The marimba is an ancient instrument, although a newcomer to the concert stage. Paul Creston wrote his Concertino for Marimba, Op. 21 in 1940. Ruth Stuber Jeanne gave the premiere performance of this first marimba concerto on April 29, 1940 at Carnegie Chamber Music Hall with the Orchestrette Classique, Frederique Petrides, conductor. Creston later arranged his work for wind band, possibly understanding the increased performance venue possibilities. Since that time, composers have written hundreds of concerti for marimba and various ensembles. These concerti include accompaniments such as orchestra, percussion ensemble, piano reduction, wind ensemble/symphonic band, and chamber ensemble.

Concerti for marimba and winds is a growing genre. Over twenty original works exist for marimba and winds dating from 1973 to 2008. A recent addition is Concerto No. 2 for Marimba by David R. Gillingham. Commissioned by a consortium of individuals and universities, the work is scored for solo marimba with full wind ensemble accompaniment.

Professional and amateur marimbists may find difficulty in performing a concerto with the original accompaniment. Such large instrumental forces are not always easily accessible. Arrangements of concerti for smaller chamber ensembles may allow for more performance opportunities in a larger variety of venues. In examining the need for more accessible arrangements, a survey and description of existing works originally conceived for marimba and winds, which includes present versions of each work was incorporated.
The purpose of this document was to provide a transcription of Gillingham’s Concerto No. 2 for Marimba arranged for chamber winds. The document includes information concerning the procedures used for the transcription and suggestions for further research.
DAVID R. GILLINGHAM'S CONCERTO NO. 2 FOR MARIMBA:
A TRANSCRIPTION FOR MARIMBA AND
CHAMBER ENSEMBLE

by

Andrew Lance Dancy

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Approved by

Committee Chair
This dissertation has been approved by the following committee members of the Faculty of The Graduate School at The University of North Carolina at Greensboro.

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CHAPTER I
INTRODUCTION AND PURPOSE

In his *Book of the Marimba*, marimba enthusiast and builder Frank MacCallum wanted to “bring to the attention of the public the potentialities and glory of the marimba, a musical instrument neglected for many years but now winning meritorious recognition.”¹ He decided that essentially every other musical instrument of importance had spurred scholarly research, and it was now time for definitive research into the marimba. During his research, MacCallum collected these varying viewpoints from musical colleagues:

The marimba has “sticks, struck by sticks.” It has exactly 23 “slabs” of wood. It is suitable only for potpourris and slow, cantabile styles of music. It has two octaves; has three octaves. It is a drum, a kind of harmonica, a set of musical glasses, and a kind of xylophone. It rests on a “wooden base.” Classical music is never played on the marimba—that is for the xylophone. In Central America dried fruits hang under each key for resonance. In due time the “steel marimba” may win acceptance by serious musicians. A marimba concerto is a “freak concerto.”²

These negative perspectives may be the reason that keyboard percussion instruments, specifically marimba, are a late addition to the influential genre of percussion literature. Consequently, the marimba is still considered a newcomer to the concert stage.

² MacCallum, 53-54.
Paul Creston wrote the Concertino for Marimba, Op. 21 in 1940. Ruth Stuber Jeanne gave the premiere performance on April 29, 1940 at Carnegie Chamber Music Hall with the Orchestrette Classique, Frederique Petrides, conductor. Creston later arranged his work for wind band, obviously understanding an increased performance possibility. Since Creston's Concertino, composers have written hundreds of concerti for marimba and various ensembles. These concerti include accompaniments such as orchestra, percussion ensemble, piano reduction, wind ensemble/symphonic band, and chamber ensemble.

Concerti for marimba and winds is a growing genre. Over twenty original works exist for marimba and winds dating from 1973 to 2008. A recent addition is Concerto No. 2 for Marimba by David R. Gillingham. Commissioned by a consortium of individuals and universities, the work is scored for solo marimba with full wind ensemble accompaniment.

Professional and amateur marimbists may find difficulty in performing a concerto with the original accompaniment. Such large instrumental forces are not easily accessible. Arrangements of concerti for smaller chamber ensembles may allow for more performance opportunities in a larger variety of venues. The purpose of this document is to provide a transcription of Gillingham’s Concerto No. 2 for Marimba arranged for chamber winds. In examining the need for more accessible arrangements, Chapter II is a

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survey and description of existing works originally conceived for marimba and winds which includes present versions of each work.
CHAPTER II

EXTANT LITERATURE FOR SOLO MARIMBA AND WINDS

A survey of extant literature for solo marimba and winds follows. The survey includes composer biographical information, compositional circumstances regarding the work, premiere information, and existing versions of the work. In total, twenty-two known compositions are identified. Information regarding several pieces is limited or unknown. Several pieces are unpublished and/or unavailable. Attempts were made to contact the composer or publisher to find complete information. The omission of David R. Gillingham’s Concerto No. 2 is intentional as the work is discussed in detail in Chapter III. The following compositions are listed alphabetically by composer’s last name.

Keiko Abe: *Prism Rhapsody*

Keiko Abe is a primary figure in the development of the marimba, both in technique and construction. In addition to her own output of over fifty works, Abe commissioned many works for marimba solo or marimba ensemble by prominent contemporary Japanese composers. Some of her most widely recognized include *Dream of the Cherry Blossoms, Wind in the Bamboo Grove, Variations on Japanese Children’s Songs, Frogs, Memories of the Seashore*, and *Marimba d’amore*. She has received numerous awards and honors including the Japan Fine Arts Festival Award in 1968,
1969, 1971, 1974, 1976 and 1989 and induction into the Percussive Arts Society Hall of Fame in 1993. Abe’s recording and performance career spans over twenty compact discs, performances as soloist with orchestras for over 100 concerts, over 300 performances with chamber ensembles, over 50 jazz concerts, and over 800 solo concerts throughout the world.¹ In addition to performing, Abe also served as Artistic Director for the World Festival in Japan, the Percussion Festival of Japan Week in Korea, and served on the judging panel for the International Marimba Competition in Paris.

Abe’s Prism Rhapsody was first performed on July 26, 1995, in Hamamatsu, Japan, by the composer at the marimba and the Royal Northern College of Music Wind Orchestra conducted by Timothy Reynish.² Other versions include piano reduction (1995), orchestra (1997), orchestra (2nd edition-2001), wind ensemble (2nd edition-2001), marimba duo and orchestra (2001), marimba duo and wind ensemble (2003), marimba duo and piano reduction (2002), and marimba duo and six percussion (2004).³

Thomas Briggs: Concertino for Marimba and Wind Ensemble

Thomas Briggs is Senior Chief Musician and principal percussionist with the United States Coast Guard Band. He graduated from the University of Massachusetts at Amherst with a Bachelor of Arts degree in jazz studies and music education. Briggs is an award-winning composer and has written and arranged many works for all types of

musical ensembles from full symphonic wind ensembles to rock groups and swing bands. He is an accomplished jazz pianist and mallet percussionist, having performed as a marimba soloist with the Coast Guard Band in his own composition, the Concertino for Marimba, premiered in 1989. In the 1990 Percussive Arts Society Composition Contest, Briggs won second prize for his Reminiscence for Solo Vibraphone. In January 1990, he won second prize in the annual American Bandmasters Association-Ostwald Band Composition Contest for his work titled Harkness. A piano reduction (2006) is available for the Concertino, transcribed by Nathan Daughtrey.

Timothy Broege: Concerto for Marimba and Wind Orchestra

Timothy Broege, born November 6, 1947, studied composition at Northwestern University with M. William Karlins, Alan Stout, and Anthony Donato; piano with Frances Larimer; and harpsichord with Dorothy Lane. He graduated in 1969 with a Bachelor of Music with Highest Honors. Broege taught public school music in Chicago, Illinois from 1969 to 1971 and in Manasquan, New Jersey from 1971 to 1980. He is currently the Organist and Director of Music at First Presbyterian Church in Belmar and Organist and Director of Music at Elberon Memorial Church in Elberon, NJ.

Many soloists and ensembles perform the music of Timothy Broege including the Monmouth Symphony Orchestra, the Garden State Philharmonic Orchestra, the Meadows Wind Ensemble, the U.S. Military Academy Band, the New Jersey Chamber Singers, the Atlantic String Quartet, the Cygnus Ensemble, pianist Robert Pollock, guitarist Francis Perry, and recorder virtuoso Jody Miller. He has received numerous grants and
commissions from schools, universities, professional performers and Meet the Composer, an organization formed to aid composers through commissioning, residency, education, and audience interaction programs.

Some of his most respected works include twenty-one Sinfonias for large ensembles, a series of Songs Without Words for chamber ensembles, and a series of Fantasias for solo instruments. Other works include music for voice, guitar, keyboard, and wind band. He appears frequently as a guest composer/conductor and clinician. Awards received include the Edwin Franko Goldman Award from the American School Band Directors Association and the 2003 Award of Excellence from the New Jersey Education Association. He is a past-president of the Composers Guild of New Jersey, Inc., a member of the Organ Historical Society, and an affiliate of Broadcast Music, Inc. (BMI). In addition to his compositional activities, Timothy Broege is an active recitalist on early keyboard instruments and recorder and maintains a teaching studio at his home in Bradley Beach, New Jersey.4

Concerto for Marimba and Wind Orchestra (1991) is approximately twenty-five minutes in length and is in three movements: I. Song of the Termite People, II. Passacaglia and Soliloquy, and III. Round Dance. Commissioned by Timothy Salzman, conductor, and the University of Washington Wind Ensemble, the work received its premiere March 19, 1994 in Reno, Nevada by the commissioning ensemble with Robert Meunier, marimba. The instrumentation is for an orchestral wind section with timpani, three percussion, and string bass. The Concerto exists only in the original form.

Timothy Broege: Songs Without Words, Set No. 3 for Marimba and 10 Players

Broege’s Songs Without Words are among his most successful works. Set No. 3 was commissioned by the Tidewater Music Festival of St. Mary’s City, Maryland. The work was composed in 1976 and premiered on July 4, 1976 at the festival with Gordon Stout as soloist. Broege scored the piece for solo marimba and an ensemble including flute/piccolo, oboe, clarinet/bass clarinet, alto saxophone, bassoon, horn, trumpet, tuba, piano, and violin. The unusual ensemble is due to the artists in residence at the music festival during the time of composition. Song Without Words Set No. 3 is eight minutes long and includes four movements: Prelude, Van Eyck’s Laura, Van Eyck’s Daphne, and Hymn. Broege sees the work as “more chamber music in style rather than concerto style.”\(^5\) The work exists in the original version only.

Yiu-kwong Chung: Concerto No. 1 for Marimba and Wind Ensemble

Yiu-kwong Chung is one of Taiwan's best known and most frequently performed composers. His music, distinguished by its profound Chinese philosophical background and expressive range, has won large and enthusiastic audiences all over the world. He has written for most genres of music including orchestra, wind band, Chinese opera, percussion, and musical theatre. Yiu-kwong Chung was born in Hong Kong in 1956. He received formal percussion training at the Philadelphia College of the Performing Arts and Brooklyn College, City University of New York where he studied percussion with Nicolas d'Amico and Morris Lang. He also studied marimba with Leigh Howard Stevens

\(^5\) Timothy Broege Email Correspondence, 8 May 2008.
and Keiko Abe. Concerto No. 1 was completed in 2005 and is available only in the original version.\(^6\)

Niel DePonte: Concertino for Marimba and Wind Ensemble

Niel DePonte is the Principal Percussionist of the Oregon Symphony, a post to which he was appointed in 1977 at the age of 24. His performance history includes appearances with the Oregon, Colorado Springs and Walla Walla (Wash.) symphonies, and he appears regularly as solo percussionist for Chamber Music Northwest. In 2004, a recording of Concerto for Marimba by Tomas Svoboda, with DePonte, soloist, and the Oregon Symphony, was a 2004 Grammy Award nominee in the category of Best Instrumental Soloist Performance with Orchestra. His principal teachers and influences are Fred Hinger, John Beck, Bill Cahn, and Leigh Stevens. DePonte was born in New York City and received his training at the Eastman School of Music where he earned a Master of Music degree and the Performer’s Certificate. He also holds a degree in education from the State University of New York College at Fredonia, where he studied percussion with Theodore Frazeur. Concertino for Marimba and Wind Ensemble was composed in 1976, and premiered July 20, 1977 with Niel DePonte, soloist, and the University of Michigan Wind Ensemble.\(^7\) The work is dedicated to Gordon Stout and is structured in three sections without pause. A piano reduction is available.

Brendan Faegre: Concerto for Marimba and Wind Ensemble

Brendan Faegre, born in 1985 in Portland, Oregon, graduated cum laude from the University of Puget Sound in 2007 with a Bachelor of Arts in Music (emphasis in composition) and a minor in philosophy. He studied composition with Robert Hutchinson and percussion with Amy Putnam. His Concerto for Marimba and Wind Ensemble placed second regionally in the 2007 American Society of Composers, Authors, and Publishers (ASCAP)/Society of Composers Inc. (SCI) Composition Competition. His work Skydancer received performance at the 2006 SCI Convention. He has studied composition with Gregory Youtz and participated in master classes with composers such as Dana Wilson, Roberto Andreoni, Aldo Forte, Emily Doolittle, Forrest Pierce, and Vincent McDermott.8

Regarding his Concerto for Marimba, Faegre remarks:

The Concerto for Marimba and Wind Ensemble began as an inspiration to research the mythology of my Norwegian ancestors. After dismissing the idea of a completely programmatic work, I decided to compose a concerto with three movements, each inspired by the images of a different Norse myth. The titles of each movement hint at the stories and images drawn upon while that movement was being composed.9

The concerto, completed in 2007, is approximately twenty minutes in length and is structured in three movements. The instrumentation is for full wind ensemble. A chamber winds accompaniment is available with the following instrumentation: two flutes (with one doubling piccolo), oboe/English horn, B-flat clarinet, B-flat bass clarinet, bassoon,

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9 Ibid.
tenor saxophone, B-flat trumpet, two F horns, trombone, tuba, piano, and three percussion.

Raymond Helble: Dragon of Wyckham

Raymond Helble, born Feb. 3, 1949, began composing at the age of ten and conducting at twelve. His earliest musical influences were Wagner, Beethoven, and Brahms, but he eventually grew to appreciate the music of Mozart, Bach, Stravinsky, and Bartok. Early in his compositional study, Helble had no formal teacher. However, he dissected the music of the masters in order to understand structure and theory. Accepted at Julliard, the Manhattan School of Music, and the Eastman School due to his compositional skill, Helble completed his undergraduate and graduate studies at Eastman. His teachers included Samuel Adler, Warren Benson, and Joseph Schwantner. Helble’s compositions for percussion are widely performed and include Concertare, Diabolic Variations, Duo Concertante, Preludes for Marimba, and Grand Fantasy for Marimba. The Lebanon, Missouri Band Boosters commissioned Dragon of Wyckham, Op. 47 in 2005. The commissioners requested a substantial work for wind band. Helble structured the work as a marimba solo with wind band accompaniment and says this of the piece: “Despite the title, there is, alas, no dragon, and no Wyckham, large enough for a map. It is not a tone poem; it is simply a work with a colorful title invented by me after

the piece was written.”¹³ Dragon of Wyckham divides into two distinct sections: Adagio misterioso and Allegro furioso e con brio. The work has no other versions.

David J. Long: Concerto for Marimba and Wind Ensemble

David J. Long is Professor of Music and Composer-in-Residence at the University of Mary Washington in Fredericksburg, Virginia where he teaches courses in Theory, Skill Development, Composition, Orchestration, and History of Jazz. His compositions are regularly performed primarily by college/university groups and public schools across the country as well as performances in Canada, France, Switzerland, and Germany.

Long completed the Concerto for Marimba and Wind Ensemble in 1997 on commission of the Greensboro (NC) Concert Band, Charles Murph, director; Enloe High School (Raleigh, NC), Tom Jenner, director; and Cort McClaren of the University of North Carolina at Greensboro (UNCG). The third movement received premiere in 1997 with Danny Frye, soloist, and the UNCG Wind Ensemble, John R. Locke, conductor, at the North Carolina Day of Percussion hosted by UNCG. The work was premiered in entirety in 1998 with the Greensboro Concert Band and three soloists, Laura (Phillips) Franklin, Nathan Daughtrey, and Cort McClaren, each performing one movement respectively.¹⁴ The concerto may be performed with the original wind ensemble accompaniment, orchestra, or piano.

¹³ Raymond Helble Email Correspondence, 8 May 2008.
David Maslanka: Concerto for Marimba and Band

David Maslanka was born in New Bedford, Massachusetts in 1943. He studied composition at the New England Conservatory and the Oberlin College Conservatory with Joseph Wood. In 1963, he spent a year at the Mozarteum in Salzburg, Austria. Maslanka received a Doctor of Philosophy in music theory and composition from Michigan State University, studying with H. Owen Reed. He has served on faculties at the State University of New York at Geneseo, Sarah Lawrence College, New York University, and Kingsborough College of the City University of New York.  

Along with many grants and fellowships, Maslanka has received recognition from ASCAP, the MacDowell Colony, The New York State Arts Council, The National Endowment for the Arts and the Martha Baird Rockefeller Fund for Music. Wind band pieces include A Child's Garden of Dreams for Symphonic Wind Ensemble; Concerto for Piano, Winds and Percussion; Symphonies No. 2, 3, and 4; and Mass for soloists, chorus, boys chorus, wind orchestra and organ. Percussion works include, Variations on Lost Love and My Lady White for solo marimba; Arcadia II: Concerto for Marimba and Percussion Ensemble, Crown of Thorns, and Montana Music: Three Dances for Percussion for percussion ensemble; and the Concerto for Marimba and Band. In addition, he has written a wide variety of chamber, orchestral, and choral pieces.

Concerto for Marimba and Band was composed in the fall of 1990 in Missoula, Montana. It was commissioned in 1989 by James Bankhead for the United States Air Force Band in Washington, D.C. The Air Force Band premiered the composition in November 1990 at the Percussive Arts Society International Convention in Philadelphia, Pennsylvania. Steven Grimo conducted with Randal Eyles as soloist.\textsuperscript{18} The instrumentation for Concerto for Marimba and Band is specific to the US Air Force Band. There are no other versions of the concerto known to be available.

Daniel McCarthy: \textit{Chamber Symphony No. 1} for Marimba and Winds

Daniel McCarthy's music is performed throughout the world, particularly his works for percussion, marimba, chamber ensemble, and symphonic band. His music is recorded on Centaur, d'note Classics, Gesparo, Klavier Records. A recipient of numerous awards and grants in composition, he has received four nominations for the Pulitzer Prize and the Grawemeyer Award. McCarthy is currently Chair of the Composition and Theory Section at the University of Akron School of Music. He is founder and director of the American New Arts Festival in Akron, Ohio; founder of the Midwest Composers Forum; and former co-chair of the Indiana State University Contemporary Music Festival. McCarthy formerly taught composition at the Interlochen Center for the Arts. He has been Conductor of the Interlochen Festival Orchestra, the Terre Haute Symphony Youth Orchestra, and has been guest conductor of the Cleveland Chamber Symphony, the

\textsuperscript{18} Varner, 81.
Columbia Symphony Orchestra, and the Interlochen Arts Camp Symphonic Band, Concert Band, and Intermediate Band.

McCarthy wrote his first *Chamber Symphony* in 1993, commissioned by Cort McClaren and the University of North Carolina at Greensboro (UNCG). Soloist Michael Burritt and the UNCG Wind Ensemble, John R. Locke, conductor, gave the premiere in November 1993 at the Music Educators National Conference in Raleigh, North Carolina. McCarthy wrote the work, inspired by the outdoors of northwestern Michigan's Lower Peninsula. The first movement, *Deer Hunting in Michigan*, and third movement, *The Stuff of Adventure*, are portraits of this region. McCarthy developed a strong attachment to this area, being born in Onekoma, Michigan, growing up in Bay City, Michigan, and attending the Interlochen Arts Academy during his high school years. At the Interlochen Arts Academy, he studied trumpet and piano for four years. McCarthy dedicated this composition to his trumpet teacher at Interlochen, John Lindenau. McCarthy chose the title "Chamber Symphony" to indicate that "the wind ensemble is more intimately involved (musically speaking) with the soloist than as accompaniment as in a concerto. In this regard, the single winds and marimba are treated integrally although the marimba is the featured instrument." The reduced wind ensemble includes one each of flute, oboe, B-flat clarinet, bass clarinet, soprano saxophone, bassoon, trumpet, horn, trombone, tuba, and two percussion. No other versions are available of the *Chamber Symphony*.

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Thea Musgrave: *Journey Through a Japanese Landscape*

Thea Musgrave was born May 27, 1928 in Edinburgh, Scotland. She first studied at the University of Edinburgh and later at the Paris Conservatory, where she spent four years as a pupil of Nadia Boulanger. In 1970 she became Guest Professor at the University of California, Santa Barbara and in 1971 married American violist and opera conductor Peter Mark. In 1974 she received the Koussevitzky Award, resulting in the composition of *Space Play* (Concerto for Nine Instruments), which after its London premiere was performed in New York City by the Lincoln Center Chamber Players.

Musgrave’s awards include two Guggenheim Fellowships (1974-75 and 1982-83), and a Commander of the British Empire on the Queen's New Year's Honour List in January 2002. As Distinguished Professor at Queens College, City University of New York from September 1987-2002, Musgrave guided and interacted with many new and gifted young student composers.

The four movements of *Journey through a Japanese Landscape* are based on a series of Haiku representing the four seasons. The solo marimba introduces each season with wind chimes — bamboo for spring, wood for summer, metal for autumn, and glass for winter. Regarding the work, Musgrave reveals:

The three haiku chosen for each of the seasons provide a setting and an "event." Thus the gently undulating spring sea is the background for the free, improvisatory character of the skylark (solo marimba). The summer grasses have buried the glorious dreams of ancient warriors (a march for brass instruments) and after a violent storm a distant memory of this march is heard on the solo marimba. An autumnal fog envelops a colossal Buddha (solo for English horn, with slow moving brass and hovering 6-note chords for marimba). The solo flute represents the lonely watcher who sounds "one gong after another." The cricket (wood
blocks, temple blocks and slap strokes on the marimba, over an intoned A-flat) is asked to "act as grave-keeper." Glass wind chimes introduce the frozen winter landscape. Winds reintroduce the march theme, the "lonely" flute returns, then sleet and snow (various drums all played with nylon brushes) build to a big storm. Out of the silence that follows, echoes of the first movement suggest the return of spring and so rebirth.20

*Journey Through a Japanese Landscape* is available only in the original instrumentation for full wind ensemble.

**Russell Peterson: The Life of King David: Concerto for Marimba and Band**

Russell Peterson holds degrees from Youngstown State University, Le Conservatoire de Bordeaux, and Bowling Green State University, where he studied with Dr. James Umble, Donald Byo, Jean-Marie Londeix, Dr. Jeffrey Lyman and Dr. John Sampen. A saxophonist, he has won several awards including top prize at the International Geneva Saxophone Concours, (Switzerland) and first place winner of the MTNA National Music Competition.21

Peterson has served on the faculty at Youngstown State University, The University of Toledo, Minnesota State University-Moorhead, The Interlochen Summer Arts Camp, The International Music Camp, and is currently instructor of Saxophone, Bassoon, and Jazz studies at Concordia College in Moorhead, Minnesota.

*The Life of King David: Concerto for Marimba and Band* was commissioned by Marc Wooldridge and Northwestern College (IA) Symphonic Band directed by Timothy

McGarvey. It was composed in the summer of 2004 and is in three movements that depict various stages in King David's life: I. Shepherd Boy, II. Giant Slayer, III. King of Judah. The work exists only with the original instrumentation.

Alfred Reed: Concertino for Marimba and Winds

Alfred Reed was born in New York City on January 25, 1921. His formal music training began at the age of ten, studying the trumpet. His interests eventually shifted from performing to arranging and composition. In 1938, he started working in the Radio Workshop in New York as a staff composer/arranger and assistant conductor. At the onset of World War II he enlisted and was assigned to the 529th Army Air Corps Band. During his three and a half years of service, he produced nearly 100 compositions and arrangements for band. After his discharge, Reed enrolled at the Juilliard School of Music and studied composition with Vittorio Giannini. In 1953, he enrolled at Baylor University, serving as conductor of the Symphony Orchestra while he earned the Bachelor of Music degree (1955). He received his Master of Music degree a year later. His interest in the development of educational music led him to serve as executive editor of Hansen Publishing from 1955 to 1966. He left that position to become a professor of music at the University of Miami, where he served until his retirement in 1993. After retirement, he continued to compose and made numerous appearances as guest conductor in many nations, most notably in Japan. At the age of 84, on September 17, 2005, Alfred

Reed passed away after a short illness. His Concertino for Marimba and Winds, available with piano reduction, was completed in 1991, commissioned by marimbist Reiko Kono.23

John Serry: Concerto for Marimba and Wind Ensemble

John Serry received the Grand Prize in the JAZZIZ magazine Keyboards on Fire pianist/composer competition and a Grammy Nomination for his debut recording, "Exhibition." Serry's second recording, "Jazziz" (Chrysalis, 1980), earned four stars in Downbeat magazine, feature review of the month in Keyboard magazine and was the inspiration for the naming of JAZZIZ magazine by publisher Michael Fagien. He has composed and arranged for ABC, NBC, CNN, PBS, films, and commercials. He has received numerous commissions for his original concert works, including concertos, solos and chamber music, many of which feature percussion (on which he also doubles).

Serry completed the Concerto for Marimba and Wind Ensemble, commissioned by Leigh Howard Stevens, the University of Wisconsin, and James Madison University, in 1987. The first movement received its premiere in the spring of 1987 with Leigh Howard Stevens, soloist, and the University of Wisconsin-Whitewater Wind Ensemble, Thom Wubbenhorst, conductor. The work was premiered in entirety April 30, 1987 at the Kennedy Center with Leigh Howard Stevens and the James Madison University Wind Ensemble.24 The concerto is self published and is available only in the original version.

Kees Schoonenbeek: Concerto for Marimba and Wind Orchestra

Dutch composer Kees Schoonenbeek, born in 1947, studied the piano at the Conservatory in Arnhem and completed his studies in music theory and composition at the Conservatory of Brabant in Tilburg.\(^{25}\) Schoonenbeek taught at the Conservatory of Braban from 1975-77. Before returning to Tilburg in 1980, he taught at the University of Amsterdam. As a composer, Schoonenbeek makes use of sound idioms which are accessible to a large audience. His compositions are very diverse and include, besides chamber music, works for choir, orchestra and wind ensembles. He became interested in wind music in 1980, receiving a commission to compose for brass band, resulting in his work *Symfonietta*. The Concerto for Marimba and Wind Orchestra was written in 1994. Other versions of the work include a piano reduction and orchestrations for percussion ensemble and marimba duo with wind ensemble.

Gordon Stout: *Three Movements* for Marimba and Wind Ensemble

Born in 1952 Gordon Stout is currently professor of percussion at the School of Music, Ithaca College, Ithaca, N.Y., where he has taught percussion since 1980. A composer as well as percussionist, he has studied composition with Joseph Schwantner, Samuel Adler and Warren Benson, and percussion with James Salmon and John Beck. As a composer-recitalist he has premiered a number of his original compositions and works by other contemporary composers. Many of his compositions for marimba are considered standard repertoire for marimbists.

**Three Movements** for Marimba and Wind Ensemble was written in 1974 for a Performer’s Certificate at the Eastman School of Music. The premiere was given by the Eastman Wind Ensemble under the direction of Donald Hunsberger. In recalling the work, Stout states:

> It was my first venture with writing for wind ensemble, and so I have never published it (and probably won’t). I have thought about publishing the second movement, which is for marimba alone…It is in a style harmonically and rhythmically similar to my second book of Etudes.\(^{26}\)

*Three Movements* is not available in any other version.

**Frode Thingnæs: Little Concerto for Marimba and Band**

Frode Thingnæs is one of Norway's foremost jazz musicians with a versatile background as a trombonist, composer, arranger and conductor. Born in 1940, he studied at the Music Academy in Denmark and now holds a position in the Royal Norwegian Army Band in Oslo.\(^{27}\) Little Concerto for Marimba and Band was composed in 1989.\(^{28}\) There is no other arrangement of the work available.

Other compositions with no existing information on composer or compositional circumstances include David Carey’s *Suite for Marimba and Winds* (1980), Jason

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\(^{26}\) Gordon Stout Email Correspondence 8 May 2008.


\(^{28}\) Ibid.
Nitsch’s Concerto No. 2 for Marimba and Wind Ensemble (2003), and Terumichi Tanaka’s *Music for Marimba and Wind Ensemble* (1974).\(^{29}\)

Twenty-two works exist for solo marimba and winds. Of these works, fourteen exist only in the original version; six have available piano reductions; three are available with orchestra accompaniment; three are playable with percussion ensemble accompaniment; two have been expanded for marimba duo with accompaniment; and one is available with a chamber winds accompaniment. With the additional accompaniments of several works, the concerti may have broader appeal to a soloist and may be more accessible when finding an ensemble or performance venue.

CHAPTER III
DAVID R. GILLINGHAM’S CONCERTO NO. 2 FOR MARIMBA

David R. Gillingham, born October 20, 1947, earned a Bachelor of Music degree (1969) and a Master of Music degree (1977) in instrumental music education from the University of Wisconsin-Oshkosh and the Doctor of Philosophy (1980) in music theory/composition from Michigan State University.\textsuperscript{11} Dr. Gillingham is a professor of music at Central Michigan University where he is the recipient of an Excellence in Teaching Award (1990), a Summer Fellowship (1991), a Research Professorship (1995), and recently, the President’s Research Investment Fund grant for his co-authorship of a proposal to establish an International Center for New Music at Central Michigan University. He is a member of ASCAP and the recipient of the ASCAP Standard Award for Composers of Concert Music since 1996.\textsuperscript{12}

Dr. Gillingham has gained an international reputation for his band and percussion compositions. He has received numerous awards including the 1981 DeMoulin Award for Concerto for Bass Trombone and Wind Ensemble and the 1990 International Barlow Competition (Brigham Young University) for Heroes, Lost and Fallen. Nationally recognized ensembles have commissioned and performed his works including the Prague Radio Orchestra, Cincinnati Conservatory of Music Wind Ensemble, The University of


Many performers and listeners are drawn to the ‘Gillingham Sound.’ Gillingham states that this sound relies first on good melodic material. “I have always been attracted

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to unique, memorable melodies.”\(^{15}\) He also believes that the harmony must be striking.

In regards to his scoring for band, Gillingham likens the ensemble to an organ, like pulling stops.\(^{16}\) He begins with the foundation, then adds layers. Gillingham uses percussion for colors and effects. The parts must blend well and he stresses the importance of the pitched instruments, especially keyboard instruments, in all of his writing for percussion. Although there are many different attributes of Gillingham’s percussion works, there is a major emphasis on the use of tonal melody. Many of his percussion solo and ensemble works sound very symphonic and can easily be imagined as scored for an orchestra; this treatment of percussion makes his works truly spectacular and unlike other composers. Gillingham has been a pioneer in utilizing new percussion sounds. Some of these effects include water-dipped crotales, suspended cymbal on the timpani, crotales on roto-toms, mallets playing on the strings of the piano, bowed cymbal, bowed tam-tam, bowed marimba, bowed vibraphone, bowed crotales, the brake drum, melodic lines on timpani, rhythmically driving hi-hat, and thundering sets of bass drums.

Gillingham’s Concerto No. 2 for Marimba and Wind Ensemble was commissioned by a consortium of schools and private individuals organized by Marc Wooldridge of Northwestern College (IA). The consortium members include:


\(^{16}\) Ibid
Apple Valley High School, Apple Valley, MN, Eric Strom, Corey Desens
Brigham Young University-Idaho, Rexburg, ID, David L. Taylor, Diane Soelberg, Christopher Dupuis
California State University, Fresno, Gary P. Gilroy, Matthew Darling
Central College, Pella, IA, Stanley E. Dahl, Evan Feldman, Mitchell B. Lutch
Concordia College, Moorhead, MN, David P. Eyler, Scott Jones
Community College of Southern Nevada, North Las Vegas, NV, Richard McGee
Friends University, Wichita, KS, John W. Taylor, Matthew Maholland
Gustavus Adolphus College, St. Peter, MN, Robert Adney, Douglas Nimmo
Illinois State University, Normal, Illinois, Stephen K. Steele
Iowa State University, Ames, Iowa, Barry Larkin, Michael Golemo
Kansas State University, Manhattan, KS, Frank Tracz
Knightwind Ensemble, Milwaukee, WI, John Steinke
Michael C. Muncher, Birmingham, AL
Middle Tennessee State University, Murfreesboro, TN, Reed Thomas
Mississippi State University, Mississippi State, MS, Elva Kaye Lance
Missouri Western State University, St. Joseph, MO, Jeffrey Hinton
Morehead State University, Morehead, KY, Richard Miles
Northwestern College, Orange City, IA, Marc Wooldridge, Timothy McGarvey
Purdue University, West Lafayette, IN, Pamela J. Nave, Diana Day
Raymond Dandurand, Somers, CT
Southwestern Oklahoma State University, Weatherford, OK, James South, David Bessinger
The University of Akron, Akron, OH, Robert D. Jorgensen, Larry Snider
The University of Alabama at Birmingham, Birmingham, Alabama, Gene Fambrough, Sue Samuels
The University of North Carolina at Pembroke, Pembroke, NC, Tracy Wiggins, Timothy Altman
The University of South Dakota, Vermillion, SD, Darin Wadley, Stephen Sudduth
The world premiere performance of the work was given on November 10, 2006 by Marc Wooldridge, marimba soloist and the Northwestern College Symphonic Band under the direction of Timothy McGarvey. Other regional premieres were given by commissioners throughout 2007.  

The original version of Gillingham’s Concerto is scored for full wind ensemble. Instrumentation includes piccolo, flutes 1/2, oboe 1/2, bassoon 1/2, clarinet 1/2/3, bass clarinet, alto saxophone 1/2, tenor saxophone, baritone saxophone, trumpet 1/2/3, horn 1/2/3/4, trombone 1/2, bass trombone, euphonium, tuba, contrabass, piano, timpani, and percussion 1/2/3/4. Other arrangements of Concerto No. 2 include percussion ensemble, piano reduction, and orchestra, all scored by Nathan Daughtrey. 

The work exploits the full range of the technical and expressive ability of the five-octave concert grand marimba. It is cast in a standard three-movement format. The first movement uses sonata-rondo form and begins with a slow introduction and quasi-cadenza by the marimba. An animated first theme follows in G-minor accompanied by woodwinds and tambourine. A contrasting second theme area follows featuring chromatic mediant progressions and descending chromatic lines. The return of the first theme utilizes a slightly different accompaniment. The development section all the

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18 Ibid.
thematic material in different guises. The recapitulation presents the first theme, verbatim, as it was in the exposition. The second theme, however, changes the mode to major. The return alternates the marimba on the theme with the winds playing the theme in augmentation. The marimba quietly ends the movement with an ascending and descending arpeggiated passage.

The second movement is a chaconne with eight variations. The marimba states a haunting chorale-like melody in Bb minor. The first variation features the brass on the chaconne theme with the marimba on the variation. Variation II uses marimba, oboe, bells, and vibraphone with the chaconne theme again presented in the brass and Variation III uses marimba, descending woodwind lines, and horns/trombone. Cascading muted brass against the augmented chaconne theme in the oboe and clarinet are indicative of Variation IV. Variation V changes the slow pace to fast using marimba, brass, timpani, and bells. A haunting Variation VI utilizes bowed marimba on the chaconne theme accompanied by piano, bells, and vibraphone. Variation VII features the low brass on the chaconne theme against triplets in the upper brass. Rolled arpeggiated chords highlight Variation VIII along with a solo horn on the second half of the variation. A somber coda brings the movement to a close.

The third movement, like the first, is in sonata-rondo design and is cyclic, bringing back and combining the thematic material of the first and second movements. The first theme, in D-minor, is angular and spirited, accompanied by woodwinds and tambourine (reminiscent of Movement I). The second theme brings back the second theme of the first movement followed by the return of the first theme, now accompanied
by horns and tambourine. The development combines and works thematic material from all three movements of the concerto. The recapitulation begins with the bassoons on the first theme, followed by the horns/trumpets and finally, the marimba. The second theme brings back the chaconne of the second movement, this time in major with the marimba accompanying using rhythmic material taken from the first theme of the third movement. There is no formal return of the first theme, rather the marimba plays a cadenza in which the first theme material and the second movement chaconne are developed. A galloping presto (coda) follows, ending the movement in D major.
CHAPTER IV
PROCEDURES OF THE EDITION

The chamber winds edition of David Gillingham’s Concerto No. 2 for Marimba appearing in Chapter V of this document was based on the original scoring for wind band. The new instrumentation includes flute, oboe, B-flat clarinet, bassoon, two F horns, two B-flat trumpets, trombone, tuba, piano, and three percussion. The instrumentation was chosen due to general accessibility of quality instrumentalists while maintaining the characteristic sound of the original ensemble.

A score was created for the Concerto using Finale 2008 music notation software. After editing the score, parts were extracted for each instrument. Parts were edited and formatted to accommodate page turns. Several alterations from the original score were necessary including: octave transpositions, articulations, rhythms, slurs, and dynamics. Specific examples of all major changes from the original version for wind ensemble appear in the following critical notes section.

Critical Notes

Global Changes

During the preparation of the performance edition, global alterations were applied to all three movements of the Concerto. Those changes are summarized as follows:
1. The assignment of parts was based on the presence of the original instruments in the new instrumentation. When appropriate, parts were reassigned based on desired sound of ensemble. The note-for-note transfer was not included in the critical notes.

2. Octave transpositions were necessary at several points

3. The piano part is true to the original with some additions in order to fill out harmonies.

4. Piccolo is used only in a few instances.

5. The original five percussion parts, including timpani, were combined and reassigned for three players.

6. Some cautionary accidentals were added for convenience.

7. Enharmonic spellings of notes occurred occasionally for convenience.

8. Some dynamics were changed to achieve desired sound within the confines of the new ensemble.

Following is a list of changes made to each movement of the Concerto. The marimba solo remained true to the original score.

**Movement 1**

1. Orchestration thinned due to instrumentation limitations
   - mm. 1-4: wind parts
   - mm. 89-100: wind parts

2. Phrasing altered/added
   - mm. 139-40: clarinet changed for clarity
   - mm. 238-41: phrasing added for consistency with previous phrase

3. Range altered
   - mm. 117-20: oboe, bassoon, horn 1: transposed up octave

4. Dynamic(s) added (not present in original)
   - mm. 36: *mezzo forte (mf)*; all instruments playing
   - mm. 113: *mezzo piano (mp)*; Flutes, Clarinets, and Oboe
5. Dynamic(s) changed to accommodate balance within ensemble
   mm. 1, 3: *pp* changed to *mp* (vibraphone)
   m. 82: *mf* changed to *f* (flute/clarinet)

Movement 2

1. Marimba roll altered from original to outline phrasing
   m. 6: added roll on last eighth note of measure

2. Measure added to facilitate mallet change for soloist
   m. 11

3. Timpani repeats m. 11 in added measure
   m. 12

4. Rehearsal numbers reassigned reflecting added measure throughout
   movement. The rehearsal numbers remain in same structural area.

5. Orchestration thinned due to instrumentation limitations
   mm. 30-7
   mm. 38-44
   mm. 120-124

6. Range altered
   mm. 74-84: flute, oboe, clarinet, bassoon: transposed up octave

7. Solos reassigned to instruments included in new instrumentation
   mm. 109-116: euphonium reassigned to horn 1
   mm. 116-120: alto saxophone reassigned to oboe

Movement 3

1. Notes omitted due to instrumentation limitations
   mm. 1-18: clarinet 2 (from original) omitted

2. Phrasing added
   mm. 25-31: horn 2, trumpet 1 & 2, trombone

3. Dynamic(s) changed to accommodate balance within ensemble
   m. 78: trumpet 1 & 2 changed from *mf* to *f*
   m. 81: trumpet 1 & 2 changed from *mf* to *f*
4. Orchestration thinned due to instrumentation limitations
   mm. 95-98
   mm. 200-03

5. Range altered
   mm. 117-24: horn 1 & 2 transposed down octave

6. Crash cymbals omitted due to too few players
   m. 139
CHAPTER V

THE EDITION:
CONCERTO NO. 2 FOR MARIMBA AND CHAMBER ENSEMBLE
CONCERTO No. 2 for MARIMBA & Chamber Ensemble
David R. Gillingham
Chamber Winds Orchestration by Andrew Dancy

Slowly and mysteriously \( \mathcal{L} = 60 \)

\( \text{Marimba} \)

\( \text{Flute} \)

\( \text{Oboe} \)

\( \text{Clarinet in B}^\flat \)

\( \text{Bassoon} \)

\( \text{Horn in F 1} \)

\( \text{Horn in F 2} \)

\( \text{Trumpet in B}^\flat 1 \)

\( \text{Trumpet in B}^\flat 2 \)

\( \text{Trombone} \)

\( \text{Tuba} \)

\( \text{Piano} \)

\( \text{Percussion 1} \)

\( \text{Percussion 2} \)

\( \text{Percussion 3} \)

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Quick with restlessness $\mathcal{L} = 132$

Change: G, Bb, B5, F9
Chaconne  $j = 56$

Set-up: $ggF, gB, gD, gE$

Pno.

chimney

soft mallets
46 With fury \( \frac{3}{4} = 144 \)

medium hard mallets

\[ \text{Mrd.} \]

\[ \text{Fl.} \]

\[ \text{Ob.} \]

\[ \text{Cl.} \]

\[ \text{Bsn.} \]

\[ \text{Hn. 1} \]

\[ \text{Hn. 2} \]

\[ \text{Tpt. 1} \]

\[ \text{Tpt. 2} \]

\[ \text{Tbn.} \]

\[ \text{Tuba} \]

\[ \text{Pno.} \]

\[ \text{Bsn.} \]

\[ \text{Ob.} \]

\[ \text{Fl.} \]

\[ \text{Mrd.} \]
107 Tempo primo $\frac{1}{2} = 56$

descant arpeggios from bottom to up

Ms.

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Tuba

Phn.

Perc. 1

Perc. 2

Perc. 3

107 108 109 110 111 112 113
Very fast & lively $\bullet = 144$

(Timpani Set-up: G, A, D, F)

 Tambourine lightly with fingertips
Fl.
Ob.
Cl.
Bsn.
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Tbn.
Tuba
Pno.
Perc. 1
Perc. 2
Perc. 3

Mrb.

151

151 152 153 154 155
Cadenza $\frac{\text{d}}{\text{b}} = 60$

206

medium cord mallets

\(\frac{\text{d}}{\text{b}} = 60\)

Expressively $\frac{\text{d}}{\text{b}} = 60$

\(\frac{\text{d}}{\text{b}} = 60\)

\(\frac{\text{d}}{\text{b}} = 60\)

niente
237  Presto  \( \frac{\text{b}}{\text{a}} = 168 \)
CHAPTER VI
CONCLUSION

The first concerto for marimba was written in 1940. Since that time, many composers have penned works for marimba. Currently, twenty-two works exist for marimba and winds. These concerti include various accompaniment options including full wind band, orchestra, percussion ensemble, piano reduction, and chamber ensemble. With the recent addition of David R. Gillingham’s Concerto No. 2 for Marimba and Wind Ensemble to the repertoire, other accompaniments of the work have appeared including piano reduction and percussion ensemble. The intent of the current edition for marimba and chamber ensemble is to provide the marimbist with another performance venue with a smaller scale ensemble.

Suggestions for Further Research

With possible difficulty in securing a performing ensemble for the original accompaniment of a concerto, professional and amateur marimbists may find more success performing transcriptions of concerti for smaller chamber ensembles. The transcription of Concerto No. 2 for Marimba and Chamber Ensemble was successfully performed on April 7, 2008 at the University of North Carolina at Greensboro. The instrumentation chosen maintained the integrity of the piece, although on a much smaller scale than the original. Michael Lasley recently completed a similar study with Eric
Ewazen’s Concerto for Marimba. These studies could be replicated with other concerti such as those discussed in Chapter II. The instrumentation used may prove successful with other transcriptions. Other research will provide what instrumentation or performance venues may benefit from these arrangement projects.
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April 1, 2008

Andrew Dansey
112 Hillside Drive
Thomasville, NC 27350

Dear Mr. Dansey:

Thank you for requesting permission to arrange our copyrighted composition Concerto No. 2 for Marimba and Wind Ensemble by David R. Gillingham. You are hereby granted permission to arrange the piece for double wind quintet and percussion while maintaining marimba as the solo instrument. You are advised that C. Alan Publications will own the copyright to the transcription and that no unauthorized copies are allowed. Permission is granted on a royalty-free basis.

We look forward to reviewing the pieces upon completion.

Thank you,

[Signature]

Curt McClaren