

THE MAVERICK: AN ANALYTICAL STUDY OF  
CARTER PANN'S *SYMPHONY FOR WINDS: MY BROTHER'S BRAIN* (2011)

by

RICKEY HAUOLI-DEPONTE BADUA

(Under the Direction of John P. Lynch)

ABSTRACT

Intended as a resource for conductors interested in performing Carter Pann's *Symphony for Winds: My Brother's Brain*, this document explores the composer's life and influences, shares his personal reflections about the compositional process, provides an overview of his compositional style, and presents a descriptive analysis of the work. Analytical discussion includes how Pann employs "extreme" and "outrageous" musical gestures within form, melody, harmony, texture, and orchestration. Summary and conclusions depict Pann as "the maverick" of composers writing for the wind ensemble medium, with the author's intent to encourage more wind band conductors to program his music.

INDEX WORDS: Wind Ensemble, Wind Symphony, Wind Band, Wind Conductor, Wind Conducting

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## DEDICATION

To my music teachers: Estrellita Goulart, Veronica Pienna, Roy Miyahira, John Riggle, Aristotle Santa Cruz, Jim Decker, Charlie Iwanaga, Kevin Leong, Robert Musser, Mark Williams, Robert Taylor for their wisdom and guidance in shaping the musician, artist and teacher that I am today.

To my mom and family for their sacrifice, support, encouragement and love.

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growth and achievement.

My family and friends

Thank you.

All music excerpts from *Symphony for Winds: My Brother's Brain* by Carter Pann are printed  
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## CHAPTER 1

### INTRODUCTION

#### Purpose for Study

Throughout the twentieth century, music for wind band changed significantly as each generation of composers contributed their definitive thumbprint to the medium and directed the genre through a journey of maturation and evolution. Currently, composers of the twenty-first century are paving a new path of exploration through redefining the sound of the wind band through orchestration, style, texture and color. Among the prominent new composers for wind ensemble in the twenty-first century, Carter Pann (born 1972) brings a distinct voice through his innovative orchestration, harmonies, textures, lyricism, and extreme musical gestures. With nearly fifty works written in the last 18 years and over ten works written for the wind ensemble medium in the last decade, Pann is one of the fastest rising composers of his generation. In 2001, He received a Grammy nomination for his first piano concerto in the category of *Best Classical Composition of the Year*, making him the youngest composer to receive such recognition.

From his catalogue, Pann had never written such a large work as a symphony. *Symphony for Winds: My Brother's Brain* (2011) marks his longest composition for a large ensemble, and is his tenth work for wind ensemble. The goal of this document is to identify the stylistic features of Carter Pann's music through an analysis of his *Symphony for Winds: My Brother's Brain*.

## **Need for Study**

Carter Pann is an important composer for the wind ensemble medium, exploring the sonic capabilities of the wind ensemble unlike any other composer. With the exception of a brief article, nothing has been written about the work. A thorough analysis is necessary to clarify the density and complexity of this large work for wind ensemble. To date there have been no studies of a summative nature for this work, and none that include Pann's personal reflections about the creative process. Since he has emerged as a prominent composer, an analysis would provide a valuable resource for conductors choosing to approach his music. This justifies the need for this study. In addition, it is the author's hope that the scholarship presented in this document will further promote this composer and his compositions.

## **Methodology**

Much of the material concerning biography, compositional style, and the genesis of work are collected from interviews with the composer. The interview addresses influences on his style, personal views on his own style, and reflections on the creation of the symphony. The bulk of the material of this document comes from interviews and a descriptive analysis of the work by the author.

## **Contents and Organization**

This document explores the composer's life and influences, provides an overview of his compositional style, and presents a descriptive analysis of the work. A thorough investigation of this piece identifies the employment of the "extreme" and "outrageous" to engage the listener through form, melody, harmony, texture, and orchestration; Pann's pianistic virtuosity informing the technical and musical writing for the ensemble; and a conclusion depicting Pann as "the Maverick" composer of wind ensemble repertoire. Additional resources are found in the appendices including: a transcript of an interview between the composer and author, email correspondences between the

composer and author, a catalogue of works for wind ensemble by Carter Pann, and a list of participating schools in commissioning the symphony.

### **Biographical Information**

Carter Pann was born in the Chicago suburb of Western Springs on February 21, 1972. He was the oldest of three children, and his parents are Nicholas and Carolyn Pann. His mother worked as an art teacher for many years at various age levels such as middle school and adults. His father worked as a vice president and creative director for an advertising agency with two partners. He briefly played the accordion during Carter's early childhood while his mother's musical inclination was playing a little Henry Mancini at the piano. However, both parents began to encourage the young Carter to play the piano:

After much tenacity on their part (I can only imagine!) through my pre-teen years I finally blossomed on the instrument, and, swiftly, my early success led to obsession. My parents no longer had to prod me to explore music, as I became a self-motivated little machine. All they had to do, which they so lovingly did, was support my interests and guide me in my growth as a normal human being. I never take for granted just how lucky I am to have the parents I do. I think about it every day.<sup>1</sup>

The most important musician to Carter was his grandmother, with whom he studied piano until he was ten years old. He did join the school band in middle school and played the baritone and trombone, but decided to discontinue them in pursuit of his piano and composition studies. He then began lessons with local teacher, Doreen Sterba, studying with her until he was fifteen years old. In 1987 Pann began to study piano at the Music Institute of the North Shore in Winnetka, Illinois with world-renowned teacher Emilio del Rosario, whom he claims as one of the mentors of his life. Del Rosario was significant in Pann's musical development because she encouraged him to study composition.

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<sup>1</sup> Vu Nguyen, "Carter Pann," *A Composer's Insight*, ed. Timothy Salzman (Galesville: Meredith Music, 2012), 165.

In 1988 Pann began formal composition studies with Howard Sandroff, a member of the composition faculty at the University of Chicago, at Sandroff's residence in the Chicago suburb of Wilmette. Pann recalls the difficulty of trying to comprehend the various compositional techniques Sandroff introduced him to:

Howard Sandroff put me on a regimen of Morton Feldman techniques, using pitch objects and overlapping vectors. Up until that point, I was writing the piano waltzes that were Chopin and Beethoven influenced. All of a sudden I was doing what he wanted me to do – inversions, retrogrades, all of that. Then Howard gave me a recording of Steve Reich's *Octet*, saying, 'I want you to go home and put it on the turntable. Listen to this just for pacing.' I put it on my sister's toy turntable, and listened to it. The sound that came out was so beautiful. It was actually Reich's *Music for Large Ensemble*. I had been steeped in pitch vector and atonal objects, but I thought, 'this is gorgeous. People are doing this today?' I thought everybody was doing pitch objects. That really was a huge turnaround for me. Yes, I can write tonal music!<sup>2</sup>

Pann was enrolled at Lyons Township High School in La Grange, Illinois, and became active with the choirs and school musical productions both as a piano accompanist and a vocalist. His most notable compositional output at that time was in choir with an arrangement of *Scarborough Fair* by Simon and Garfunkel for men's choir and an original composition *Sweet Echo* for mixed choir, based on a text by John Milton.

In Fall of 1990 Pann chose to attend the Eastman School of Music where he studied composition with Samuel Adler and piano with Barry Snyder. From his years at Eastman, Pann recalls the intense conservatory atmosphere studying composition not only with Adler but also Warren Benson and Joseph Schwantner. He claims studying with Adler was critical to his development during his freshman year:

Lessons with Adler were wonderful. He was my first formal teacher in college, and I was most fortunate to have him for that first year. Sam Adler knows just what to say to a young composer when trying to get a point across. Our lessons were all very eye opening, to say the least. I look back and cannot imagine studying with anyone else during that first year at Eastman.<sup>3</sup>

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<sup>2</sup> Ibid.

<sup>3</sup> Ibid., 166.

After earning a Bachelor of Music degree from Eastman in the spring of 1994, Pann began his Master of Music degree at the University of Michigan that fall. Despite having applied to various other institutions, Pann could not give up on the opportunity to study with William Bolcom, whose music he admired and claims as his most important mentor:

Studying composition with Bill Bolcom is something one must be ready for. An hour with him is like a ‘Short Ride in a Fast Machine.’ His knowledge is unparalleled. You get the sense that he has seen it all... and that you cannot possibly bring anything new to show him. It was a humbling period of maturation of me. I tried to study with him as much as I could during my years at the University of Michigan. He and William Albright were that Music School for me. I started to wear my own compositional clothes... I started to be who I am and grow into my own skin.<sup>4</sup>

Pann decided to stay at Michigan to pursue his doctoral work after completing his Master of Music degree in 1996. However, he decided to leave his doctoral work after his first year and spent three years composing chamber, orchestral music, and music for television commercials.

In 2000, Pann released a recording of his First Piano Concerto, which was nominated for a Grammy in the category of “Best Classical Composition of the Year.” Concurrently, Pann also wrote a ten-minute scherzo for orchestra, *SLALOM*, depicting an exhilarating ski ride down the Steamboat Springs ski resort in Colorado. Pann submitted *SLALOM* in the 2001 Masterprize competition in London and was the youngest of the finalists at the age of 29.

In 2002, near the end of Pann’s doctoral work he received a call from John Lynch, then the Director of Bands at the University of Kansas, who was interested in having Pann write a new band piece after hearing a recording of the London Symphony Orchestra performing *SLALOM*. Pann recalls:

He wanted a new band piece in a short period of time, and I was afraid to say yes and commit to writing a new piece in 3 ½ months. So I said, ‘John, how about this piece you like and know already?’ He was cool with it. *SLALOM* [for orchestra] at that point was, for me, high-class orchestration. I was living in the world, in my head, of being as good of an orchestrator as I could be. I didn’t have the experience of sitting through band concerts. I

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<sup>4</sup> Ibid.

didn't know that world then, but I did seize the opportunity to write my first band piece and completed *SLALOM* for band in 2002.<sup>5</sup>

In 2003, Pann received a commission from a consortium of high school and university bands organized by Stuart Sims, a Michigan alumnus teaching at California State University at Stanislaus. The resulting work was a new band piece called *American Child*, a work contrasting from the previous *SLALOM* in that it reflected a highly expressive style of Pann not heard previously.

After completing his doctoral studies at Michigan, Pann took a year off in which he did nothing but play chess. As an avid chess enthusiast, he would participate in various tournaments as well. This was a difficult year for him, and tried to raise support through commissions:

I was in New York, standing outside the chess shop on Thompson Street in the Village. I was taking a break from a game in the middle of the day in late June of 2005, and I received a call from the Dean of the music school at the University of Colorado asking me if I would teach there in the fall. I had thought that my chances of obtaining a position at CU Boulder were nil because I hadn't heard anything, and it was very late. I wanted to go there very much, they were at the top of my list, and I had interviewed at a couple different places that didn't work out. I remember the scene standing there taking a break and thinking that I didn't have to consider quitting music and becoming a chess player.<sup>6</sup>

Pann currently has served as a member of the theory and composition faculty at the University of Colorado at Boulder since the fall of 2005.

## Compositional Style

### *The "Extreme" and "Outrageous"*

Throughout the author's interactions with Pann and learning about his compositional style, Pann frequently mentioned two words in reference to his music: "extreme" and "outrageous." These two words led the author to nickname Pann "the Maverick," the definition of a maverick is:

1. A person who refuses to follow the customs or rules of a group.
2. An independent individual who does not go along with a group or party.<sup>7</sup>

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<sup>5</sup> Ibid., 167.

<sup>6</sup> Ibid.

<sup>7</sup> "Maverick." *Merriam-Webster*. Merriam-Webster, n.d. <http://www.merriam-webster.com>. 22 Feb. 2014.

Through engaging lyrical themes and unexpected shifts along the musical journey, Pann's ability to create unique, evocative, and extraordinary sounds from the wind ensemble are what makes him a distinctive maverick voice in the repertoire. Engaging the listener through the "extreme" and "outrageous" is imperative to understanding Pann's intent. He believes strongly in composing music that is interesting to the listener and personally appealing to his own aesthetic:

I don't like to lose the listener's train of thought or comprehension. I'm not writing in a vacuum or a bubble – I want to actually paint something that people want to look at. Although it's an educated guess as to what an audience wants to listen to, it's nice if you own sensibilities as a composer that can exist in tandem with what you, as a listener would like to experience.<sup>8</sup>

The "extreme" and "outrageous" are represented in musical gestures that are surprising, deceptive, juxtaposed and jolting in effort to avoid losing the listener upon the musical journey he has created.

### *Form*

Pann uses traditional classical forms to create clear structures to develop his ideas within, while expanding the architecture with romantic sensibilities. He believes in the importance of starting with a solid framework to producing a convincing musical journey in which the listener is able to remain engaged. Pann compares the process to playing strategy games he frequently plays such as chess or the Japanese game "Go":<sup>9</sup>

Through time though, you can really shape structure...you are either really good at shaping structure, like playing Japanese 'Go' where you have to have good shape, or it fails or is weakened.<sup>10</sup>

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<sup>8</sup> Nguyen, "Carter Pann," 168.

<sup>9</sup> The object of the game is to use one's stones to surround a larger total area of the board than the opponent. Once placed on the board, stones may not be moved, but stones are removed from the board if captured; surrounding an opposing stone or group of stones by occupying all orthogonally adjacent points does this. Players continue in this fashion until neither player wishes to make another move; the game has no set ending conditions. When a game concludes, the controlled points (territory) are counted along with captured stones to determine who has more points

<sup>10</sup> Pann, interview by the author.

The melodic shape and vivid musical gestures within the architecture are important because they shape the overall design, providing unity to the musical picture.

The large-scale architecture of the work is a result of the underlying musical devices Pann employs. Pann's romantic sensibilities in his use of harmony, voice leading and melodic shape ultimately defines the form and direction of the work. His frequent use of chromatic harmonies, lyrical melodies and prolonged or extended cadences portray these romantic sensibilities in efforts to provide energy and direction within a strong structure. He states:

Music has to go somewhere...it's not a straight line, it's either an incline or a decline always. It's a macro shape in itself, so one of my biggest priorities is that my structures don't stagnate. That's it, it's really it, and, within those structures we like to hear these pillars and these climaxes.<sup>11</sup>

The structures of his works are defined by clear cadential points serving as "pillars" in which the listener is guided through low and high points of the work.

### *Melody*

Pann describes his melodic material not as a theme, motive or idea but rather as melodic shapes:

...so the musical material, the little motives or shapes. I don't really call them motives anymore; they are like shapes...these melodic shapes.<sup>12</sup>

This idea stems from his deep admiration and love for visual art, logic games and drawing. Pann starts from improvising at the piano. This process eventually gravitates towards recurrent patterns developing into clear shapes. Before settling on a final shape, he emphasizes the strength of a shape coming from the overall balance. With balance, the direction of energy is carefully measured having an overall symmetry of rising or falling (Figure 1.1).

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<sup>11</sup> Ibid.

<sup>12</sup> Ibid.



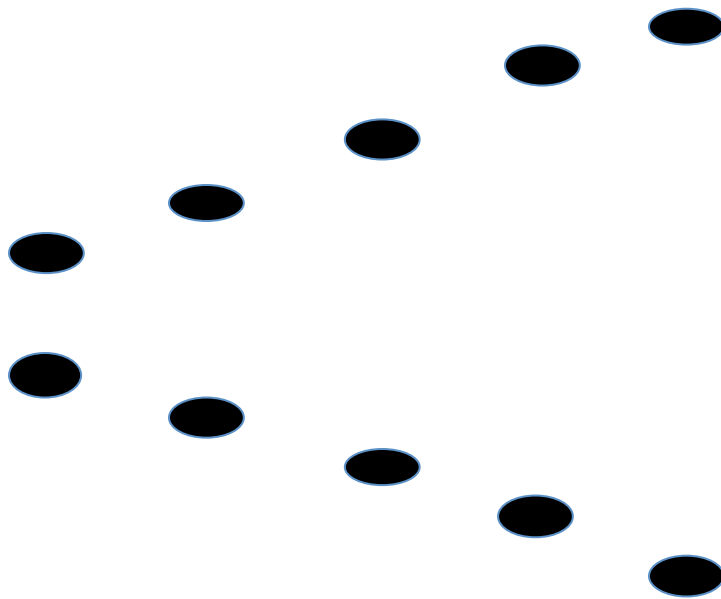


Figure 1.1. Melodic shape and structure

Within this shape, Pann will choose to “play” with the pitches by reconstructing them to emphasize a certain interval, a reordering of intervals, inversion, retrograde, or retrograde-inversion:

It’s my stamp that my shapes must have interest, there has to be a little intellect in them. I want you to see my shape and how they work, how they flip on each other or upside down.<sup>13</sup>

Pann may also use only a small fragment of the overall shape and then later alter its direction either moving upward or downward from the original trajectory. This is Pann’s way of creating an overall gesture through manipulating small components that make up the shape.

### *Harmony*

Pann’s approach to harmony is more conservative than other contemporary composers living today. He favors triadic and tertian harmonies, producing clear tonality and ease for the

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<sup>13</sup> Ibid.

listener to become familiar with the harmonic language and connected to the emotional intent. However, Pann uses his own popular sounding extended chords to place a thumbprint on his harmonic sound. His background in writing short and catchy jingles for commercial music has contributed to his fondness for using “pop” chords in his harmonic vocabulary.<sup>14</sup> Pann aims to create sonic and resonant sounds; therefore, the employment of tertian harmonies provides this opportunity despite the orchestration of a chord. His intent is to surround the audience, with as much sound and color possible, adding great dimension to the listening experience. Yet Pann’s harmony does become complex and often unexpected.

The use of complex “dissonant tonality” stems from the influence of Prokofiev’s music.<sup>15</sup> Like Prokofiev, he often includes non-chord tones to create dissonant chords to grab one’s attention amongst the predictability of tonality. The unexpected points in the music usually occur at cadences where Pann might use a dissonant chord through an unresolved triad or polyphonic chord; the next downbeat would then be resolved as a dominant-tonic relationship or deceptively prolonged as unresolved towards a new idea.

Pann’s conservative harmonic approach provides a sense of familiarity to the listener’s ear through his tonal, tertian language; yet, the unexpected dissonance or prolonged unresolved cadence maintains interest.

### *Texture*

Texture captures the imagery of the programmatic elements throughout the symphony. Pann integrates “fantasy” breakthrough moments within the symphony as a narrative of his brother’s life and experiences:

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<sup>14</sup> Ibid.

<sup>15</sup> Ibid.

...there has to be an element in the symphony that is ‘fantasy’ it can’t all be rules. There has to be breakthrough points that do not adhere to anything like counterpoint, etc...this has to happen now because the timing is right... in the first movement the first ‘fantasy’ moment is just before letter B and at letter D where there is the chalkboard, hammers, bicycle bell etc...<sup>16</sup>

This “fantasy” moment Pann describes from the first movement brings the listener into the mind of his brother, the young inventor, who would experiment with little tracks, levers, pulleys, and re-wire household appliances. An “extreme” application of unorthodox materials—chalkboard, hammers, bicycle bells—as percussion instruments emerge the listener in the world of his younger brother.

Pann utilizes counterpoint as a textural device to elicit various colors, gestures, rhythmic energy and technical efficiency. Counterpoint serves as a periphery to the melodic or harmonic progression, with interesting textures and gestures as a phrase unfolds into the next. Pann employs imitative, dynamic, rhythmic, and aleatoric contrapuntal effects to achieve vivid imagery throughout his music.

A common contrapuntal texture is the use of imitation, where one voice follows the other in rapid succession creating a composite rhythmic effect. Pann states imitation is intended to alleviate the difficult task of wind players having to play a successive linear rhythm that is ongoing and with multiple harmonic fluctuations, or sometimes acts as an aid to assist the players by creating a composite figure allowing them to breath between each entrance.<sup>17</sup> He sometimes expands this imitative technique by creating gestural counterpoint where groups of instruments dovetail in congruent or opposing directions creating composite gestural shapes.

Pann employs aleatory to suspend time or create new textual landscapes within the tapestry of sound. For example, he might use an aleatoric canonic effect for a colorful Ravel-like flourish or a shimmering stretto-like effect, where the three different entrances overlap in free successive time.

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<sup>16</sup> Ibid.

<sup>17</sup> Ibid.

## *Orchestration*

Pann describes his music as having an expressive soul using creative orchestration to elicit the musical gesture of that expression.<sup>18</sup> Therefore, he begins his process at the piano and a two-stave sketch of the work, and then imagines the colors and textural material that would paint the gesture of his intent. This pianistic approach treats the ensemble as a soloist with fluctuating tempi pushing forward or pulling back, contracting the texture with much freedom and fluidity. Pann uses specific notation, sometimes to an “extreme”, to assist the conductor and ensemble in interpreting his music (Figure 1.2).

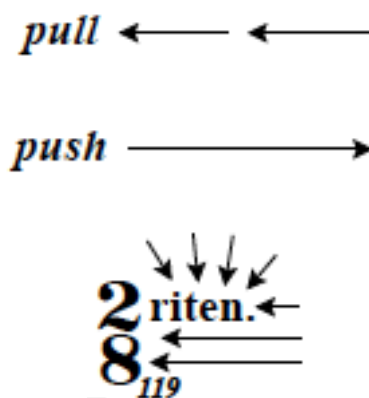


Figure 1.2. “Extreme” notations.

When asked about this, Pann stated that piano music creates fluid gestures not easily achieved with bands or heard in wind ensemble music.<sup>19</sup> As a result, many performers find his music technically difficult, and wind ensemble conductors find it hard to interpret with the amount of tempo fluctuation and density. Pann equates his musical gestures to chamber music and the elasticity that comes with small ensembles.<sup>20</sup> Therefore, the ultimate goal of much of his orchestration is to treat

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<sup>18</sup> Ibid.

<sup>19</sup> Ibid.

<sup>20</sup> Ibid.

the ensemble as a chamber musician, demanding the utmost artistry and technical facility of all those that encounter his music.

A common sound heard amongst all of Pann's wind band music is the prominent rich reediness of the saxophone color. Pann features the saxophone quartet of soprano, alto, tenor and baritone voices because it is truly *native* to the wind ensemble medium.<sup>21</sup> In fact, the melodic line is often sung with the soprano saxophone voice throughout much of his wind band music. Percy Grainger had a similar approach to wind band orchestration with the saxophone sound dominating much of the texture nearly 100 years ago in his most famous wind band work *Lincolnshire Posy*. Ironically, when asked about this parallel to Grainger, Pann responded with complete innocence stating that he had only heard Grainger's *Lincolnshire Posy* within the last year.<sup>22</sup>

The next chapter will address the genesis of the work and how Pann portrays "the Maverick" in each movement, with insights on how he constructs these "extreme" and "outrageous" gestures through form, melody, harmony, texture and orchestration to elicit an engaging emotional experience for the listener.

### Genesis of the Work

Pann's *Symphony for Winds* is scored for large wind ensemble and is in three movements. It was commissioned in 2011 by the College Band Directors National Association Consortium of 27 ensembles and is Pann's tenth work for wind ensemble. He provides the following program note:

There is no one person on the planet I resemble more closely in mind, soul, and general human rhythm, than my younger brother Alex. This may seem an obvious statement, but our similarities have, over the years, come to resonate with incredible gravity on my whole being. We do not reside in the same area, I am not aware of his day-to-day achievements and failures, his highs and lows are mostly lost to me these days. We keep in touch with a somewhat waning regularity. Growing up together (5 years his senior) I was a typical older brother, exercising my greater strength and cunning on a kid who would inevitably grow up to eclipse me with his sheer brainpower, and ultimately forgive my well-aimed indiscretions.

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<sup>21</sup> Ibid.

<sup>22</sup> Ibid.

I look back on his mental feats often from our younger years and swell with silent pride that this person is my brother, that he is who I resemble in a multitude of likenesses, and that I had the privilege to grow in close parallel with him into our adulthoods.

*My Brother's Brain, A Symphony for Winds* is a triptych of sound paintings describing the man as I remember him in our earlier years together.

### **I. The Inventions – to my brother's uncompromising craft**

The opening movement is a childlike look into the mind of a young inventor who created little tracks on pulleys with fulcrums; who re-wired household appliances; a teenager who took entire automobiles apart and reassembled them (sometimes interchangeably between other automobiles); and a young adult who worked with kilns and torches to forge newer, more fuel-efficient engines. In his twenties my brother was, and remains to this day, the finest automobile mechanic I know.

### **II. Demonsphere – on my brother's struggle**

Diabolical from beginning to end, this scherzo shares its capricious character with Scarbo from Ravel's 3-movement piano work *Gaspard de la Nuit*. That said, the spotlight is on the opening of Brahms' First Symphony. Quoted verbatim and bloated to monstrous proportions, the Brahms serves as a dark hallucination when the troubled mind finally splits apart (evoked by his opening motive over the pedal-C), no longer functioning properly in the real world. More technically demanding than the other two movements combined, *Demonsphere* is a tour de force for large wind ensemble, asking each of the 55 individual players to bring their sharpest minds and quickest wits to every passage on the page at breakneck speed. This movement explores the mental struggles my brother suffered mostly during his teen years and into his twenties. It was not uncommon to hear descriptions of sporadic demonic hallucinations coupled with apocalyptic foreboding and dread. These episodes experienced by my brother were as real as day and watching him suffer through them weighed heavily on my heart. To see such ups and downs suffered (sometimes physically) by someone so close in spirit to one's self was almost too much to bear.

### **III. The Hymn of Forgiving – to my brother's unwavering empathy**

The final movement (the longest of the set) celebrates Alex's integrity and compassion. It was not easy for him to grow up with an egocentric, success-craving older brother. Sitting backseat through much of our childhood he needed to grow a thick skin and a very early age. Ever considerate, congenial and giving by nature, my brother arrived into his thirties with a seasoned temperament and charisma to burn. *The Hymn of Forgiving* is one brother's offering to the other, in gratitude of his patient, undeniable, and superlative model character.<sup>23</sup>

Each of the three movements is related to an earlier chamber work Pann had written prior to the commission. The first movement is an orchestration of a movement from *DUO for Alto Saxophone and Bass Trombone*. The second movement is a segmented orchestration of a movement

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<sup>23</sup> Carter Pann, *Symphony for Winds: My Brother's Brain* (Bryn Mawr, PA: Theodore Press, 2013).

from Piano trio No. 1 “Nicky’s Trio”: *The Little Devil*; and the third movement is an orchestration of *Alleluia! for Mixed Choir (a cappella)*. This act of orchestrating previously composed music for a different ensemble is pertinent to most of Pann’s large ensemble music. He does not hear his music in only one way or dimension; every work has an aesthetic depth that has the ability to be transformed into a different perspective. His skill in orchestration is what brings each perspective a distinct voice and sound.

### *Instrumentation*

Pann’s *Symphony for Winds* produces large proportions of sound and color, evident with the amount of instruments he employs including unique percussion. He notes this work is to be played with one player per part; there is no doubling on any instrument. For example, there are six different parts for the flute, clarinet, trumpet and horn sections. It is unusual to have so many individual parts in wind ensemble music, but gives Pann the ability to amplify the magnitude of his sound and create a vast diversity of textures. The use of the SATB saxophone choir is also unique because the typical wind band instrumentation includes two alto saxophones, tenor saxophone, and baritone saxophone.

The most unusual instruments included are in the string and percussion sections. Pann utilizes not just one, but two harps and two contrabasses. In almost all of his music piano is used, but this symphony also requires the pianist to play celesta as well. The percussion parts require four players and two others to play the crystal goblets. Despite the large arsenal of traditional percussion instruments, the most notable unconventional percussion instruments used are sandblocks, eggshakers, carpentry hammer & nails on hardwood plank, an old-time bicycle bell, thai gongs, and chalkboard pallet with chalk. These instruments provide a rich soundscape, depicting clear programmatic elements referencing Pann’s relationship to his younger brother (Table 1.1).

Table 1.1. Instrumentation of *Symphony for Winds: My Brother's Brain*

|                            |  |
|----------------------------|--|
| Piccolo                    | 6 Trumpets B-flat  |
| 6 Flutes                   | 6 Horns F  |
| 2 Oboes                    | 3 Tenor Trombones  |
| English Horn               | Bass Trombone  |
| 6 Clarinets B-flat         | 2 Euphoniums   |
| Bass Clarinet B-flat       | 2 Tubas  |
| Contrabass Clarinet B-flat |  |
| 2 Bassoons                 | Piano/Celesta  |
| Contrabassoon              | 2 Harps  |
| Soprano Saxophone          | 2 Contrabasses   |
| Alto Saxophone             |  |
| Tenor Saxophone            | Timpani  |
| Baritone Saxophone         | 2 Crystal Goblets  |
| 4 Percussion               |  |
| Percussion 1 –             | Glockenspiel, Xylophone, Medium Suspended Cymbal, Small Triangle, Bass Drum, Sandblocks, 2 Egg Shakers, Iron Pipe or Slab, Carpentry Hammer & nails embedded in a hardwood plank, secured on a sawhorse or struts for nailing during performance.  |
| Percussion 2 –             | Bass Marimba (w/Low C), Vibraphone (bow needed), Small Triangle, Snare Drum, Vibraslap, Medium and Large Suspended Cymbals (bow needed), Sandblocks (shared with Perc. 1), 2 Bongos (high/low), 2 Egg Shakers, Siren (with crank), Rachet, Carpentry Hammer & nails embedded in a hardwood plank, secured on a sawhorse or struts for nailing during performance.                        |
| Percussion 3 –             | Vibraphone (shared with Perc. 2 – two bows needed), Medium and Large Suspended Cymbals (bow needed), Small Triangle, Snare Drum, 5 Temple Blocks, Slapstick, 2 Egg Shakers, Held Crash Cymbals, Old-Time Bicycle Bell, 3 Thai (or tuned) Gongs [F4, A5, B-flat5], Carpentry Hammer & nails embedded in a hardwood plank, secured on a sawhorse or struts for nailing during performance. |
| Percussion 4 –             | Large Tam-Tam, Bass Drum, Large Suspended Cymbal (no bow needed), Small Triangle, Mark-Tree, Cabasa, Chimes, Flexatone, Thunder Sheet, 2 Egg Shakers, Iron Pip or Slab, Chalkboard Pallet or Roller-Stand (w/Chalk).   |



## CHAPTER 2

### MOVEMENT I: “The Inventions”

#### Form

The form of the first movement is a large arch, with the melodic material identifying each section rather than the harmony (Table 2.1). Pann has noted the importance of the melodic shape for the development of the overall architecture of this movement and that is what guided him through the construction of each section.<sup>1</sup> Most notable is the expansive coda with three sections, illustrating the “extreme” of Pann relishing every possibility of the melodic shape through prolonging the resolution to the final phrase.

Table 2.1. Form of I. *The Inventions*.

| Section                  | Measures | Tonal Area                                   |
|--------------------------|----------|--|
| Introduction             | 1-3      | B-flat major (resolving to D-flat M11 chord) |
| A theme                  | 4-24     | B-flat major, moving to G-flat major         |
| B theme                  | 25-40    | G-flat major, moving to E-flat major         |
| C theme                  | 41-52    | E-flat major                                 |
| C' theme                 | 53-62    | E-flat major                                 |
| B' theme                 | 63-79    | E-flat major                                 |
| Introduction<br>(return) | 80-84    | E-flat major (resolving to Em6-9 chord)      |
| A' theme                 | 85-92    | E-flat major                                 |
| Coda (section 1)         | 93-100   | E-flat major                                 |
| Coda (section 2)         | 101-109  | E-flat major                                 |
| Coda (section 3)         | 110-123  | E-flat major                                 |

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<sup>1</sup> Pann, interview by the author.

## Melody

The melody begins in a simplistic yet beautiful and lyrical manner; reflecting Pann's ability to produce balanced melodic shapes with expansive possibilities. In mm. 1-3, Pann introduces the melodic idea with a subtle rising line that deceptively resolves upward rather than downward (Figure 2.1), leaving it available to move in another direction.

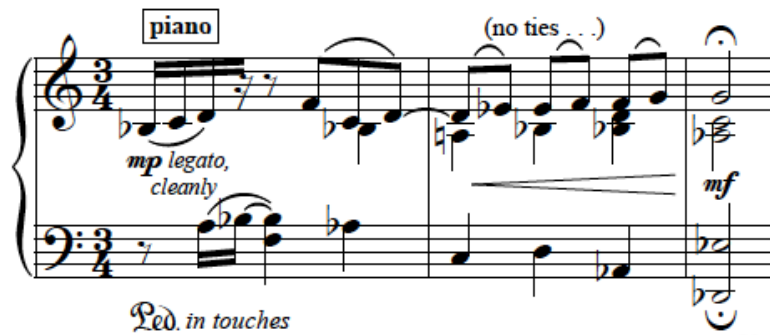


Figure 2.1. Introductory material, piano, mm. 1-3.

Pann expands the melodic line from rehearsal letter A and beyond.<sup>2</sup> The line then becomes haunting and disjunctive with large intervallic leaps. It explores a wide range of timbres from the piercing high points in the trumpet, horn and upper woodwind parts at mm. 72-75, and the low points of the soprano saxophone at m. 80.

There are three thematic areas that identify the large sections of the overall arch form. Each thematic area has two parts. The first A theme area, A1, starts as an expansion of the introductory material from mm. 4-13 ("With a weird tranquility") in the soprano saxophone, alto saxophone, flute and clarinet parts, and the second A2 mm. 14-24 ("Trudging") occurring in the English horn and low reeds. The first B theme area, B1, occurs at mm. 25-33 and is presented in the piano and upper woodwinds ("With naïveté and restraint"), then interrupted briefly and carried forward with a

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<sup>2</sup> Ibid.

phrasal elision at m. 33 in the oboe's sustained "E-flat" into the second B theme area, B2, joined by flute 1 at mm. 34-36. The first C theme area, C1, is presented at mm. 41-46 as a bold chorale in the brass and piano ("A joyous cacophony") then immediately answered by the saxophones and English horn as the second theme area, C2, at mm. 47-52 ("Breezy but articulate"). All themes return from m. 53 to the end with varied texture and orchestration displaying a radically new character to the same idea, examples are displayed in the "texture" and "orchestration" section of this chapter.

### Harmony

Pann uses dense chromatic voice leading and counterpoint to support the gradual development of the melodic shape, while providing lush extended tertian harmonies to paint a rich landscape of sound color. The resultant chromatic voice leading produces a very active bass line throughout this movement. The active bass motion engages the ear through its chromatic lines and large intervallic leaps, and often resembles a melody of its own. Recalling the chamber origins of this movement from Pann's *DUO for Alto Saxophone and Bass Trombone*, one could easily hear a two-part Bach invention. When asked, Pann agreed that he admires Bach's mastery of counterpoint and wanted to portray his version of an invention through this movement.<sup>3</sup>

Extended tertian harmonies are a signature sound of Pann, and this movement demonstrates the colorful richness of his harmonic palette. These harmonies usually occur near the end of a phrase with an extended tone such as a 9<sup>th</sup>, 11<sup>th</sup> or 13<sup>th</sup>. For example, the last chord of the introductory phrase in m. 3 (Figure 2.2) is a D-flat major 7 sonority with an added 9<sup>th</sup> (E-flat) and sharp 11<sup>th</sup> (G).

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<sup>3</sup> Ibid.

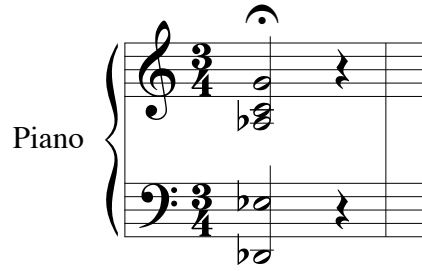


Figure 2.2. D-flat major 7 (9, #11) chord, m.3.

Pann uses a similar sonority for a chord he calls the “dead end” chord, because it occurs at the end of a phrase and serves as a natural interruption to the melody. Pann mentions how Beethoven applies a similar approach throughout his music. However, Beethoven handles this moment so appropriately that one does not hear it as a major interruption, but rather a logical ending of a phrase.<sup>4</sup> The “dead end” chord of this movement, is an inversion of a G-flat major 7 chord over D-flat, and is Pann’s favorite harmony from the last ten years of his works.<sup>5</sup> It occurs at the midpoint of the first A theme area at m. 10 in the brass, low reeds, and piano, then returns later at m. 79 (Figure 2.3).

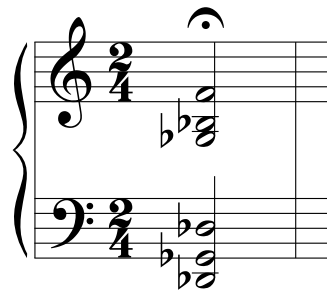


Figure 2.3. The “Dead End” chord, m.10 & m.79.

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<sup>4</sup> Pann, email correspondence with the author.

<sup>5</sup> Ibid.

Although extended tertian harmonies are not necessarily “extreme” and “outrageous,” the context in which they are placed can cause them to serve as such. At the climax of the movement (mm.72-79) where Pann transitions back to the return of the introduction, he employs an unpredictable B7 altered chord with a flat 5 and 9 added in m. 75 (Figure 2.4). It is “outrageous” because one is expecting a dominant B-flat 7 chord with a gradual return to the tonal area of E-flat, but instead gets a tritone substitution, a B7 altered chord. Within the context of heightened dynamics and bombastic orchestration, it gives a shock to the listener dramatically before resolving to the expected dominant B-flat 7 chord.

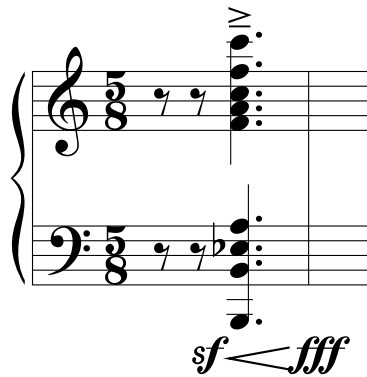


Figure 2.4. The “““Outrageous””” chord, B7 altered, m. 75.

Another prominent feature is unresolved suspended chords at major cadential points. Pann utilizes suspended chords as a dominant prolongation to the tonic as a signal of the start of a transition before moving on to the next thematic idea. The lack of resolution maintains interest as one awaits a new idea or resolution to the previous idea. This occurs in the brass section at m. 21 (Figure 2.5) as a dominant functioning D-flat sus2-4 chord that one expects to resolve to a tonic G-flat chord. Instead, one is guided through an aleatoric section of unconventional percussion sounds.

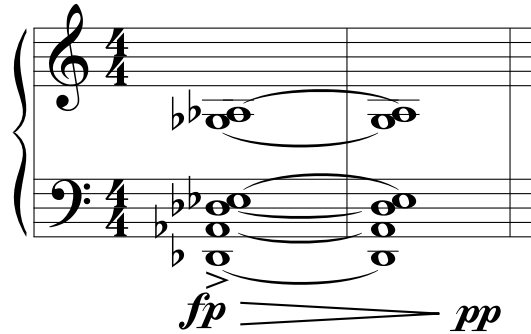


Figure 2.5. D-flat sus2-4 chord, brass section, m. 21.

The same effect occurs later at mm. 59-62, when the music is preparing to return back to the B theme area. A B-flat sus4 chord is sustained from the brass, saxophones, clarinets and low reeds (Figure 2.6) and remains unresolved before arriving to the tonal area of E-flat at m. 63.

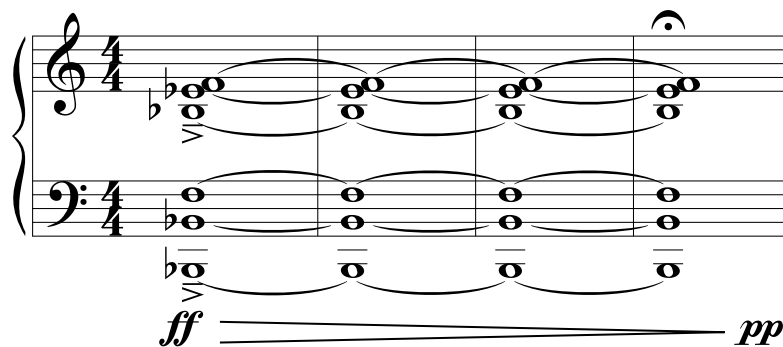


Figure 2.6. B-flat sus4 chord, mm. 59-62.

Although Pann uses ambiguous tonal areas, he incorporates smooth voice leading with common-tone harmony to provide a seamless transition between the tonal areas as a pleasant surprise or subtle shift into a new theme. For example, at mm. 36-41, Pann shifts the tonal area

from G-flat major to E-flat major utilizing common-tone B-flat between the two chords (Figure 2.7), while preparing a glorious arrival of a new theme.

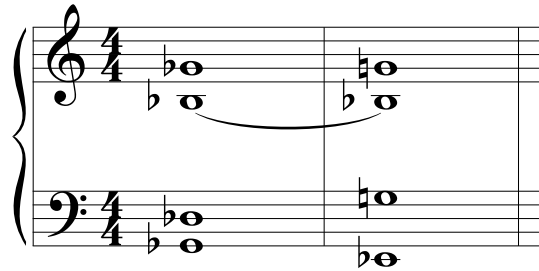


Figure 2.7. G-flat to E-flat tonal shift, B-flat common-tone, mm. 36-41.

He ends the B theme area with a clear cadence on G-flat major (m. 36), and then highlights the B-flat in the horns, trombones and trumpets, which then erupts into a joyous arrival into E-flat major with the new C theme.

### Texture

The opening section of the movement (mm. 1-21) is dense with chromatic counterpoint. From the moving inner voices, active bass motion and leaping melodic lines the texture is rich with chromaticism creating a haunting effect forecasting the magnitude of what the symphony is about to reveal. Pann states:

After a soft and subdued, spare 3-bar introduction (which introduces a key motive), the texture is immediately *fat* (yet still soft) and saturated with counterpoint. This choice by me for the first part (leading to reh. B) was deliberate...as I wanted this symphony to sound like a "symphony" right off the bat...something that feels large and expansive with lots of music in the near future to come. Not just another short-ish band work.<sup>6</sup>

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<sup>6</sup> Ibid.

Unconventional aleatoric percussion sounds are a major feature of this movement and are showcased as a programmatic effect, depicting Pann's brother "tinkering in the garage with his inventions."<sup>7</sup> At m. 22, he employs the glockenspiel, vibraslap, old time bicycle bell-ringer and a chalkboard palette in aleatory to portray this scene as a transition and background to the B theme area. Pann titles this section the "Toy Shop in the Garage."<sup>8</sup> The chalkboard palette is very unique and when asked about its use and effect Pann states the following:

He/she is asked to perform on it by 'scribbling/doodling on the board with intent and purpose' as if he/she is sketching notes for a new project. This idea was a risk for me because I did not know if such scribbling with chalk would carry through the orchestration. Thankfully it carries very clearly. The visual effect from the audience helps with that I imagine.<sup>9</sup>

A similar aleatory percussion effect occurs at mm. 41-46, where Pann asks each percussionist to use a carpentry hammer to hammer a nail onto a hardwood plank for the hammering sound effect, or strike the carpentry hammer on a iron pipe or slab. This soundscape is associated with Theme C and returns at mm. 53-58 and mm. 96-97, again, an "extreme" percussion instrument with an "outrageous" sound to capture a visceral connection to growing up with his brother. Pann expresses his intent:

During these moments the percussionists are to either be pounding nails into wood planks with carpentry hammers or hitting an iron pipe/slab with a hammer. My hopes for this effect were to bring the listener onto a construction site.<sup>10</sup>

In the same section, mm. 41-46, the upper woodwinds feature a lilting "ragtime" in counterpoint as an engaging cacophonous texture above the bold brass chorale. The contrapuntal

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<sup>7</sup> Ibid.

<sup>8</sup> Ibid.

<sup>9</sup> Ibid.

<sup>10</sup> Ibid.



lines are interchangeable and arranged with canon-like entrances. Pann credits this to his fondness for Scott Joplin and his famous piano rags.<sup>11</sup> This effect returns later at mm. 53-62 and mm. 96-97.

Towards the end of the movement, Pann plays with dramatic changes in texture from boisterous and heavy to subdued and nimble. For example, mm. 98-100, Pann pays homage to Tchaikovsky's *Nutcracker Suite* by incorporating an unforeseen change in texture from the cacophonous return of the C theme in mm. 96-97, to the dainty "sugar plum fairy"-like sound of the piccolo, celesta, harps and glockenspiel.<sup>12</sup>

### Orchestration

The "extreme" juxtaposition from thin to thick orchestration is a major feature of this movement, from the most intimate chamber settings to the overwhelming powerful layers of tutti sounds, Pann provides a colorful sound world, he explains:

This transition from the Stravinsky-like music at m. 34 betrays expectation when we *slam* into reh. C. The orchestration at reh. C (and subsequently mm. 53 - 63 and mm. 96-97 is emblazoned with a cacophony in the high WWs and a very *fat* chorale in E-flat in the brass and low WWs.<sup>13</sup>

The first section where this juxtaposition occurs is mm. 34-36, starting with a phrasal elision in the oboe carrying over an E-flat from the previous measure. Pann uses a Stravinskian chamber setting of the second part to the B theme, using only a flute, two oboes, clarinet, English horn and bassoon, similar to Stravinsky's wind works such as the *Octet*.<sup>14</sup> The juxtaposition of extremes continues as Pann sets up a sudden shift by orchestrating an elided note (mm. 37-40), the common-tone B-flat, in the horns and trombones. He then immediately deceives one's expectation by inflating the entire brass section and low reeds to a huge arrival point at the downbeat of m. 41. This brings us to

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<sup>11</sup> Pann, interview by the author.

<sup>12</sup> Pann, email correspondence with the author.

<sup>13</sup> Ibid.

<sup>14</sup> Ibid.

rehearsal letter C, subtitled “A Joyous Cacophony,” where Pann juxtaposes the previous Stravinskian chamber setting to the complete opposite with enlarged layers of sound. There are three contrasting layers occurring at the same time: the bold brass chorale, “ragtime” woodwind counterpoint, and aleatoric percussion. It is in this section that Pann is hoping to place one in the middle of a “construction site.”<sup>15</sup>

A similar juxtaposition appears immediately after this section, mm. 47-53, with a tremendous change from the robust texture to a much thinner orchestration. It features a chamber duo in the soprano and alto saxophone (mm.47-48), moving to a rising interruption in the low reeds (m.49-50), then a final launch back into the cacophonous section in the trumpets and upper woodwinds (mm.51-52). The rate at which Pann changes the orchestration from dense to thin is “extreme”.

In fact, Pann will often exceed our expectations by orchestrating with so much density that the ability to extract each layer can be quite overwhelming! He mentions an “outrageous” orchestration section at rehearsal letter D “Nostalgic,” mm. 63-71, where the B’ theme returns from rehearsal letter B.<sup>16</sup> Pann paints the entire texture with a thick orchestrational brush, with unconventional aleatoric percussion and a highly active accompaniment filling-in almost every subdivision of the beat with something interesting propelling the music forward. The unconventional aleatoric percussion is similar to the previous section from rehearsal letter B, except glockenspiel is added to color the melodic line at various points. The active accompaniment occurs in the bass and middle voices, while the upper voices carry the melody doubled with the piano. By the downbeat of m. 65, the bass line motion is magnified by the voicing in octaves and the amount of instruments assigned: piano left hand, bassoons, baritone saxophone, trombone 3, bass trombone, tubas, bass clarinet, contra-bass clarinet and harp. However, Pann draws attention to the

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<sup>15</sup> Ibid.

<sup>16</sup> Ibid.

falling bass line by interjecting large chromatic leaps and gestures in the bass clarinet (m. 64), contra-bass clarinet (m. 65), and baritone saxophone (m. 67) that naturally drive the music forward.

The middle voices, as e.g., the horns, saxophones and trumpets provide harmonic and rhythmic motion, which also contributes to the dense orchestration. In m. 64, Horn 1 is notated to expressively highlight the B-flat of the chord creating a slight suspension in progression. A similar effect occurs three bars later in the saxophones, m. 67, where Pann adds a swanky grace note flourish with the same chord. Then the muted trumpets and saxophones color this juxtaposed triplet 32<sup>nd</sup> riff with the falling gesture of the melodic line in m. 66. From this point forward, mm. 72-75, Pann continues to add more layers of instruments to broaden the spectrum of sound. He extends the dynamic effects and range to “outrageous” proportions, signaling a major climax. Then suddenly, at m. 76, he does a significant change in orchestration to feature the subdued upper woodwinds, vibraphone and harps to a suspenseful conclusion of what was expected to be a large climax.

There are two unpredictable sections of “outbursts” that Pann features. The first “outburst” occurs at mm. 93-95 in the saxophones, where he states “at the fore.” The second “outburst” Pann refers to as the “kick-line of the *Rockettes*,” transpires in mm. 101-104.<sup>17</sup> It starts with the trumpet’s jazz hit and falls, followed by a stinging sforzando-piano trombone answer and an exaggerated horn dynamic after effect. This, paired with the contrary motion in the saxophones, produces a composite effect causing a sonic whiplash of sound that is even more “outrageous” amongst the musical context set before and after this section.

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<sup>17</sup> Ibid.

## CHAPTER 3

### MOVEMENT II: “Demonsphere”

#### Form

Through clear thematic areas, a development, recapitulation, and return of the introduction, the second movement resembles a traditional sonata form (Table 3.1). However, Pann takes freedom in exploring symphonic gestures within the form through various episodes. These episodes depict a narrative of his brother’s mental struggle with emotional highs and lows. Pann uses dramatic changes in tonal areas throughout the development and recapitulation sections to portray the instability of his brother’s mind and the unexpected joy and sadness his family endured through this period of his brother’s life.<sup>1</sup> Similar to the first movement, Pann uses a large coda with three sections and a final tag to complete this epic movement as a sign of the consistent relapse of his brother’s mental struggle and their perpetual concern for his well-being.<sup>2</sup>

Table 3.1 Form of II: *Demonsphere*

| Section                    | Measures | Tonal Area   |
|----------------------------|----------|--|
| Introduction               | 1-10     | C minor  |
| Exposition - Primary Theme | 11-23    | C minor  |
| - Secondary Theme          | 24-54    | G major  |
| Development                | 55-120   | E minor (m. 55-119), G-sharp minor (m. 91-120)                             |
| Recapitulation             | 121-171  | G-sharp minor (m.121-125), B major (m.126-131)<br>A-flat major (m.132-171) |
| Transition                 | 172-176  | Moving to C minor  |
| Introduction (reprise)     | 177-184  | C minor  |

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<sup>1</sup> Pann, interview by the author.

<sup>2</sup> Ibid.

Table 3.1 (cont'd)

|                  |         |   |
|------------------|---------|---|
| Coda (section 1) | 193-215 | C minor   |
| Coda (section 2) | 216-220 | Chromatic voice-leading to C minor  |
| Coda (section 3) | 221-230 | C minor, C major (m. 227-230)   |
| Final tag        | 231-236 | C minor (with chord progressions: C minor, E minor, G-sharp minor, B-flat major, F-sharp minor, A-flat major and resolve to C-G dyad) |

## Melody

The opening introductory theme, mm. 2-5, is a direct quotation of the first movement of Brahms's First Symphony in C minor featuring an ascending chromatic scalar line over a pounding pedal C in the bass voices (Figure 3.1) and "serves as a dark hallucination when the troubled mind finally splits apart."<sup>3</sup>

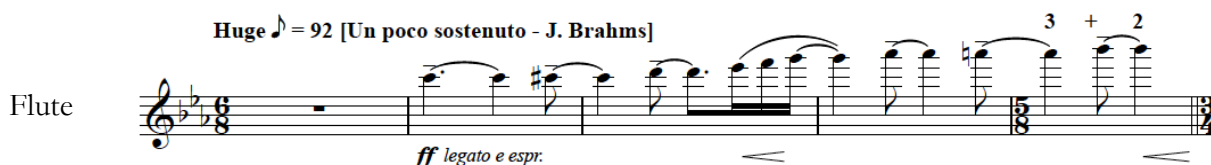


Figure 3.1. Introductory Theme from Brahms' *First Symphony*, flute, mm. 2-5.

After a brief transition, the primary theme is presented by the alto saxophone at rehearsal letter A, mm. 11-18, in opposition to the introductory theme by descending chromatically starting on concert pitches C–C-flat–B-flat–A-flat (Figure 3.2). Pann chose to balance the Brahms introductory theme by having the primary theme move downward rather than upward.<sup>4</sup>

<sup>3</sup> Pann, email correspondence with the author.

<sup>4</sup> Ibid.

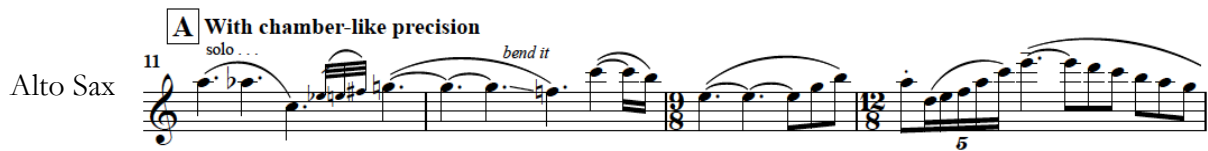


Figure 3.2. Primary Theme, alto saxophone, mm. 11-14

At mm. 19-21, Pann restates the altered primary theme in the horns with all six players playing in unison with an added octave leap (Figure 3.3). The sound of all six horns playing in the brilliance of their mid range is what makes this reiteration of the primary theme an “extreme” effect.<sup>5</sup>



Figure 3.3. Restated Primary Theme, horns, mm. 19-21.

Then a concise scherzo-like secondary theme occurs just after rehearsal letter C in the flutes, clarinet 2, soprano and alto saxophone at mm. 41-45 (Figure 3.4). Pann crafts a rhythmic hemiola in duple against an accompanying backdrop of triple compound meter, a clever way of creating a nimble lilting melody to contrast the primary theme.



Figure 3.4. Secondary Theme, flutes 1, 2, mm. 41-45.

<sup>5</sup> Ibid.

Pann incorporates the melodic shapes of both primary and secondary themes throughout the movement to describe characteristic emotions in each section. For example, at rehearsal letter D, the first trombone player plays a disjointed “splatted” fragment of the primary theme as an angry gesture of expression (Figure 3.5).

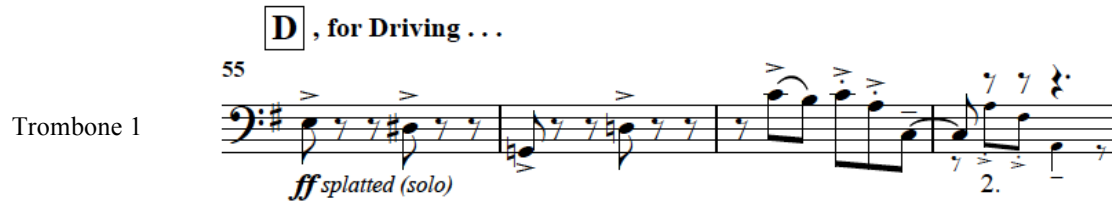


Figure 3.5. Altered “disjointed” Primary Theme, trombone 1, mm. 55-58.

However, at rehearsal letter E, Pann abruptly changes the character by starkly juxtaposing the trombone solo’s angry statement of the primary theme with a pious transition of soft melodic shapes that ascend smoothly (mm. 65-68) creating a gesture of relief and repose from the heavy darkness of the primary and secondary themes.

In the recapitulation, Pann presents the return of each theme in some drastic way either orchestrating the melodic shape blown up to an “outrageous” size or hollowed out to a subdued version that can sound eerily haunting. Pann’s “extreme” and “outrageous” textures and orchestration explore the capacity of the melodic shapes and further the narrative nature of this movement.

### Harmony

This movement follows the traditional harmonic progression of a sonata form as evidenced by related tonal areas for the primary and secondary themes by tonic-dominant relationship and a development section exploring distantly related keys. The primary theme establishes a tonic of C

minor and then shifts to the dominant tonal area of G major for the secondary theme. However, there are moments in the harmonic progression where Pann takes significant measures to present unexpected surprises.

Examples of “extreme” departures from the harmonic progression occur in the development section. At mm. 69-72, Pann takes a brief harmonic “drop below sea level” (as Pann called it) for a sudden move away from the dominant area (B major) of E minor (Figure 3.6).<sup>6</sup> Although rapid, the use of common-tone harmony and smooth chromatic voice leading enables one to grasp such a quick detour from the tonal area.

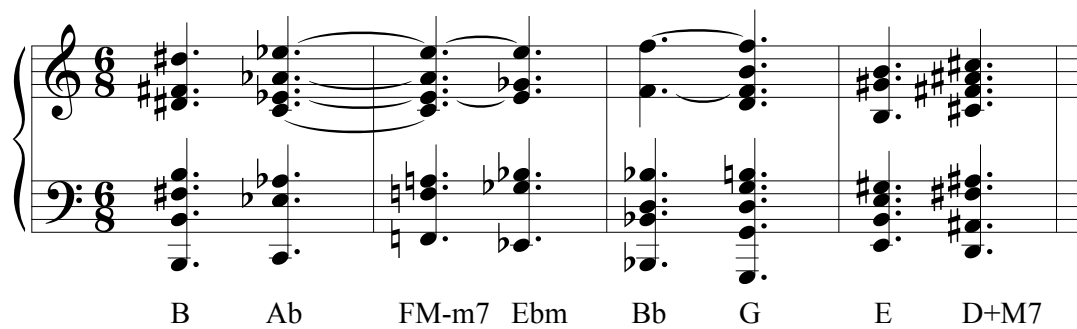


Figure 3.6. Common-tone harmony and chromatic voice leading, mm. 69-72.

At rehearsal letter F Pann changes the tonal area from E minor to G-sharp minor with a strong establishment of the new tonal area through the arpeggiated G-sharp add9 chord in the piano and chromatic descending figures from the flutes and clarinets. Pann sets the stage for a startling interruption through prolonging the tonic chord before throwing in a short diversion or “bump on the road” at m. 100 by using the most distant chord from G-sharp minor, a B-flat+M7 chord (Figure 3.7).<sup>7</sup>

<sup>6</sup> Ibid.

<sup>7</sup> Ibid.





Figure 3.7. B-flat+M7 chord, m. 100.

Pann employs the “outrageous” at major cadential points producing suspenseful moments. At mm. 110-111 the music comes to a jarring halt with a leaping gesture to the shrieking tone cluster from the upper woodwinds, which one is led to perceive as an important cadence. However, at mm. 116-120, Pann refuses to let one relax before hitting him with another cadential point on a D-sharp tone cluster, serving as a dominant function back to G-sharp minor and a return to the primary theme. Another example occurs later at rehearsal letter N, where Pann utilizes a deceptive cadence from a G7 to A-flat chord, which starts a long transition back to the tonic of C minor. Yet, an unexpected subtle shift in chromatic voice-leading moves to a cadence on a C major chord at the downbeat of rehearsal letter O. Then, from m. 223 to the end, Pann immediately alters the calm arrival with a frantic scherzo-like tag by fleetingly passing through the harmonies from the primary theme and returns to C minor.

### **Texture**

Pann applies counterpoint as a textural device while portraying a kaleidoscope of colors, gestures, rhythmic energy, and technical brilliance. This movement demands the utmost virtuosic skill from every musician in the ensemble: an influence from Pann’s own pianistic virtuosity.

Counterpoint serves as a periphery to the melodic or harmonic progression, with interesting textures and gestures as one phrase unfolds into the next.

A common contrapuntal texture is the use of imitative techniques where one voice follows the other in rapid succession creating a composite rhythm. Pann states imitation is intended to alleviate the difficult task of wind players having to play a successive linear rhythm that is ongoing with multiple harmonic fluctuations.<sup>8</sup> For example, at mm. 20-21, the flutes are grouped into two groups to create a composite chromatic falling gesture with triadic harmonies, imitating back and forth while following an unstable A-flat chromatic progression (Figure 3.8).

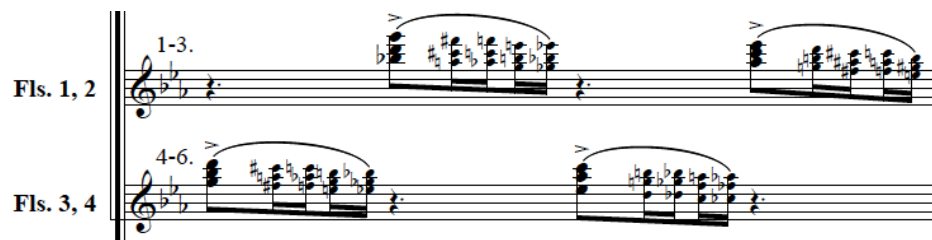


Figure 3.8. Imitative technique, flutes, m. 20.

Pann recreates a similar effect later in the work with the clarinets (Figure 3.9); he voices the clarinet section into three sets of pairs. This is in an effort to assist the players into creating a composite rhythmic line without difficult idiomatic tendencies, while allowing them to breath between each entrance.

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<sup>8</sup> Pann, interview with the author.



Figure 3.9. Imitative composite texture, clarinets, mm. 13-14.

Pann expands this imitative technique by creating gestural counterpoint where groups of instruments are used to dovetail each other in congruent or opposing directions creating a composite linear rise and fall (Figure 3.10).

Figure 3.10. Gestural counterpoint, upper woodwinds, m. 130.

Pann uses dynamic counterpoint to create a consummate three-dimensional effect as an “outrageous” sonic listening experience. An example of this appears in the horn and trombone section where the peak of each crescendo arrives on either beats 2, 3 or 4 (Figure 3.11).

The image displays a musical score for four parts: Horns 1 & 2, Horns 3 & 4, Horns 5 & 6, and Trombones 1 & 2. The time signature is 12/8. Each part features a series of notes with dynamic markings and crescendo/decrescendo hairpins. The dynamics range from *f* (forte) to *fff* (fortississimo). The notes are grouped in a way that suggests a rhythmic pattern, with the crescendo peaking on different beats across the parts, creating a dynamic counterpoint effect.

Figure 3.11. Dynamic counterpoint, horns and trombones, m. 131.

Pann integrates rhythmic counterpoint to provide energetic textures during transitional material as he prepares the arrival of a new section. A unique example of this is featured at the second section of the coda, where Pann utilizes three percussionists each playing an egg shaker creating a groove-like composite rhythm (Figure 3.12). The top two parts are grouped in duple meter, while the bottom part is in triple demonstrating clear rhythmic counterpoint between the juxtaposed meters.

egg shakers

*mp articulo*

egg shakers

*mp articulo*

egg shakers

*mp articulo*

Within the contrapuntal textures, Pann continues to produce interruptions that rupture the texture, providing blatant contrasts and clear imagery of his brother's suffering. For example, at mm. 94-98, Pann tosses in terrifying "saxophone squeals from hell," depicting the suffering screams of his brother experiencing mental conflicts.<sup>9</sup> He evokes this scream through placing it in a different meter (2/4), which highlights the dramatic interruption from the subdued percolating texture (Figure 3.13).

**SAXOPHONES in 2/4**

**S. Sax.** *ff* suffering screams *falls...* *ff*

**A. Sax.** *ff* suffering screams *falls...* *ff*

**T. Sax.** *ff* suffering screams *falls...* *ff*

**B. Sax.** *ff* suffering screams *falls...* *ff*

Figure 3.13. “Squeals from *hell*,” saxophones, mm. 94-98.

<sup>9</sup> Pann, email correspondence with the author.

At mm. 171-172, the texture presents a thrilling contrast from dense to light depicting the music being “launched into space and then coming back down.”<sup>10</sup> Pann creates a leaping gesture from the bottom up by utilizing trombone glissando and opposing slurred sixteenth gestures in the high and low voices. Then at the downbeat of m. 172, Pann employs a rapid-fire “humming bird speed” piano tremolo on a D-flat/A-flat dyad and xylophone tremolo on F, which is then answered by a glissando gesture to a D-flat major chord from the harps and egg shaker creating a swooshing crescendo after-effect. All of these elements draw a vivid image of something leaping into the air at a high velocity and then hanging there before returning to what was happening before. However, it is not long before Pann brings one back to an unexpected return of the introductory theme of Brahms’ *First Symphony* through a metamorphosing transition.

The unexpected and “outrageous” transition to the return of Brahms’ *First Symphony* theme starts with the growing pedal C in the low brass, ignited by a ripping snare drum roll, thunder sheet roar and stopped horn descending glissando. It is as if Pann were lighting the wick to a bundle of dynamite, which eventually blows up into a mutated reprise of Brahms’ theme.

### Orchestration

The orchestration in this movement includes many “extreme” and “outrageous” moments that feature thematic quotations and borrowed ideas from other composers. As mentioned previously, the introductory theme is from the first movement of Brahms’ *First Symphony*. He quotes it because it serves as structural importance to painting Pann’s story of his brother’s mental struggle:<sup>11</sup>

Growing up, my brother was back and forth between this sort of elation and depression, it was the beginnings of bipolar disorder...

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<sup>10</sup> Ibid.

<sup>11</sup> Pann, interview with the author.

Pann also found it a challenge orchestrating music from a composer that is far from the wind ensemble sound. He chose not to approach the quotation so that it would be “Brahms for band,” but rather something that could sound original for wind ensemble:

Brahms has a structural importance in the *Symphony for Winds*, its actually woven in the music but it’s not a caricature or a collage. Like, without the Brahms the second movement has lost its “mojo” its...fuel cell. And it could have been something else, or I tried to do something original. But I chose Brahms because growing up the first bars of that symphony was just so dramatic, and to put that into a band piece...you know Brahms is the furthest thing from wind band music. So it was a challenge for me that I just wanted to take, it was a challenge of putting Brahms into band without it sounding like “Brahms for band”...it has to sound absolutely native to the ensemble.<sup>12</sup>

Pann orchestrates the opening, mm. 1-5 so that it still sounds like an orchestra but larger and more sinister.<sup>13</sup> With the heavy sound of a tolling pedal C in the low brass, low reeds, and timpani, and use of a blaring siren throughout, one feels the substantial emotional weight of what this movement is about to reveal. However, Pann immediately derails the quotation at m. 5 with the inclusion of a 5/8 metered bar, midway through the theme.<sup>14</sup> Then from mm. 6-10 Pann orchestrates a dismantling transition; with a downward pyramid gesture and a retro sounding “change of scene” trumpet *riff* from the original “Batman” series (Figure 3.14).<sup>15</sup>



Figure 3.14. Batman *riff*, trumpets, mm. 6-7.

<sup>12</sup> Ibid.

<sup>13</sup> Pann, email correspondence with the author.

<sup>14</sup> Ibid.

<sup>15</sup> Pann, interview with the author.

There are further notable examples of Pann's orchestration alluding ideas from other composer's that employ the "extreme" and "outrageous." At m. 103 he uses a shrieking orchestration of Mark Anthony Turnage's *Three Screaming Popes*, an orchestral work based on Francis Bacon's painting.<sup>16</sup> With shaky, trilling gestures in the high registers of the instruments at a dynamic of triple forte, it sticks out of the texture as a startlingly horrific interjection.

At mm. 110-111 Pann exploits the extremities of the high range of the piccolo, flutes and clarinets with a tone cluster of C#–D#–E–F#–G#–A# producing harsh "electronic noise." This depicts a programmatic "failure" in the narrative of his brother's mind.<sup>17</sup>

At rehearsal letter G, Pann orchestrates the return of the primary theme like a nightmare from one of Tim Burton's films.<sup>18</sup> He places the melody in the upper range of the flute, oboe and celesta combined with the reedy low end of the bassoons and pizzicato contrabasses to achieve an effectively spooky, chilling version of the primary theme.

The next transition, mm. 128-131, features a highly dense orchestration with multiple layers: the woodwind gesture taken from Dutilleux's *Metaboles*, over an incredibly romantic harp arpeggiation and *moto perpetuo* three mallet part writing.<sup>19</sup>

Pann then inserts a brief Strauss "Don Juan" gesture as an "outrageous" interruption at mm. 144-146, similar to the "leaping into space" gesture from mm. 171-172. The gesture launches into the air with a forceful glissando from the lower instruments, followed by a "Tweedy Bird" trill from the upper woodwinds, juxtaposed with the offset duple rhythmic figure from the clarinets and horns. The Straussian interruption is immediately followed by another very thick orchestration, from rehearsal letter I to J, representing a sadistic "Carnival of Cranial Conflicts."<sup>20</sup>

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<sup>16</sup> Pann, email correspondence with the author.

<sup>17</sup> Ibid.

<sup>18</sup> Ibid.

<sup>19</sup> Ibid.

<sup>20</sup> Ibid.



Pann designs a “Cranial Conflict” by the juxtaposition and rhythmic instability of duple vs. triple meter gestures. It is split into two seven-bar phrases: mm. 147-153 and mm. 154-160. In the first phrase, the duple meter groove occurs in the clarinets, bassoons, harp 1 and contrabasses. Interestingly, Pann counteracts the duple groove by grouping the clarinet gesture to emphasize the upbeat of the meter over the grounded downbeat figures from the bassoons, harp 1 and contrabasses. However, the melody and its accompaniment are in triple meter (6/8), conflicting with the duple meter groove. The trumpets play the melody, while harp 2, saxophones, vibraphone and low reeds provide a quick lilting waltz-like accompaniment. At the second phrase, mm. 154-160, Pann orchestrates the melody in the upper woodwinds and groups their eighths notes with slurs and accents to create a scherzo in duple meter, which creates an opposing force against the triple meter accompaniment in the low brass and percussion. The “Carnival of Cranial Conflicts” comes to an abrupt halt at m. 160, with a “dead end” sustained pedal E-flat in the tuba, contra-bass clarinet, contrabassoon and piano serving as a half cadence to the tonal area of A-flat at the downbeat of m. 161.<sup>21</sup>

At letter K, Pann reprises Brahms’ *First Symphony* theme, but this time the orchestration is mutated and bloated to enormous proportions. For example, Pann expands the lower and higher end of the ensemble’s range by dropping tuba 2 and contrabasses down to a pedal C and extending the flutes and piccolo’s high range to the climax of the phrase (Figure 3.15).



Figure 3.15. “Extreme” extension of range, mm. 177-180.

<sup>21</sup> Ibid.

More importantly though, Pann furthers the music by leaving Brahms and making it his own at m. 185 with a severe “cliff-drop” of a subito dynamic to the very soft and subdued.<sup>22</sup> Then the phrase unfolds to the start of the first section of the coda at m. 193 through highly chromatic voice leading over the daunting pedal C.

From the overwhelming force of sound to the intimate and passive, this movement displays a dramatic juxtaposition of dark and light. Each player must perform the most difficult virtuosic passages of the symphony. Pann provides the most “extreme” and “outrageous” gestures to stimulate one’s imagination about the mental struggles of his brother.

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<sup>22</sup> Ibid.

## CHAPTER 4

### MOVEMENT III: “The Hymn of Forgiving”

#### Form

This movement celebrates the patience and empathy of Pann’s brother enduring the childhood struggles of dealing with an “egocentric, success-craving older brother.”<sup>1</sup> The form is rounded binary, yet episodic (Table 4.1). Each episode contains its own song and character. The primary hymn-like theme of episode “a” is first presented at m. 10 in C major, but leaves the tonal area of C major with a sustained dominant A major chord at m. 74 as a transition to D melodic minor at m. 75. This open-ended cadence to a new tonal area and clear return of this primary “a” theme near the end of the movement at m. 201 resembles rounded binary rather than ternary. However, the “extreme” and “outrageous” gestures in the overall form are made evident due to an expansive development, coda, and final phrase of an entirely new character.

Table 4.1. Form of III: *The Hymn of Forgiving*

| Section | Episodes     | Measures | Tonal Area                            |
|---------|--------------|----------|---------------------------------------|
| A       | Introduction | 1-9      | C major                               |
|         | a            | 10-31    | C major                               |
|         | b            | 32-42    | C major                               |
|         | a’           | 43-74    | C major moving to D melodic minor     |
| B       | c            | 75-103   | D melodic minor, resolving to C major |
|         | b’           | 104-146  | D major moving to B-flat major        |
|         | d            | 147-200  | Alternating B-flat major and G minor  |
| A       | a”           | 201-230  | C major                               |

<sup>1</sup> Carter Pann, *Symphony for Winds: My Brother’s Brain* (Bryn Mawr, PA: Theodore Press, 2013).

Table 4.1 (cont'd)

|      |           |         |   |
|------|-----------|---------|---|
|      | b''       | 231-245 | Moving to D melodic minor                     |
|      | c'        | 246-266 | D melodic minor                               |
| Coda | Section 1 | 267-279 | B-flat major 7, moving to D minor (m.277-279) |
|      | Section 2 | 280-287 | D minor                                       |
|      | Section 3 | 288-306 | G major, resolving to D octaves               |

## Melody

The opening primary “a” theme is a hymn reminiscent of the style of Grainger’s *Irish Tune from County Derry*. Specifically, Pann claims the gradual rise and fall “melodic shape” is derived from Grainger’s tune.<sup>2</sup> It is first presented as “three regal proclamations” by the horn section and then answered by the trumpet section and solo off-stage trombone (Figure 4.1).

**3 Three Regal Proclamations**  
**2 poco più mosso**  $\text{♩} = 108$

The musical score is divided into two systems. The first system, measures 9-16, is for the Horn section (Hns. 1, 2; 3, 4; 5, 6). It begins with a 3/2 time signature and a tempo marking of 'poco più mosso' with a quarter note equal to 108 beats per minute. The key signature has one sharp (F#). The melody is presented in three parts, each starting with a dynamic of 'f pure'. The second system, measures 17-23, is for the Trumpet section (Tpts. 1, 2; 3, 4; 5, 6). It continues the melody, also starting with 'f pure'. A 'pull' instruction with an arrow pointing left towards 'a tempo' is placed above measure 20. The score includes various musical notations such as slurs, ties, and dynamic markings like 'ff sost.'.

Figure 4.1. Primary “a” Theme, mm 9-23.

<sup>2</sup> Pann, interview with the author.

Pann emphasizes the importance of balance within all of his melodic shapes by manipulating the pitches through inversion, retrograde or retrograde-inversion. The primary theme features an arch shaped melody. Pann achieves clear balance in the final phrase, which is based on a complete inversion of the first phrase's melodic shape so as to create an inverted arch (Figure 4.2).

Primary theme, first phrase, horn 1 (mm. 10-13):



Primary theme, final phrase, off-stage solo trombone 1 (mm. 26-29):

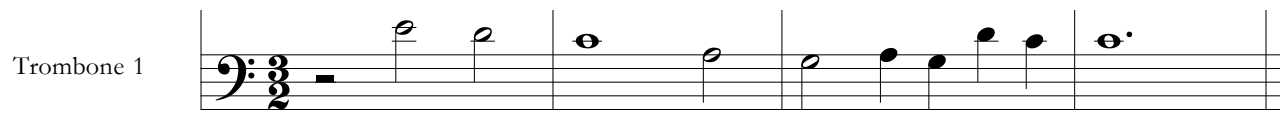


Figure 4.2. Primary Theme, balance through inversion.

The “*b*” theme area (mm. 32-42) is atmospheric in character serving as a transition to theme “*c*.” There is no melody, just gestural textures and harmony that propel the music forward. Pann employs aleatoric notation to create these atmospheres. They become more elaborate each time the “*b*” theme returns throughout the movement.

The secondary theme “*c*,” found in section B (m. 75), contrasts the primary theme in melodic shape and tonal area. Pann shapes the secondary theme as an ascending scale in D melodic minor, which differs from the arch shaped melody of the primary theme (Figure 4.3). This juxtaposition provides balance to the melodic shapes Pann produces throughout the movement.

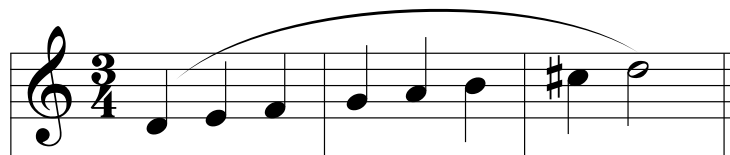


Figure 4.3. Secondary Theme, flute 1, mm. 77-79.

In the final phrase (mm. 288-end), Pann does not reiterate previous melodies or themes; instead he interjects a tranquil descending melodic line in the flute, piccolo and celesta to balance much of the ascending melodic material from before.<sup>3</sup>

### Harmony

This movement features a balanced dichotomy of light versus darkness; Pann utilizes both C major and D melodic minor modes to elicit this dichotomy, where C major represents light and D melodic minor represents darkness. The primary theme is represented in C major and secondary theme in D melodic minor. However, like in the second movement, Pann incorporates distant related keys and unstable chromatic harmonic progressions during transitional material between major episodes. Outrageously surprising chords and harmonic progressions are displayed at major pivot points of this movement.

The first “extreme” harmonic gesture occurs at the end of the secondary theme statement (mm. 99-103). Pann claims this as one of his favorite gestures, though it is not as wild as some of the “extreme” harmonic gestures in the second movement. Still, the appearance of this one is completely unexpected and highly dramatic.<sup>4</sup> The harmonic cadence is expected to end on the dominant chord of A major, but Pann uses common-tone harmony and step-wise voice leading to move deceptively to a cadence on C major (Figure 4.4). The common-tone E throughout the

<sup>3</sup> Pann, email correspondence with the author.

<sup>4</sup> Ibid.

progression and step-wise motion in the bass provide a smooth transition. However, Pann employs a dramatic crescendo and subito forte dynamic to emphasize the deceptive cadence.

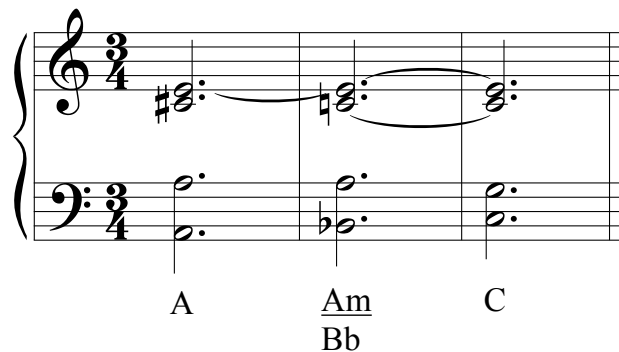


Figure 4.4. Deceptive cadence to C Major, mm. 99-103.

Pann displays other “extreme” harmonic gestures as juxtaposed struggles through the use of polychords. At rehearsal letter D one is bombarded with an outburst of sound from the brass section at a newly animated tempo. Pann is preparing a glorious return back to C major at m. 167; however, he takes one on a rollercoaster ride of struggling attempts to get there through unstable, dissonant harmonies such as the polychord. The first attempt is at m. 150 where Pann strikes a D-flat/G polychord and sustains it throughout the phrase (Figure 4.5). The next occurs at m. 157 with an A/E-flat chord (Figure 4.6), and the last attempt is closer to a C major triad since it is a C/A-flat polychord (Figure 4.7). Then finally at m. 167, C major arrives as a breakthrough from the trumpet section’s resounding C major triad!

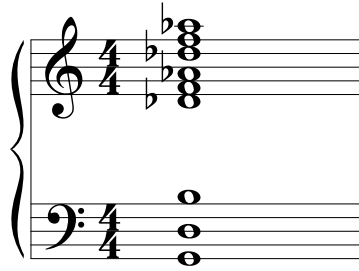


Figure 4.5. D-flat/G polychord, mm. 150-153.

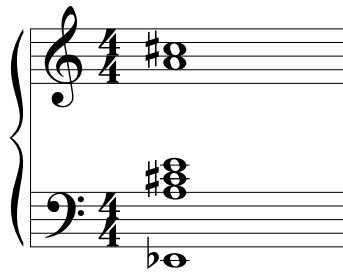


Figure 4.6. A/E-flat polychord, m. 157.

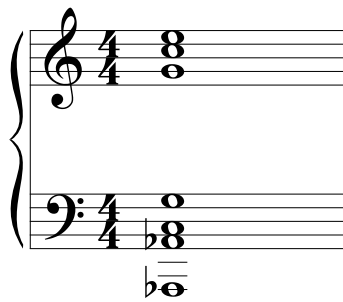


Figure 4.7. C/A-flat polychord, m. 167.



Another “extreme” harmonic gesture occurs after a nice, “Grieg-like sentiment” (mm. 182-185).<sup>5</sup>

Pann interjects a sonority out of nowhere at m. 193, slamming right into a first inversion E-flat major chord amongst an ambiguous chromatic progression (Figure 4.8). The horns immediately sound a heroic melodic figure as Pann prepares for a reprise of the primary theme.

Cm7                      Bm#6#7    G<sub>b</sub>M6-5    A<sub>b</sub>7                      E<sub>b</sub>sus4

Figure 4.8. “Extreme” harmonic progression, mm. 191-193.

The final phrase of this movement at rehearsal letter H (mm. 288-end) balances the previous darkness with a shift to simplicity, warmth and lightness. Pann called it a “transfiguration.”<sup>6</sup> He characterized the harmony of this section as a “consonant car wash.”<sup>7</sup> The music settles on a long sustained D major sonority with a prominent pedal D-A dyad in the bass voices, contrasting the dissonant harmonies from before. He enhances the simplicity of the harmony by depicting a pastoral scene through the oscillating I–IV–I–IV harmonic progression with church bells, emphasizing the tonic of D major (mm. 296-298) (Figure 4.9), yet subtly interrupts the D major sonority with drifting chromaticism (mm. 299-300). Pann once again interjects a surprise with a subito pianissimo I<sup>6-4</sup>

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<sup>5</sup> Ibid.

<sup>6</sup> Ibid.

<sup>7</sup> Ibid.

chord suggesting a resolution to a D major chord, but instead he writes a simple unison D in octaves (mm. 303-305).

The figure displays two musical staves. The upper staff is a grand staff (treble and bass clefs) in 4/4 time. It features a melodic line in the treble clef and a harmonic accompaniment in the bass clef. The bass clef accompaniment consists of a series of chords: D major (I), G major (IV), D major (I), and G major (IV). The lower staff is labeled 'Church Bells:' and is in treble clef. It contains a single melodic line with a 'chimes' box above it. The tempo is marked 'mf'.

Figure 4.9. Oscillating I-IV pastoral scene with church bells, mm. 296-298.

## Texture

Pann uses creative counterpoint and aleatory as texture to depict atmospheric transitions from one thematic area to another. At rehearsal letter C (m. 104) Pann creates this atmosphere through aleatoric oscillations between dyad D and A. He develops the texture by varying the durations of the oscillating dyad through different instruments. For example, the piano is instructed to play a fast “blurred” version through a rapid tremolo of the dyad (Figure 4.10), while the harps perform the dyad slowly in quarter note durations “out of time” (Figure 4.11). Pann takes tremendous care in the execution of aleatory by dictating how the flutes and piccolo play the duration of the dyad; therefore, he is controlling the aleatoric effect through notation. The flutes and

piccolo play the longest duration of each pitch, D or A, and enter in canon to thicken the texture (Figure 4.12).

**C Chanted Incantations**  $\text{♩} = 76$   
*blurred, not clear (as before)*

Piano

104

*piano* *p* *sim. (evenly weighted wash of sound)*

*f* *sempre, beautifully (no notes stronger than any others)*

add A here

*Ped. sempre*

Figure 4.10. Rapid tremolo of D-A dyad, piano, mm. 104-107.

Harps

Hp. 1

*p*

*ben f*

harps out of time: same as in mm. 32/33

Hp. 2

*p*

*ben f*

Figure 4.11. D-A dyad in aleatory, harp 1 & 2, mm. 104-106.

**C Chanted Incantations**  $\text{♩} = 76$

104 105 106 107

Picc.

*p* *even and smooth (nothing sticking out)*

Fls. 1, 2

*p* *even and smooth (nothing sticking out)*

Fls. 3, 4

*p* *even and smooth (nothing sticking out)*

Fls. 5, 6

*p* *even and smooth (nothing sticking out)*

Figure 4.12. Notated D-A dyad aleatoric effect, piccolo & flutes, mm. 104-107.

Pann incorporates counterpoint to propel the music forward throughout this section amongst the suspended atmosphere. He produces counterpoint from slow overlapping harmonic gestures around what he calls the “stubborn monody” of a single tolling pitch.<sup>8</sup> In this section, Pann employs the tolling pitch G in the trombones (Figure 4.13), while the clarinets, trumpets and bassoons overlap in triadic harmonies creating a hazy “chant” effect (mm. 106-108).



Figure 4.13. “Stubborn monody” tolling G, trombones, mm. 110-113.

Ironically, Pann uses virtuosity in counterpoint to portray gentle, effervescent textures. At m. 122 he orchestrates the clarinet section in rapid ascending triadic pentatonic scales in successive imitation to create a composite texture of bubbling “waves” (Figure 4.14).<sup>9</sup> This gesture is very difficult to perform accurately, however, Pann utilizes imitation to assist the players in providing ample time to breathe and rest before each entrance.



Figure 4.14. Virtuoso imitative texture, “bubbling waves,” clarinets, mm. 122-123.

<sup>8</sup> Ibid.

<sup>9</sup> Ibid.

Pann sets the “bubbling waves” texture to prepare the flute and oboe takeover of the “stubborn monody” from the previous section (mm. 124-126); however, the tolling pitch changes to B-flat signaling the new tonal area of the next section.<sup>10</sup>

Pann also uses virtuosic contrapuntal gestures to elicit aggressive energy to drive the music forward. This occurs during the developmental section (mm. 147-172) where Pann produces a percolating texture in the upper woodwinds, while alternating the harmonies in the polychords beneath. At the first instance (mm. 151-152), Pann creates a composite ascending gesture of running sixteenth notes alternating between D-flat and G major triads, using imitative techniques (Figure 4.15).

The image displays a musical score for a section of a composition, specifically measures 151 and 152. The score is written for a large ensemble, including Flutes (1, 2, 3, 4, 5, 6), Oboes (1, 2), English Horn, Clarinets (1, 2, 3, 4, 5, 6), and Bassoons (1, 2). The texture is highly active, featuring rapid sixteenth-note runs in the woodwind parts. The English Horn part is marked 'non cresc.' and the Bassoon part is marked 'f'. The overall effect is a percolating texture alternating between D-flat and G major triads.

Figure 4.15. Percolating texture alternating D-flat/G major polychord, mm. 151-152.

The second imitative example is very similar, but Pann alternates the harmonies of multiple major triads providing more dissonance through intense chromaticism (Figure 4.16).

<sup>10</sup> Ibid.

Figure 4.16. Percolating texture alternating multiple major triads, mm. 158-159.

Finally, the third “driving” push presents an interweaving arpeggiated line of bi-tonal chords A-flat and C major in contrary motion (mm. 164-165). The development section ends with “outrageous” ribbons of figures in the upper woodwinds, using their “extreme” upper range and the extended technique of flutter tongue in the flutes to capture the grandiose expression of arrival back to C major (mm. 171-172).

### Orchestration

This movement features borrowed orchestrational ideas from other composers, and “extremely” magnified proportions throughout the movement. The opening (mm. 1-23) starts with thunderous bass drum hits leading to a brass fanfare in the horn and trumpet section clearly evoking Aaron Copland’s *Fanfare for the Common Man* (Figure 4.17). Pann states that this was not a conscious

decision on his part but had only realized how “Copland-esque” it sounded after he had written the opening.<sup>11</sup>



Figure 4.17. Copland *Fanfare for the Common Man* bass drum hits, mm. 1-6.

Another borrowed idea comes from the end of the first movement of Debussy’s *La Mer* (mm. 32-39).<sup>12</sup> Pann orchestrates both harps in aleatory on a C–G dyad, producing a light texture that he juxtaposes with the heavy sounds of the previous “Copland-esque” opening section. The final borrowed ideas come from John William’s “Yoda’s theme” from the *Star Wars Trilogy*, occurring at a major rebuilding section (mm. 182-185). Pann claims that it sounds like a “sunken or murky” version of “Yoda’s theme” intending to build the energy from the previous section back up to the resolution. He employs the full depth of bass voices to construct a slowly rising gesture submerged beneath the surface, while being propelled forward by the roaring arpeggiated B-flat chord in the low end of the piano to a graceful breakthrough similar to Grieg’s *Morning Song* (m. 188-190), featuring a beautiful English horn solo.<sup>13</sup>

Pann magnifies previous material from the movement to present “outrageous” characters or proportions that provoke one’s imagination, yet suspending any clear anticipation of what to expect at any moment. An example occurs at mm. 231-240, where Pann revisits the atmospheric transition from rehearsal letter C (m. 104), but with more vivid glimmering textures that create a cosmic

<sup>11</sup> Ibid.

<sup>12</sup> Ibid.

<sup>13</sup> Ibid.

atmosphere.<sup>14</sup> He starts with a shimmering effect from harp 2 and vibraphone, and then orchestrates the highest part of the ensemble to elicit an ethereal twinkling effect with triadic harmonies in the piccolo, flutes, oboe, celesta (roll) and glockenspiel. Pann furthers the anticipation with a murmuring gesture from the contrabasses' descending pizzicato (Figure 4.18).

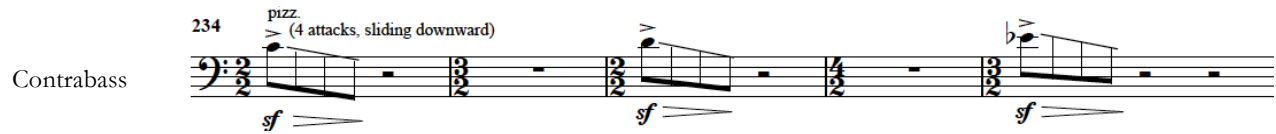


Figure 4.18. Contrabass descending pizzicato murmurs, mm. 234-236.

At m. 280, Pann exploits the magnitude of the “stubborn monody” stated from before through a loud muted trombone solo. He orchestrates this in the “extreme” high register of a muted trombone, piercing through the discordant texture like a programmatic moment of anguish.

<sup>14</sup> Ibid.



## CHAPTER 5

### SUMMARY AND CONCLUSIONS

*Symphony for Winds: My Brother's Brain* is a significant addition to the wind band repertoire, and demonstrates the most poignant representation of Carter Pann's compositional style. Pann's creative use of form, melody, harmony, texture, and orchestration to engage the listener through "extreme" and "outrageous" gestures has led the author to describe Pann as "the Maverick" composer of the wind ensemble medium. The distinct use of melodic shapes, structural balance, virtuosic contrapuntal textures, borrowed and colorful orchestration to depict vivid musical and emotional imagery define the compositional style of Pann.

Pann's lyrical melodies are designed through constructing "shapes" that inform the overall architecture of the work. Pann plays with multiple possibilities a melodic shape presents. From approaching it in inversion, retrograde or inversion-retrograde to exploding the shape into a new character or direction, his innovative manipulations of melodic shape is a reflection of Pann's passion for logic games like chess and Go. Pann finds it challenging to produce a good melodic shape that creates a solid structure, yet he suggests "unity" as the solution:

The idea of never losing the listener through my structure comes from the unity that I have to create within that structure.<sup>1</sup>

Balance serves as an imperative organizational element of Pann's music. He credits the influences of William Bolcom and William Albright:

My greatest influences with where this piece is regarding where I am now and the structural organizing is William Bolcom and William Albright, ... I mention Bill Bolcom as my greatest

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<sup>1</sup> Pann, interview by author.

influence because I think his music has the greatest balance. His ingredients that make his musical meals are so balanced, and his output so prolific that he's like a fount.<sup>2</sup>

His melodic shapes ascend and descend with equal proportions, which dictates the larger architecture of the music. The balanced dichotomy of light versus darkness is featured in the second movement of the symphony and is represented by major and minor modal shifts. Pann uses a balance of both light and darkness to depict the hallucinations of his brother's bipolar disorder, and the joy of his life as well.<sup>3</sup> Balance is also reflected in his harmonies: consonant versus dissonant. Pann's consonant harmonies are treated with idiomatic pop and commercial sounds such as extended tertian chords providing a rich colorful resonance to his harmonic palette. However, he balances the familiarity of this sound with sharp dissonances of tone clusters and chromatic harmonies. Pann uses dissonance as a device to highlight "extreme" and "outrageous" gestures.

Pann applies contrapuntal devices to create vivid, energizing textures that propel the music forward. He utilizes an egalitarian approach to designing rapid, frenetic composite textures that are orchestrated using contrapuntal imitative techniques amongst each player of the section. Pann has expressed a desire to make his parts idiomatic for each player by making it a priority in his orchestration:

Another big value of mine is to write parts for orchestral and band music that feel native to the player.... If a violinist or a harpist has no problem with his or her part because it's very idiomatic, that's a major score for me. I don't play those instruments, but I put on a "cloak" to write for instruments such as that. That's a big priority for me, that goes for all the wind instruments too. I know not all my wind parts are 100% idiomatic but as a player I think I can get very close to that.<sup>4</sup>

The egalitarian approach is Pann's way of assisting players with the virtuosic nature of his music.

Orchestration defines much of the descriptive sound Pann evokes from the wind ensemble.

The vast colors Pann produces enables one to paint an image of the programmatic elements of the

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<sup>2</sup> Ibid.

<sup>3</sup> Ibid.

<sup>4</sup> Ibid.

symphony. Hence, many contemporaries and conductors of Pann's music often label him the modern day Strauss. Pann in fact admits to borrowing many orchestrational ideas and quotes from other composers as a resource to creating rich colors throughout his music:

Orchestration is a huge value of mine, its color, you're using color...piano is one color, and so I react to that and get away from it and use as many colors. So that's why I evoke Ravel, Debussy, Stravinsky...these are master "painters," music "painters."<sup>5</sup>

He takes great care in ensuring borrowed orchestrational ideas are authentic to his voice and not an attempt to sound like someone else:

...I am not looking to be Bill Bolcom or be progressive, he creates art that is unmistakably his own. Unmistakably Bolcom. I espouse that value. So I want my music to be unmistakably me, it can't be anything else.<sup>6</sup>

For example, Pann may borrow a Straussian orchestration that displays the lush sound of a melody through the violin section but instead orchestrates it in the saxophone section of the wind ensemble. His signature sound often highlights the saxophone, a native instrument to the wind ensemble, to illustrate its unique voice to the medium.

Pann is "the Maverick" of composers who write for wind ensemble because he expands the virtuosic and artistic capabilities of the wind ensemble in efforts to engage the listener through "extreme" and "outrageous" gestures. His imaginative use of dynamics, orchestration, texture, harmony, juxtapositions, and his descriptive notation are primary to exploring sensational sounds within the symphony.

Pann also magnifies texture by orchestrating previously stated material to "outrageous" proportions that are often immediately juxtaposed with the most thin and intimate settings. The alternation of thick and thin textures within a short amount of time is a major feature of Pann's orchestration. He aims to efficiently provide a lot of musical material:

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<sup>5</sup> Ibid.

<sup>6</sup> Ibid.

I don't need to feel like I need to hit the listener over the head with eight slow bars of something. I'm good with six of it or four of it; this is why I am not a great fan of those composers that take about 70 minutes in a symphony to give you a Bach motive. I like to present more material than less material in time.<sup>7</sup>

However, Pann avoids creating disjunctive juxtapositions by using elisions. The elisions occur when he orchestrates a common-tone between each juxtaposing phrase, offering a harmonically seamless transition at cadence points.

Harmony highlights the “extreme” and “outrageous.” Pann engages the listener through unexpectedly colorful harmonies and harmonic progressions. The “dead end” chord, featured in the first movement, halts the momentum of the music to ensure one is attentive and fully engaged. Pann uses frequent tritone substitutions instead of predictable dominant chords to emphasize the “extreme” sentiment of the music, or the simplicity of a perfect fifth or unison octave at the end to balance the vast harmonic fluctuations throughout the movement.

The descriptive textual notation on the conductor's score and player's part give direct insight into Pann's imagination, and provides aural imagery of his musical intent. First, Pann chooses to write in English rather than a traditional foreign language such as Italian or German, acknowledging his heritage as an American composer. Second, the specific adjectives and descriptors also engage the player and conductor enabling them to perform his music with as much conviction as Pann did in creating the music. For example, in the first movement, Pann specifies the character of the “sugar plum fairy” in the celesta part with instructions to play “like a toy, just out of the box on Christmas.”<sup>8</sup> Pann's fervor for his music is evident in his explicit marking of tempos and subdivision of time. There is less opportunity for the performer and conductor to change the desired musical pacing. Pann admits to the controlling nature of his indications, but would rather leave no

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<sup>7</sup> Ibid.

<sup>8</sup> Carter Pann, *Symphony for Winds: My Brother's Brain* (Bryn Mawr, PA: Theodore Press, 2013).

discrepancy of interpretation to ensure that his music is performed with as much care as he took in generating it.

Pann used the symphony form non-traditionally, employing only three movements instead of four, while also including a large and expansive coda. He aimed to utilize the symphony form as a programmatic vehicle in taking “the listener” on an emotional journey with each movement providing a different perspective of portraying his younger brother:

Today you can write just about anything for any combination and call it a symphony. My reasoning is this: I wanted to write a work I could call a symphony that I believed would take the listener on an emotional journey with more breadth and depth than most of my other works. The second and third movements are long and weighty and this is another thing I wanted to achieve (instead of four or more smaller movements).<sup>9</sup>

The “extreme” within the form of each movement is most apparent in the coda, expanded by three sections. Each section representing a completely different idea or character to balance much of the material presented prior. Pann exhausts every possibility of expectation before arriving to the final phrase.

The music Pann writes is inspired by his personal life and relationships with people and places. He travels a lot encountering many people and new experiences in his life and tries to describe this through his instrument, the piano:

Lately I’ve been doing a lot of traveling and it can get a little tiring and exhausting, but a friend of mine said, “you know you seem to collect people,” and I didn’t quite know exactly what he meant by that but now I know exactly what he meant by that, and *that* [collection of people] is sort of what informs my intuition, compositional process and inspiration. The inspiration comes from putting myself in many different scenarios, whether it’s performance scenarios with people I’ve just met, other musicians or meeting and making friends that have nothing to really do with music. But, I will say this, the piano is also a major influence because at my fingertips are these buttons that I can manipulate. So there is a real “control-ish-ness” about it...so its funny how much I depend on that instrument and I describe it as my “ball and chain” and I have to sort of drag with me everywhere where I end up going to collect these people.<sup>10</sup>

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<sup>9</sup> Pann, email correspondence with the author.

<sup>10</sup> Pann, interview by the author.

The great fluidity of his music is a result of being a pianist. The freedom of time, pushing and pulling, is Pann's way of treating the large ensemble as a soloist: a trademark of his music, which requires the utmost artistic sensibility. The piano is Pann's instrument and voice within each work he has written for wind ensemble. However, *Symphony for Winds* was treated differently in its use of the piano. Pann wanted to perform and establish a relationship between each school of the commissioning consortium, while combining the piano color with other instruments:

I use the piano in my symphony as an important primary color throughout. Mainly because I am a pianist and wanted to participate on stage with all of the consortium members when they decide to perform the work. However, the piano is not present as much as it is because I just wanted notes to play. I use the color of the instrument in many doublings throughout, as this type of timbre combination is something my ear is drawn to—and a color combination I miss in many other wind works.<sup>11</sup>

Pann's experiences in life are also reflected in his other works for winds. His first work, *SLALOM* (2002), depicts skiing adventures on the slopes of Steamboat Springs, Colorado, while listening to the works of Shostakovich and Rachmaninoff on the headphones of his cassette player. *American Child* (2003) was dedicated to Pann's newborn nephew, Nicky Robert Paulus, and captures Americana with open-air harmonies and song-like melodies. Pann's move westward to begin his faculty position at the University of Colorado-Boulder is displayed in *The Wrangler* (2006), evoking the Wild West through cowboy dances and musical syntax from the ballets of Aaron Copland's *Billy the Kid* and *Rodeo*. His *Four Factories* (2006) portray "man's greatest achievement" of building the world's highest sky scrapers through the literature he was reading at that time: *The Fountainhead* by Ayn Rand and the biography of George Antheil (composer of *Ballet Mécanique*). *Concerto Logic* (2007) features his passion for logic and strategy games such as chess, while *Hold this Boy and Listen* (2008) was written for his third nephew, David Paulus Jr., producing an unusually soft and subdued song for band. *Serenade for Winds* (2008) explores Pann's musical admiration for Schumann and Brahms with grand expressions of harmony and melody. *Richard and Renée* (2009) was a gift to Pann's dear

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<sup>11</sup> Ibid.

friends, Renée Kershaw and Dick Floyd, as a musical portrait of their engagement and time together in Italy, summer of 2009. *A Spanish Silhouette* (2010) is influenced by Pann's love of Spanish music through the tangos of Astor Piazzola and Ernesto Nazareth. It was commissioned by Pann's colleague Matthew Roeder for the University of Colorado Symphonic Band's performance at the 2010 Southwest Regional CBDNA Conference in Las Cruces, New Mexico. His most recent composition, *The Three Embraces* (2013), cherishes his collegial relationship with Allan McMurray in celebrating his retirement as Director of Bands from the University of Colorado-Boulder.

Compositional characteristics made by Pann in *Symphony for Winds: My Brother's Brain* reveal a comprehensive representation of his style as a composer and illustrates "the Maverick" through his "extreme" and "outrageous" gestures that engage the listener. An analysis of each movement portraying the "extreme" and "outrageous" gestures through form, melody, harmony, texture and orchestration provides a further understanding of Pann's music and is worthy of study and performance. These conclusions are supported by personal interviews with the composer. It is the author's intent to encourage more wind conductors to program his music: an oeuvre offering a highly rewarding artistic experience for both musicians and listeners.

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## APPENDIX A

### TRANSCRIPT OF INTERVIEWS

*The following transcript is an interview with Carter Pann and the author on April 10, 2013 during Pann's visit on campus at the University of Georgia for the Wind Ensemble's premiere performance of "Symphony for Winds: My Brother's Brain." The last section includes email correspondence as a follow-up to the live interview on campus.*

**April 10, 2013**

BADUA: Most composers describe their craft as an intuitive process. Is this true for you, if so, what do you believe informs your intuition?

PANN: Lately I've been doing a lot of traveling and it can get a little tiring and exhausting, but a friend of mine said, "you know you seem to collect people," and I didn't quite know exactly what he meant by that but now I know exactly what he meant by that, and *that* [collection of people] is sort of what informs my intuition, compositional process and inspiration. The inspiration comes from putting myself in many different scenarios, whether it's performance scenarios with people I've just met, other musicians or meeting and making friends that have nothing to really do with music. But, I will say this, the piano is also a major influence because at my fingertips are these buttons that I can manipulate. So there is a real "control-ish-ness" about it...so its funny how much I depend on that instrument and I describe it as my "ball and chain" and I have to sort of drag with me everywhere where I end up going to collect these people. [Laughter]. For instance, knowing that you're doing this document and meeting you, again, and having some good social time and codifying time is nice.

BADUA: What are the key elements that are important to you when are considering the structure of a work, and how do you unify the elements into the structure?

PANN: Structure is really just the macro version of the second part of your question, the unity that keeps it together; and the unity that keeps it together is the stuff with what I'm stuffing into the structure...so the musical material, the little motives or shapes. I don't really call them motives anymore; they are like shapes...these melodic shapes. Even the most minimalistic music goes somewhere, that is not what my music is, but, music has to go somewhere...its not a straight line, its either an incline or a decline always. It's a macro shape in itself, so one of my biggest priorities is that my structures don't stagnate. That's it, its really it...and um, within those structures we like to hear these pillars and these climaxes. For example, in other art forms it's a hard thing to view a painting and find a climax in it...I mean you can, but you take the whole thing in as a visual work. Through time though, you can really shape structure...you are either really good at shaping structure, like playing Japanese "Go" where you have to have good shape, or it fails or is weakened. Um, yea that's my sort of poetic response. [Laughter]

BADUA: So your structures don't stagnate, and that is quitesential and clear in your music. One of my thesis threads that is coming to life pretty strongly is... "engaging the listener through the extreme and outrageous." To me that kind of forms why your music doesn't stagnate obviously.

PANN: Yea! And with that line of thinking, one of the things in the structure that I really, really prioritize is when I'm making structures is that they are not predictable...so, um, you know we can talk about structure in the extreme background; like oh he has an A[section], a big B, and then A prime. But, come back into the middleground of my structure and that's where I play. I want to take you around corners, that you have no idea are about to come up on you, that's it...and I do not want to lose you. That's the big thing, I want to surprise you but I don't want to lose you, and um, the "you" in that equation is just sort of...I *have* to give my listeners the greatest benefit of the doubt. I have to assume that I have people who are hearing everything that I am hearing, otherwise, my music will start to...I'll start to water it down. I know that not everybody is hearing everything that I am hearing, but I know that you're hearing things that I don't. Like you're hearing things I my music that I don't. So there is this give and take, and there's this great balance that I have to assume that you're the most intelligent listener, and so you're right there in step with me following this piece. And I know that's futile it's never going to be exact but, you're bringing things to it that I don't have. That gives me incredible lead way to go with a fine intricate structure...and um, the idea of never losing the listener through my structure comes from the unity that I have to create within that structure. Boy, I'm going to want a copy of this [document]. [Laughter]

BADUA: So where does this idea we are talking about stem from, does it come from a composer you studied with? You studied with Sandroff, your first composition teacher right?

PANN: Yea, Howard Sandroff was my first teacher but I was I was in high school at the time and he took me through the school of Morton Feldman.

BADUA: Yea the vector stuff right?

PANN: YEA! Exactly. But my greatest influences with where this piece is regarding where I am now and the structural organizing is William Bolcom and William Albright...and I still have some heroes and that is Christopher Rouse and Joe Schwantner. I completely respect Joe Schwantner's talent, his talent is pretty phenomenal, but the reason I mention Bill Bolcom as my greatest influence is because I think his music has the greatest balance. His ingredients that make his musical meals are so balanced, and his output so prolific that he's like a fount. He's like a music fount. He's like the "fountainhead" in music, and he's also a performer. So I have a great, great esteem for him. He's one to shoot for, for me and beyond. [Laughter]

...I am not looking to be Bill Bolcom or be progressive, he creates art that is unmistakably his own. Unmistakably Bolcom. I espouse that value. So I want my music to be unmistakably me, it can't be anything else.

BADUA: So the authenticity of your work is important to you?

PANN: Yea, and you know young artists and composers get wrapped in the find your own "voice" thing, where they are trying to find their authenticity. I was as well when I was younger, I was chasing after that, but I was copying a lot of guys...literally copying dead composers and my teachers, trying to grope with who am I as a composer. So now, what is pushing out of me is no

longer me using quotes of older music. The last major quote of major music I used was in very beginning of my first band piece, *SLALOM*, which starts with Beethoven's Ninth Symphony. Oh! And! The Brahms's First Symphony in the second movement of *Symphony for Winds*, but this quote is different from the previous uses because what I did in those other pieces was sort of shake my nose at those pieces, and trying to be funny...but the Brahms has a structural importance in the *Symphony for Winds*, its actually woven in the music but its not a caricature or a collage. Like, without the Brahms the second movement has lost its "mojo" its...fuel cell. And it could have been something else, or I tried to do something original. But I chose Brahms because growing up the first bars of that symphony was just so dramatic, and to put that into a band piece...you know Brahms is the furthest thing from wind band music. So it was a challenge for me that I just wanted to take, it was a challenge of putting Brahms into band without it sounding like "Brahms for band"...it has to sound absolutely native to the ensemble.

BADUA: Is there any connection between this Brahms quote to your brother? Because when I hear the second movement it sounds so programmatic; maybe it does maybe it doesn't...but it has such a storyline to it as a listener, well to me at least.

PANN: Yea, growing up my brother was back and forth between this sort of elation and depression, um, it was the beginnings of bipolar disorder so...that's kind of the story, and I've spent countless hours with him so you know playing like two brothers do or fighting like they do. My brother is the overarching subject of this piece, but I'm not telling any specific storyline for the second movement about my relationship with him, other than the fact that my whole family had to go through watching this kid grow up uh...he's almost exactly a carbon copy of me, so I had to watch this happen. The second movement you know isn't all evil, it's happy.

BADUA: Yea, yea it presents this kind of balance.

PANN: Yes, you see it's a balance...I need a balance in music. So I do have sort of dark and light, together in that piece to mix. But, I decide to seal it off darkly. So it starts dark, the middle is very dark and then it ends very dark and down. So you get this carnival stuff in the middle movement, things that I never would have never conceived for band...that's a whole other topic, but sounding like a hallucination and he [my brother] did a lot of that when he was younger, prone to hallucination.

BADUA: The genesis of this work came from the three chamber works, was there a certain procedure you took to arrive at the symphony?

PANN: Yea, well it's never the same, but you know to write a huge 56-stave massive work like this I'm not going to go straight to the score. I mean, not going to compose on a 56-stave score. I've done that before with orchestra music, but generally, its nice to work with a short score and for me, to work first in sketch...I used those three chamber works as the short score or sketch. They already existed, but I used them as the sketch for this piece and then blew them up in so many different ways, like orchestration and things. But writing for any piece of music for me starts with just a two-stave short score, and why do you think two staves? Why not four or six? Wells its all there, as long as you fill the...I don't want my ensemble music to sound like piano music, so I have to fill the register and balance that. My pieces aren't going to sound like the width of my hands. So it generally starts off that way, I don't compose foreground, background, middleground I compose solely through the instrument [piano] and then use the ensemble to dictate how I have to alter.

Orchestration is a huge value of mine, its color, you're using color...piano is one color, and so I react to that and get away from it and use as many colors. So that's why I evoke Ravel, Debussy, Stravinsky...these are master "painters," music "painters." Another big value of mine is to write parts for orchestral and band music that feel native to the player, so those three composers I just named are masterful at that. If a violinist or a harpist has no problem with his or her part because it's very idiomatic, that's a major score for me. I don't play those instruments, but I put on a "cloak" to write for instruments such as that. That's a big priority for me, that goes for all the wind instruments too. I know not all my wind parts are 100% idiomatic but as a player I think I can get very close to that. Working in pauses and breaths, when you write for this symphony, for example the last movement for this symphony came from the chorale work "Alleluia!" and I had to pull the curtains away because I've got 56 players and they are all different instruments, not like a codified choral sound, and so the cadences I drive to I need to give more time and add bars worth of long tones otherwise, this juggernaut of instruments moves too quickly through the music. It's like relativity. This just needs to move slower.

BADUA: So you use two-stave staff paper and a pencil? You don't computerize it?

PANN: I use pencil and paper, but I do not write the whole piece with pencil and paper. I will write until I feel like, ok I have to try this out or I'm hearing colors here that I really want to see on the page so I go to Sibelius and I'll sketch it out and then I'll go back to the paper. It has to be tactile. I'm not going to put my computer on top of the piano; I've seen that, I won't do that though. The piano for me is still pencil and paper, and it's so much quicker there is no interface. The sketch is the most important part of the process. Putting tempo markings down and making Sibelius look pretty is the least important part of the process. I want the most important of the process to be absolutely organic.

BADUA: When you mentioned orchestrating on Sibelius to hear the colors, is that a visual thing to see what's not there?

PANN: Yea, that's a good question. It's a visual thing. Because I've looked at thousands of scores, written a lot of music so you get to a point where something can actually look right or wrong. Although the MIDI or "robot" is playing, I'll still use it to check the sonority. But the other thing we as composers have to get pass is divorcing ourselves from it [MIDI] too. It's absolutely not going to sound what it's suppose to sound like...so you need to know exactly what the color wheel is, what a horn will sound like doubled with trumpet in this particular range...conical and spherical together, you're not going to get that through MIDI. MIDI is an illusion, once you can pull the shade away from that illusion you can really use it. That's what it is I think.

BADUA: This is "color wheel" term you mention, if you were to describe your "color wheel" for this piece what are some adjectives, words or associations you could describe about the "color wheel?"

PANN: Ok, do you know the paintings by Monet, particularly "Morning on the Seine?" It's a series of oil paintings with the most pastel colors like sheen over everything, and there are moments of that in my piece. And then there are sharp, vivid or vibrant colors as well. But there needs to be a balance, so I want there to be opaque hues mixed with muted pastels, almost monastic color.

BADUA: So a balance between ambiguous versus clear shapes?

PANN: Yea, a lot of those clearly defined colors are found in the first movement, second movement, I don't know...throughout the whole thing really. It's a mix. That's the outrageousness I think of what you were saying.

BADUA: Right, showing the extremes of those colors sonically through sound.

PANN: Yes, but I don't need to feel like I need to hit the listener over the head with eight slow bars of something. I'm good with six of it or four of it; this is why I am not a great fan of those composers that take about 70 minutes in a symphony to give you a Bach motive. I like to present more material than less material in time.

It's my stamp that my shapes must have interest, there has to be a little intellect in them. I want you to see my shape and how they work, how they flip on each other or upside down.

BADUA: How would you classify this symphony or genres present in this work?

PANN: There are moments in the first movement that sound to me like Strauss, like some cadential moments, but that's tough for me to pin down it all.

It's really just a shape...what we are talking about here, this idea of "shape" is a major thing in the symphony that permeates through all three movements. How do I manipulate shape? How does it all relate like on a template? That said there has to be an element in the symphony that is "fantasy" it can't all be rules. There has to be breakthrough points that does not adhere to anything like counterpoint, etc...this has to happen now because the timing is right.

BADUA: What are some examples in the score or particular movements that you find are "breakthrough points" or "fantasy" moments?

PANN: Ok, in the first movement the first "fantasy" moment is just before letter B and at letter D where there is the chalkboard, hammers, bicycle bell etc...also, bar 34-37, this transition to letter C is a fantasy moment too. By the way, the Strauss/counterpoint moments are at bar 77-78. [flipping through score]...ok here's a bursting through moment, bar 91-94, and then total fantasy at bar 98. Then measures 98-105 are like when your suspenders bust open.

Then the second movement, an absolute structural breakthrough is at bar 6 at the beginning where we break the Brahms off...the trumpets at bar 7 are from me watching old Batman episodes, its exactly what you would get in the soundtrack going into the next scene. Then measure 110 is a total breakthrough, like wiping the stylus off the record.

BADUA: Carter unfortunately we are out of time. I will email you with some follow-up questions to what we talked about today. I want to thank you for your time and look forward to working with you as my document unfolds!

PANN: Okay, I look forward to hearing from you and thanks again for this opportunity Rickey.

## Email Correspondence

### *"Extreme" and "Outrageous" Gestures*

BADUA: Hi Carter, my thesis claims you as "the maverick" for wind band through engaging the listener through extreme and outrageous gestures. Could you create a list of these "Extreme & Outrageous" moments for each movement and address how do you intend to "engage the listener through the extreme & outrageous gestures" through those elements?

PANN: Hey Rickey, I'm just now able to open this email and see what you need. Great "thesis" you've come up with I will definitely list to you several "moments" throughout the movements and talk a bit about each one of them.

### Movement I

Letter A: After a soft and subdued, spare 3-bar introduction (which introduces a key motive), the texture is immediately FAT (yet still soft) and saturated with counterpoint. This choice by me for the first part (leading to reh. B) was deliberate... as I wanted this symphony to sound like a "symphony" right off the bat...something that feels large and expansive with lots of music in the near future to come and not just another short band work.

mm. 10 and 21 are "Dead Ends" I don't often come to dead ends... but these felt natural for the phrase endings. M. 10 is one of my favorite harmonies from the last 10 years and m. 21 is a suspension that doesn't resolve. Beethoven comes to dead ends everywhere in his music -- but his handling of these moments is so appropriate and inevitable that we hardly ever hear them as such.

mm. 19-20 and 77-78. Straussian orchestration or handling of counterpoint.

m. 22 The "Toy Shop in the Garage" through letters B and D. Aleatoric music depicting a little brother's tinkering with inventions in the garage. Aleatoric music is nothing new these days, however I decided to use a chalkboard as an instrument for one of the percussionists. He/she is asked to perform on it by "scribbling/doodling on the board with intent and purpose" as if he/she is sketching notes for a new project. This idea was a risk for me because I did not know if such scribbling with chalk would carry through the orchestration. Thankfully it carries very clearly. The visual effect from the audience helps with that I imagine.

mm. 36-41 Transition to reh. C. This transition from the Stravinsky-like music at m. 34 betrays expectation when we *slam* into reh. C. The orchestration at reh. C (and subsequently mm. 53 - 63 and mm. 96-97 is emblazoned with a cacophony in the high WWs and a very FAT chorale in E-flat in the brass and low WWs. During these moments the percussionists are to either be pounding nails into wood planks with carpentry hammers or hitting an iron pipe/slab with a hammer. My hopes for this effect were to bring the listener onto a construction site.

mm. 47-53. Again, the juxtaposition of orchestration texture between the cacophonies (from *fat* to chamber-thin to *fat* again) is extreme.

m.63. The orchestration at letter D (which is a developed version of letter B) is outrageous. There is an incredible amount of music going on through these bars.

m. 75. A totally outrageous chord out of nowhere (with extreme dynamic indications) slamming into a brick wall at 76, then incredibly subdued and extreme with the WWs where they are in the range at 76. This is perhaps THE outrageous moment in MVT I.

mm. 98-100. Tchaikovsky's Nutcracker Suite. Outrageous.

mm. 101-104. Followed immediately by this "kick-line" of Rockettes.

mm. 105-109. Followed immediately by this Schoenbergian music.

m. 119 the conductor indication at the top is Extreme.

\*\*\*\* Looking at the tops of all the pages of this MVT, I realize how much of an “extreme” micro-managing control freak I can be. That in itself is pretty extreme.

## Movement II

Opening to letter A: Orchestrating Brahms for band so it still sounds like an orchestra... just larger and more sinister. Bloated. A siren is included no less. Breaking off the Brahms in the middle of a bar (hence the 5/8 so the derailment sounds mid-bar).

Letter A: Saxophone solo's key notes: concert C–C-flat–B-flat–A-flat.... this chromatic descent is in opposition to the scalar/chromatic ascent in the Brahms. This main tune of the movement is to balance against the Brahms throughout.

Letter A: Clarinet motor orchestration. Extreme.

m. 19: All 6 Horns in unison take the tune and the orchestration sounds like a torrent. Brass is RUNNING and flutes/oboes are like a tornado. This version of the tune in the horns is like not an exact reiteration of the saxophone tune. There are octave leaps now, to show off the brilliance of 6 horns together.

Letter B thru m. 48 transition material from the primary tune to the secondary tune.

m. 49 to D: transition material getting us back to a version of the primary tune at letter D. The extreme thing about this moment is the orchestration of the immediate repeat of it at m. 52.

Letter E: These upward/soaring melodies are in opposition to the transition materials at letter B. The extreme here is mm. 68-73. The harmonies drop below sea level and thru m. 72.

Leading through this music to letter F it's all a bit psychotic. The changes/orchestrations/moods are rapid fire. It's pretty outrageous.

m. 94: Saxophone squeals from *hell* in a different meter.

m. 100 about as far from G# minor as one measure could be.



m. 103. I borrowed this shrieking orchestration from Mark Anthony Turnage's *Three Screaming Popes*: an orchestral work of his based on Francis Bacon's painting of the same name. (Turnage is a British composer in his late 40s or 50s)

mm. 110-111: Extremities of range and duration. This is like Electronic Noise.

mm. 116-120: Another extremity (what's outrageous here is that we just had one 110-111 and now we cadence on another).

Letter G: orchestrated like a nightmare from a Tim Burton film.

mm. 126 - letter H: transition materials with orchestration in the WWs taken from Dutilleux's *Metaboles*, over incredibly romantic harp writing and three mallet instruments playing etude-like moto-perpetuo together. Extreme. This (eventually in the clarinets) is the "grown up version" of the secondary tune.

mm. 144-146: an outrageous interruption the likes of R. Strauss

Letter I to letter J: Sadistic carnival orchestration ending at m. 160 at another dead end (lots of dead ends in this MVT).

m. 172 - the music is launched into space and comes back down.... the music is starting to really get off kilter.

m. 175. The music *slams* right into the "Brahms wall" here, completely unexpected and outrageous.

Letter K: an even more extreme orchestration of the opening Brahms. This time the music continues further-- leaving Brahms and becoming the composer's own music to m. 185 where there is a cliff-drop of dynamic. Throughout the entire passage the Tuba 2 must drop to a double C every now and then. Extreme.

Letter L is the recap. Throughout the recap some of the music we've already heard will present itself sporadically throughout (mm. 203-206 is an interruption/transition from something we've seen before).

m. 214. This dead end technique of *spilling* the WWs is a technique I use throughout this movement.

Letter N is a deceptive cadence and this music becomes a transition to the coda (m. 221 to the end). This coda is a mutated version of the Brahms... now it can't get anywhere -- it's stuck. Finally a picardy cadence at m. 229 - but no, the "tag" keeps us in minor to the very end. Not so nice after all. Outrageous. This "tag" has the main theme in it... or at least its harmonies. The ending flexatone is pretty outrageous for the last sound of the movement.

### Movement 3

The very opening can't help but evoke Copland's *Fanfare for the Common Man*. This was not a very conscious decision on my part. The opening was written and then I realized it was very Copland-esque.

The orchestration at m. 32 - 39 is very cinematic... The harps playing aleatory were a snippet I took from Debussy's *La Mer* (near the end of the first movement). m. 35 is the least expected harmony to begin the Sinking Ship decent.

mm. 99 into 100/101. This is one of my favorite "extreme" harmonic gestures. It's not as wild as some of them in the second movement, but here it is just as unexpected to get this harmony (in the middle of hairpins) before finally resolving to the C-major cadence at m. 102.

Letter C - extremely poignant material. While the harps are doing their thing and many cymbals are being bowed we have a sort of basic counterpoint between a stubborn monody (Tbns/Euphs m. 108) and the more interesting "hazy, overlapped" motion of the Tpts/Clarinets/Bsns. Instruments in the percussion are added during this stretch and then something pretty extreme happens at m. 122 in the clarinets.... setting the stage for the high WWs to take over the stubborn monody. The dynamic indications at the end of m. 136 are pretty extreme for the arrival of that particular sonority (which is orchestrated from the very top to bottom of the band).

Letter D to letter E pits some of the most contrasting music together. (i.e. 147-150 is a brutish version of letter C, followed by the launch of a Ravel-like ascent that caves in on itself back to m. 154 and brutish is followed again by Ravel. mm. 161 - 172 is Brass outrageousness... all the way. mm. 171-172 in the high WWs is some extreme orchestrating that occurs at a high climax (there are a couple throughout this passage) in the brass. The WWs here are emblazoned and perform a gesture quite romantic for such a setting... then fall in outrageous ribbons of notes (a cue I took from Corigliano's *First Symphony*).

mm. 182 - 185 sounds something like a sunken/murky "Yoda's Theme" from the *Star Wars Trilogy*, building us back up... and several bars later (m. 188) the resolution is so nice, so kind.... almost Mahlerian, or better yet, Grieg's *Morning Song*. Throughout *My Brother's Brain* these relatively quick juxtapositions are what give the work its profile and feature set... and that profile is bold and extreme throughout.

mm. 188 - 192 is nice and Grieg-like in its *Morning Song* sentiment... then slams into m. 193 - a sonority out of nowhere... which brings us back in two bars to the recap (or the intro to the recap at letter F).

mm. 231 - 240 is an outrageous (cosmic) version of letter C

m. 280 (and two quarter beats before) is extreme in its orchestration and harmony. The trombone on the high A is emulating the stubborn monody from before.

Letter H is the pay off for all the darkness in this movement. I have thrown all previous melodies and motifs away... I don't care if you hear anything relating to anything else here. This is to be like taking a "consonant car wash." The balanced aspect of this music is that it is so much descending...

when most of the melodic material in this music ascends. Letter H is 'Tranfiguration. mm. 296 - 298 are even simple I - IV - I - IV with church bells, so pastoral... quite an extreme difference from the rest of the movements' harmonic fervor.

mm. 303-305 unison – outrageous.

### *Miscellaneous questions*

BADUA: Thanks for all the notes, I am almost done writing my analysis of the second movement. However, I have three questions for you:

1. In both the first and second movements, you mentioned that there are moments like "Strauss"? Could you expand on the moments that it occurs like in Mvt II, mm.144-146 and in Mvt I, mm. 19-20/77-78? How do you mean by it having Straussian counterpoint, cadence or an interruption?
2. The same for the "Stravinsky-like" transition section in Mvt I mm. 36-41, do you mean this by the instrumentation/orchestration parallel of Stravinsky's Octet or something else?
3. The same for the "Schoenberg" section in Mvt I, mm. 105-109.

PANN:

1. The moments like Strauss are these:

MVT I, mm. 19-20/77-78: Reminiscent of the way Strauss' counterpoint works in his works like the *Serenade in E-flat* and *Metamorphosis*.

MVT II, mm. 144-146: This heroic sweep is very reminiscent of the blazing orchestration of Don Juan... but even perhaps other moments in Wagner's more winged music as well.

2. MVT I, mm. 36-41 I'm likening it to Stravinsky's instrumentation tendencies with his later chamber works: *Agon* in particular, but also the *Three Japanese Lyrics*... and the more introverted moments in his *Symphony in Three Movements* and *Symphony in C*. If you see an *Octet* parallel, awesome! I wasn't thinking the *Octet*.

3. MVT I, mm. 105-109: Here I am just calling attention to the fact that my dissonant chords with a Bass Clarinet climbing up through it is something I believe Schoenberg would've been proud of. It is quite reminiscent of his kind of orchestration tendencies.

BADUA: The piano is used throughout this symphony, often being doubled by other parts. Could you expand on why the piano is still present despite its part being orchestrated throughout the ensemble?

PANN: I use the piano in my symphony as an important primary color throughout. Mainly because I am a pianist and wanted to participate on stage with all of the consortium members when they decide to perform the work. However, the piano is not present as much as it is because I just wanted notes to play. I use the color of the instrument in many doublings throughout, as this type of

timbre combination is something my ear is drawn to-- and a color combination I miss in many other wind works

BADUA: You title this work a "Symphony." The traditional symphony has four movements, and this only has three. Could you explain why you titled it a "Symphony" and maybe ways it might follow the traditional symphony or not?

PANN: Today you can write just about anything for any combination and call it a symphony. My reasoning is this: I wanted to write a work I could call a symphony that I believed would take the listener on an emotional journey with more breadth and depth than most of my other works. The second and third movements are long and weighty and this is another thing I wanted to achieve (instead of four or more smaller movements).

It's funny, but if I wrote another interior movement to equal 4 total, with duration of about 38-40 minutes, with music on par with the difficulty of the others people would run away from performing it. It would have a couple premieres... and then it would be summarily shelved I believe, for being too difficult and long.

## APPENDIX B

### CATALOGUE OF WORKS FOR WIND ENSEMBLE BY CARTER PANN

#### Chronological

*SLALOM for Wind Symphony* (2002)  
*American Child* (2003)  
*Four Factories* (2006)  
*The Wrangler* (2006)  
*Concerto Logic* (2007/8)  
*Hold this Boy and Listen* (2008)  
*Serenade for Winds* (2008)  
*Richard and Renée* (2009)  
*A Spanish Silhouette* (2010)  
*Symphony for Winds: My Brother's Brain* (2011)  
*The Three Embraces* (2013)

## APPENDIX C

### LIST OF COMMISSIONING SCHOOLS

The following list is a consortium of schools, led by Allan McMurray, involved with commissioning Carter Pann's *Symphony for Winds: My Brother's Brain*:

University of Nebraska at Lincoln, Carolyn Barber  
University of Kentucky, John Cody Birdwell  
University of Wisconsin at Stevens Point, Brendan Caldwell  
Ball State University, Thomas Caneva  
Case Western Reserve University, Gary Ciepluch  
University of North Texas, Eugene Corporon  
Youngstown University, Stephen Gage  
University of Michigan, Michael Haithcock  
University of Arizona, Gregg Hanson  
University of Texas, Jerry Junkin  
University of New Mexico, Eric Rombach-Kendall  
University of Minnesota, Craig Kirchoff  
University of North Carolina at Greensboro, John Locke/Kevin Geraldi  
University of Georgia, John Lynch  
University of Colorado, Allan McMurray  
Ohio State University, Russell Mikkelsen  
University of Puget Sound, Gerard Morris  
Columbus State University, Jamie Nix  
Arkansas State University, Timothy Oliver  
University of Oregon, Tim Paul  
Texas A&M University, Timothy Rhea  
University of Illinois, Robert Rumbelow  
Eastman School of Music, Mark Scatterday  
Michigan State University, Kevin Sedatole  
Kansas State University, Frank Tracz  
University of Oklahoma, William Wakefield  
University of Arkansas, W. Dale Warren  
Baylor University, Eric Wilson