces, but with Ben Kaye, this is the first successful collaboration. We've done two oratorios, two operas, and most recently a song cycle. It's a much more collaborative art form, and I do like the collaborative nature of writing because it's a very lonely thing. Like, as a conductor you spend hours by yourself studying scores. As a composer you spend much time finding the notes, so any time you've got to work with performers—and in the case of opera, librettists, directors, producers, lighting people even—it's a much more sociable thing. I do like that way of working.

MK: Yes, hopefully we can get back to doing more of that. I apologize for jumping back to your childhood, but I remember reading about how you credited one of your piano teachers as being a significant influence. Do you remember any details as to how she impacted you?

AG: Oh, it was such a long time ago. She was called Stella, my piano teacher; I don't remember her surname. There's always been, or there seems to be, a lot of rather poor lifeless music with children in mind that seems to have no personality. But Bartok was one of the great composers

for children's pieces, like his *Mikrokosmos*, to write really interestingly for really young players. I'm full of admiration for composers who can reach out to young players—Benjamin Britten could; Shostakovich could; Prokofiev could; even Debussy and *Children's Corner*, although they're harder pieces. Bartok could absolutely write basic stuff that has a certain curiosity and makes you maybe want to see more or do more. So yes, that was very, very important at the time. I remember playing a piece called "Melody in the Mist" from *Mikrokosmos volume four* which is full of black-note clusters and white-note clusters. There's a lovely moment at the end where the two clusters come together, and that was wonderfully liberating when other music education says you can't do this, or these chords aren't allowed. Thinking when I was a little kid in the 1960s that people were saying things like that, and "you can't double the major third", and the rules of the Bach chorales. And when you're very impressionable and very young, you think that's a rule for everything; there's going to be some great hand out of the sky that's going to rap you on the knuckles if you double the major third or the leading note. That's what I liked, this sort of freedom and daringness of what Bartok was doing. So, my early piano music reflected that. In its probably naive way, it was quite avant-garde. I still like that sense of wonder. I love to find interesting colors which are relevant. I probably use them with a bit more caution now than I used to. The composers you stumble onto when you're young, if they make you want to listen to more of them, they're important.

MK: So along with Bartok, I've read Mahler and Stravinsky and Britten have influenced you, but who else were you listening to, especially in those formative years?

AG: Well, those three. Beethoven, Tchaikovsky, eventually Wagner, Shostakovich, eventually Messiaen and Ligeti, Gershwin, Bernstein, Duke Ellington, and Sondheim. I could go on, but I could probably write down a hundred people who have influenced me. Debussy became very important; Sibelius, Puccini once I got more interested in the theater, Alban Berg, and so many more. Bach, Chopin, Mozart, Scarlatti, they'll keep spilling out, so I'll stop saying names.

MK: What are some works you think all conductors or band directors should be familiar with?

AG: I think something like Beethoven's *Eroica* would be one. *The Rite of Spring*. I think a piece like *Pictures at an Exhibition* would be another one for the Ravel orchestration. Gosh, Britten's *Four Sea Interludes* from *Peter Grimes*. I'd say Bernstein's *Prelude, Fugue, and Riffs*. Some sort of contemporary piece like Magnus Lindberg's *Ferrier*, which I think is wonderful. Thinking of wind ensemble pieces, I'll say Stravinsky again: *Symphonie of Wind Instruments*. There's a few. I could probably think of more, but those spring to mind just like that. Pieces that are so important in regard to structure, direction, drama, harmony, melody, rhythm, where just every note matters. And a Mahler symphony; maybe the first movement of Mahler's third symphony. And maybe conduct something you don't like. I remember having to really look in close detail Schoenberg's *Orchestral Variations* when I was doing my master's degree; we had to analyze his classes. I did quite a lot of work on it, and I didn't like it much more after listening to it a few times, but I'm pleased that I looked at it. I think some Schoenberg is great—*Pierrot Lunaire*, the five orchestral pieces—but his twelve-tone music is a real problem for me. Sometimes it's worth sticking with a piece and seeing what the problem is and whether that problem still exists at the end. I used to not like Brahms very much, but I do like him now.

MK: I've got enough time for just one more question, so I'll close with this: what are some other important facets of your life—family, hobbies, etc.?

AG: What kept me sane while we were all locked up was walking a lot. I do like going walking—in the countryside and even in cities. I've always got a book I'm reading; I like to read novels and literature. Love going to the cinema when the cinemas are open. And the theater. The theater has always been one of my abiding loves. I haven't done it much recently, but I like going to cricket matches. And of course, family—seeing family and friends and seeing them properly. We were having a lot of Zoom conversations over the last year or so, but I've managed to catch up with some of them now. I haven't been abroad for a while, but I love traveling. I look forward to getting back to going abroad and seeing new places and seeing people I know abroad; that's something I've really missed over the past year and a half. And eating and drinking; good stuff.

MK: Alright! Well, that's all the time I have right now. Thank you for doing this and being willing to share your thoughts and perspective on music and your works. I'm very appreciative.

AG: It's been a pleasure. And thank you, too. Best of luck.

Appendix F: Tim Reynish Interview Transcript

This interview was conducted on Oct. 29, 2021 via Zoom Video Conference between Matthew Kasper (MK) and Tim Reynish (TR).

MK: My thesis is about Adam Gorb, specifically his piece *Bohemian Revelry*. I figured since you have a lengthy professional relationship with him and have commissioned or conducted several of his works, you could provide some insight and perspective about his music.

TR: Ok. I'll try.

MK: Sounds good. I'll start by asking if you remember how many commissions you've been a part of for Adam's music?

TR: No, not a specific number. I'd have to find look at a list of his works first. (begins clicking through computer documents) It all began at the Royal Academy of Music. It was the first performance of one of his pieces, and we started our relationship then. It was 1992, and they premiered *Metropolis*. Have you heard that piece?

MK: Yes.

TR: I think it's quite difficult, but I was very impressed with that. Ah, here it is (finds Gorb's works catalog). I think the first piece would have been *Awayday* in 1996. I wanted a work to replace *Candide*. Everybody knows the *Overture to Candide*, but it so often sounds like a mess because it's so difficult. I said to Adam I wanted a piece that was easier than *Candide* but in the same kind of genre. He wrote *Awayday*, which I think is probably more difficult than *Candide*, so it wasn't very useful. Even so, it is very exciting and gets played a lot. Then I said to him, "Why don't you use your Jewish heritage and write Jewish music?" So, he then wrote *Yiddish Dances* for me in 1997. That was for my birthday in 1998. I think he started using Klezmer music in his work, not too obviously though he did write a Klezmer ballet which was a big success for orchestra. Let's go through all these. *Symphony No. 1*. Have you heard that?

MK: Yes.

TR: That was for a party. Someone wanted a big party for his wife's 40th birthday, so he asked me to commission a piece; and I commissioned Adam. It's the same ensemble as the Strauss *Serenade*. We played it, and it was quite funny. There are a lot of little stops in the music, and Adam wanted to be able to listen to people talking in the audience because they weren't a very sophisticated audience. They would talk like: (incoherent mumbling), "Let's get some champagne and strawberries." (More mumbling). And they wouldn't realize that they could be heard. There was one comment that came across. The piece is based on Beethoven's *Symphony No. 1*, as you know. I had written out for the ensemble just the first few bars of each movement, and we played this for the audience when we introduced it. A guy was saying to his girlfriend, "It's a bit patronizing, that chap talking about Beethoven's *Symphony No. 1*." And his girlfriend asked, "Why? I had never heard it." And he says, "Oh, I had never heard it either." So that was

the sort of level of our audience. The next piece I commissioned was after my third son died. We commissioned *Dances from Crete* in 2003. Let's see (looks through list). Oh yes, there's a funny thing with that. Have you heard of *Sunrise and Safari*?

MK: Yes. I have.

TR: The funny thing about that is all these commissions from the Singapore government for their wind festival have to be based on Singapore folk tunes. The conductors there were very angry because he didn't understand the words to the folk tune, obviously. The meter of the folk tune just didn't fit what they knew. They didn't like all the aleatoric writing. They wanted him to put bar lines in; they were not prepared to try to get their kids to do improvised music like this. So, it hasn't been very popular in Singapore. Anyway, I commissioned *Farewell*. Now that's a very interesting piece because that's Adam in a very serious mood. I think he's a little frustrated that writes all these popular pieces, but nobody listens to his serious music; and *Farewell* is serious music. Have you seen a video of *Farewell*?

MK: Not a video but I've listened to several recordings.

TR: It's scored, as you probably know, for two ensembles.

MK: Right.

TR: One is more macho and male, quite aggressive. The other is seated farther away, a more feminine ensemble. The idea was he wanted to write a farewell symphony for winds, but a wind band is a lot louder and noisier than a little Haydn chamber orchestra. He basically brought the principle clarinet and principle oboe out front, and they have a big duet. There's quite a bit of Klezmer music in the middle of that when the two bands get together. So that was 2008. And then *Tranquility*. That was for WASBE in 2009. My feeling with wind band, is that it's all so aggressive; nearly everybody writes aggressively for wind band music and ignores the tranquility and lyrical side which the brass and winds, not percussion so much, but brass and winds only occasionally do this. He wrote *Tranquility* for the WASBE conference in 2009, and we did it in a repertoire session. Then he got into these operas, and the operas are great! *Love Transforming*; that's Adam again in his serious mood. That was for my 75th birthday in 2013. I think it's quite exciting. There's this long stretch at sort of triple pianissimo that players and most audiences don't like as much. I think that's the end.

MK: It was interesting when you were talking about *Tranquility* and saying that all the wind bands are too loud and aggressive. Adam said a lot of the same things when I interviewed him earlier. He said one of his objectives recently was to bring out the softer side of the ensemble. It's interesting how the two of you both brought that up.

TR: What's also interesting is that Mackey and Daugherty were two of the noisiest bangers as composers. Now, in their older age, they've suddenly discovered the lyrical side. I think the works they've been writing recently, especially the ones with soloists, are absolutely beautiful.

MK: Maybe that's just one of those things that comes with age and experience: rediscovering that element of music.

TR: Ah, maybe that's it. Well, ask some more questions.

MK: What do you think sets Adam apart from other composers? What draws you to his music?

TR: Well, an American composer that I think is probably closest is Frank Ticheli. He can write both very difficult music and easier music, and he uses popular idioms, like jazz, and can write quite seriously. Why I love Adam's music is that it is very quirky; it's never four-bar, four-bar, four-bar, perfect cadence, perfect cadence. It's always very strange--well, not very strange--but he likes threes, fives, and sevens.

MK: Yes, it's a little irregular.

TR: He uses a little bit of mixed-meter from time to time. Where others descend into cliché, which wind band does very easily, he always ducks out. One of my favorite pieces is (long pause). Oh bother. Well, I can't think of the title right now; I'd have to go back to that list. It's a suite of music that he wrote for a wind chamber group without saxophones and then scored it out for wind band; it's a set of five little pieces. Do you know the one I'm talking about?

MK: Is it *Bridgewater Breeze*?

TR: *Bridgewater Breeze*! Yes. In fact, I commissioned the orchestral version of that. They're all quite ordinary little tunes, and yet each one takes up the odd little change of direction. I did them once with a band in Tennessee, and I think in every movement they got lost. They couldn't cope with three or five-bar phrases, the odd meter changes. Those are your colleagues, your American colleagues. They like things to be in four-four and straightforward. I find Adam in on the verge of cliché, but it just turns. I also like the way he scores. He scores so all the players have very interesting parts to play. I've just been doing *Dances from Crete* with a band in Spain, and it's terrific. Everybody's got interesting parts, and it's a great piece. It's all just very good fun.

MK: One of the things Adam was saying when I talked to him last month was how he makes sure everyone, especially in his music for younger ensembles, has something enjoyable.

TR: Oh yeah.

MK: Adam joined Royal Northern College in 2000, and I believe you were still teaching there, correct?

TR: Oh, that's right. Yes, I was still there.

MK: Do you remember the events that led to his appointment or if you were a part of that process?

TR: No, I wasn't part of the process. I was going through a bit of a divorce with the Royal Northern College. Our principal was Edward Gregson; he's sort of like the principal there now, Linda Merrick. They sort of pretend they like wind band music, but they're not committed. Gregson wanted to be known as an orchestral composer. And Linda, although she plays clarinet and writes about wind band music, they don't support it. Heck, we still need that support. It's a bit disappointing. Adam does, of course. But they don't play much of Adam's music. A lot of his pieces have never been played there, which is crazy! It's all educationally very interesting. There's a piece you probably know, the one he wrote for the army in America.

MK: *Adrenaline City*.

TR: Yes. Gosh, I'm just forgetting everything. Anyway, it's in 10/8, and a lot of people don't like that. But then there's a lot of syncopation. It's hard to keep a stick to the pulse. It makes it really quite difficult. It's always fascinating what he does with meter. He's got a great genius for twisty meters, which is great. It was wonderful when he came to Royal Northern. He replaced a very good composer named Anthony Gilbert. He was a very serious composer; Adam though is very different.

MK: Have you had much experience seeing Adam's influence on his composition students?

TR: No. One or two of his students I know have successfully written. I don't know why they don't follow it up. If someone writes a good piece, it's probably going to get played and published, and they'll make some money. They tend to write orchestral music because everyone seems to think that's what they need. No, I've only come across one or two pieces by his students. They're always very practical. I mean, just dealing with the complexity of a wind band score, Adam's very good at teaching that.

MK: Well, we've talked a little about your initial meeting with Adam when he wrote *Metropolis* and your commissions since then. How would you describe your relationship now?

TR: Well, we talk about once a month to see what's new. I try to get him interested in writing a piece for one thing or another. I send him programs of concerts I've done. We talk about cricket. When I'm at the college, I meet up with him for a coffee. He's very approachable, as you've found out; he's very down to Earth. I think--and I'm obviously biased--he and the Spanish guy I've been working with, Alarcon, are similar in how they use the orchestra and avoiding cliches. I think they'll both emerge as quite important composers in the wind band world. What annoys me is that I can't get people in the media to take these composers seriously. You've come across Kenneth Hesketh, right?

MK: Yes, I have.

TR: Right. Well, Hesketh is strange. His wind works are published by Faber. His serious music is published by Schott; I object to that, but there it is. He writes a little more ordinary than Adam; it's never quite as original. Adam has a very original turn-of-phrase; what he does is always interesting. Not a lot of live music is being played, and they don't play Adam's music. Why? I can't imagine because it's great live music.

MK: Do you mean his music overall or his wind pieces?

TR: I think his wind pieces. I don't know much about his other repertoire. *Awayday* is arranged for symphony orchestra. We had a pianist-conductor who came to WASBE and did it, and he immediately commissioned Adam to write for orchestra.

MK: How would you describe how wind band music is perceived in the UK compared to the United States?

TR: Well, you all are crazy about sports, and the band is central to the sporting arena. My first gig in America was at Baylor, and they gave me a car for ten weeks paid for by the athletics program. That could not happen over here. Here, it's at the bottom. The trouble with a lot of musicians when they did their national service went into bands. The military bands were conducted by some not very good musicians who just happened to have got there by seniority. They didn't play very well. A lot of the older musicians are anti-wind band. Malcolm Arnold hated the wind band. He played in a wind band, and he did not like it. He like the brass band. The brass band is, of course, very popular over here. I'm not quite sure why because the brass band sound to me is gooey; I can't hear any detail. I want to hear what the seventh chords are doing. Our wind ensemble is great to hear detail. The brass band to me is not very interesting. When we started commissioning over here, I followed the wind ensemble of Eastman. Do you know the pieces by Richard Rodney Bennett?

MK: I only know of his *Morning Music*.

TR: Yes. *Morning Music* and he's got a trumpet concerto. I'm sorry; what's your instrument?

MK: Saxophone.

TR: Saxophone. Alright. He wrote for orchestra without strings. He never really got to grips with the saxophone. Anyway, Americans hardly play his music at all because it's not at all "bandy"; it's a wind ensemble. These people don't seem to like Richard Rodney Bennett. I can't see that because it's just marvelous music. The wind band here since I left Manchester--there are two guys doing the band, but they're not very interesting--the Royal College hasn't done any wind band for a couple of years. And then there's African drumming. There's nobody leading it, and it's very sad that Royal Northern has dropped the ball. They've got brass band and jazz band. I don't know why because they don't need leadership. The wind band still needs help. But Adam is there, and he can help. Unless they add marching bands in England, we'll never get far with wind bands.

MK: When it's all done, where do you think Adam's place in wind music will be? What do you think he will be remembered for?

TR: Well, *Yiddish Dances*, *Awayday*, and one or two of his young school band pieces for sure. I think he's going to be one of the most important composers of the first twenty years of this century. But I'm biased. I think in America, they'll always turn to Mackey, Daugherty, and now

Kevin Day, which is fine. I kind of do the same when I turn to English composers. We haven't got an international language; we haven't got a repertoire that stretches everywhere. WASBE hasn't really established a kind of universal musical language. I'm hoping it will. We are doing *Bohemian Revelry* at the next conference. I don't know if it's one of his better pieces. I don't know how you find it.

MK: I really like it. I'm a fan of Dvorak, as well, so it speaks to me in that regard.

TR: I think it can be quite difficult because it's not very well marked by him in terms of phrasing and dynamics. It could be quite difficult to balance. I've only done it once, and that was in Ireland. We had a little bit of difficulty in balancing it, phrasing, and getting people used to it. It's not obvious like *Yiddish Dances* or *Dances for Crete*. But it is good. We're doing it because it's in the Czech Republic.

MK: Yeah, quite appropriate.

TR: Exactly. I think it would be a relief because the rest of the program is little-known Czech music by composers who are alive now. I don't think they'll be terribly interesting, but I think Adam's piece will be.

MK: I think the difficulty in balance comes from how Adam moves between thick and thinly orchestrated sections. Also, like you said, it's maybe not as intuitive especially for players not familiar with Adam's writing style. I'll be conducting this in the spring, and part of my thesis will be a rehearsal analysis where I outline some of these potential issues.

TR: Great! I've got to do some work on it, so I'll be interested to hear what you do with it.

MK: Of course.

Appendix G: Author Biography

Matthew Kasper is originally from Kansas City, Missouri and currently serves as a graduate teaching assistant at Colorado State University where he assists with all aspects of the comprehensive band program and appears as guest conductor with the CSU Wind Symphony, Symphonic Band, and Concert Band. In addition, he works with the CSU Marching Band, Presidential Pep Band, and Rampage basketball pep bands. His primary conducting teachers include Rebecca Phillips, Wes Kenney, Steve Davis, and Joe Parisi; he has received additional instruction from Tim Robblee, Craig Kirchoff, Daniel Schmidt, Kevin Sedatole, and Gary Hill.

Kasper graduated with honors from the University of Missouri-Kansas City Conservatory of Music and Dance, receiving a Bachelor of Music degree in instrumental music education. While at UMKC, Kasper was named a Presser Scholar for outstanding undergraduate scholarship in music. Prior to beginning his graduate studies, Kasper was the director of bands at Farmington Middle School (Farmington, MO) and guided all aspects of that program. In addition, he served as the assistant director of bands at Farmington High School where he assisted with their marching and pep bands, the FHS Symphonic Band, and directed the FHS Concert Band. During his time in Farmington, Kasper traveled with the FHS marching band and jazz band for performances in Orlando, FL and Branson, MO.

A versatile musician, Kasper possesses a variety of musical experiences. He has performed at the Missouri Music Educators Conference, as well as national and regional conferences sponsored by the North American Saxophone Alliance while a member of the UMKC Saxophone Ensemble. As a jazz musician, he has played alongside a variety of artists, such as Jeff Hamilton, Melissa Aldana, Sean Jones, and Michael Dease. Kasper has also traveled internationally as a performing member for the Missouri Ambassadors of Music, performing

concerts in England, France, Austria, Switzerland, and Germany. His saxophone teachers include Peter Sommer, Zachary Shemon, and Tim Timmons. Kasper also received additional instruction in jazz from Dan Thomas and Bobby Watson.

Kasper currently holds membership with the following organizations: National Association for Music Education, College Band Directors National Association, National Band Association, Colorado Music Educators Association, Missouri Music Educators Association, Missouri Bandmasters Association, and the North American Saxophone Alliance.