The Percussion Music of Donald Martino

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THE PERCUSSION MUSIC OF

DONALD MARTINO

by

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Abstract

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Donald Martino (1931–2005) made important contributions to the percussion repertoire with his chamber music and solo percussion pieces spanning from the 1950s to his last compositions written just before his death in 2005. Many of his chamber music pieces include percussion, and are some of the most significant contributions to the contemporary chamber medium of the last half of the twentieth century. The compositions often include performance techniques that require additional instruction, or demonstration. Some of his chamber works such as Notturno and From the Other Side include several pages of notes, explanations, and instructions detailing notational devices such as the variety of symbols, articulation and tempo markings, and extended techniques found in Martino’s works.

Martino’s music is very deliberately influenced by jazz, the music of Bela Bartók, and twelve-tone or serial music. These influences also reflect different phases of Martino’s development as a composer. This document examines percussion works representing each of Martino’s primary influences, and will discuss relevance to percussion pedagogy and performance.
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Chapter One: Introduction

Percussion music in western art music has developed as composers have turned their attention to the possibilities offered by percussion. European composers of orchestral, operatic, and incidental music were the first to introduce percussion to the concert hall and orchestra pit. Percussion instruments were experimented with and used in new ways, thereby giving opportunities for advancement and acceptance of the art in performance. These opportunities enhanced the visibility of percussion and encouraged even more adventurous and advanced use. Early in the twentieth century composers began to use percussion in chamber music. Examples of scores from this period that include percussion are Igor Stravinsky’s *L’Histoire du soldat*, Darius Milhaud’s *La création du monde* and *Concerto pour percussion*, Béla Bartók’s *Sonata for Two Pianos and Percussion*, and William Walton’s *Façade*. Claire Omar Musser, John Cage, Karlheinz Stockhausen, and Iannis Xenakis are examples of composers who pioneered solo writing for percussion.

More recently Donald Martino (1931–2005) made important contributions to the percussion repertoire with his chamber music and solo percussion works. He composed for a wide range of vocal and instrumental settings. This paper limits its focus only on the solo and chamber music compositions that include percussion. Martino’s contributions to percussion solo and chamber literature span from the 1950s to the last compositions he wrote before his death in 2005. His chamber music that includes percussion is some of the most significant of the last half of the twentieth century and stylistically can be grouped with music that has similar
demands on the percussionist by Mario Davidovsky and George Crumb. Some of the compositions include standard performance techniques while others are more pioneering and may require additional explanation or demonstration. His compositions that include vibraphone are numbered amongst his final works. This paper investigates and places into historical perspective Martino’s work, thereby exposing his vibraphone, marimba, and percussion literature.
Chapter Two: Biographical information of

Donald Martino

Donald Martino (1931–2005) was born in Plainfield, New Jersey on May 16, 1931. He died December 8, 2013 aboard a cruise ship off the coast of Antigua. The cause of death was cardiac arrest following an attack of hyperglycemia.

Donald Martino received degrees from Syracuse (BM 1952) and Princeton (MFA 1954). His composition teachers included Roger Sessions and Milton Babbitt. On a Fulbright scholarship (1954–6) he studied with Luigi Dallapiccola in Florence, Italy.

Martino taught at Princeton University (1957–9), and Yale University (1959–69), and from 1969 to 1981 was the chairman of the composition department at the New England Conservatory. He also taught at Brandeis University (1980–83) and later at Harvard (1983–92). Upon his retirement he was named the Walter Bigelow Rosen Professor of Music Emeritus at Harvard University.

Martino was active as a guest lecturer and has been Composer in Residence at Tanglewood, The Composer’s Conference, The Yale Summer of Music and Art, The Pontino Festival, May in Miami, The Atlantic Center for the Arts, The Warebrook Festival, the Ernest Bloch Festival, The Festival Internacional de Musica de Morelia, and has been Distinguished Visiting Professor at many institutions of higher education including the University of Utah where he interacted with the author. Martino’s honors include awards from Broadcast Music, Inc. (1953, 1954), the National Institute of Arts and Letters (1967), the National Endowment for the Arts
(1977, 1987, 1989), two Fulbright scholarships, three Guggenheim fellowships (1967–8, 1973–4, 1982–3), the Classical Critics Citation (1976), the Brandeis Creative Arts Citation in Music, the Boston Symphony's Mark M. Horblit Award, and a Kennedy Center Friedham Award (1985). A Naumburg Award in 1973 resulted in the composition of Notturno, for which he won a Pulitzer Prize in 1974. He was a member of the American Academy of Arts and Letters, and a fellow of the American Academy of Arts and Sciences. Grants include the Massachusetts Arts Council, the National Institute of the Arts and Letters, and the National Endowment for the Arts. In 1990 he served as chair of the music committee for the Pulitzer Prize.

Martino was a skilled clarinetist; he began lessons at age nine, and wrote many works that feature the clarinet. It was the study of clarinet that brought him to Syracuse University. He played it in classical and jazz styles. He stated “I played more jazz in Italy with greater audience appreciation than ever before.” For his jazz adventures he created a stage name: Jimmy Vincent.

He had athletic interest that engaged in through much of his life. As a teenager his passions were tennis and music, which soon became music then tennis.¹ In 1990 he described one of the happiest years of his life as 1972 when he was on sabbatical from Brandeis University. He spent the year in Boca West, Florida where he “composed from 6:00a.m. to 2:00p.m. and played tennis from 3:00 to 5:00 everyday for nine glorious months.”² As a retiree, tennis matches were daily events

with his wife and at a local club. Former student and composer Steven Mackey recounted this about Martino's tennis passion, "When I heard that Don died, the first thing that popped into my head was playing tennis with him in the rain. Yes, it was pouring down rain, but we wanted to earn our beer so we were smacking soggy balls around a shallow lake with a net. It was kind of miserable and neither of us said a word until, after about 45 minutes Don shouted, 'I don't think any girls are gonna show up, so we might as well go home.'"

At the age of fifty (1981) he received a unique honor. The mayor of Newton, MA declared May 16th to be "Donald Martino Day." At age sixty (1991) the journal, *Perspectives of New Music* devoted an entire issue to the music of Martino. A link on Dantaian.com, http://www.dantalian.com/room1.htm provides a self-deprecating personal history with photos titled *The Rogue's Gallery*.

In 1978 Martino created his own publishing company, Dantalian, Inc. This allowed him to present his scores as he conceived them without the editing of other publishers. The first self-published composition was *Parisonatina al’dodecafonia*. After his death, the New England Conservatory established the Donald Martino Award for Excellence in Composition. The award, given out to outstanding students in composition at the New England Conservatory commemorates Martino’s important achievements as a composer and his impact on students and colleagues at the New England Conservatory.

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3 Rosenzweig, Morris. Personal interview by author, Salt Lake City, UT, November 3, 2012.
Prizes and musical merit do not always go hand in hand. The very nature of awards and rankings is a dangerous subject. However, Martino has proven himself an important composer of works utilizing percussion throughout the fifty years preceding his death in 2005. This document demonstrates the usefulness of Martino’s compositions for percussionists at several skill levels, regardless of critical or popular acclaim.

Martino wrote for a wide variety of instruments and voice. His music has received performances by prominent ensembles and soloists, and has been often recorded. His discography is listed in Appendix E. A list of his works involving percussion is supplied in table one.

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Table one. Martino's works that include percussion.

<table>
<thead>
<tr>
<th>Title</th>
<th>Year</th>
<th>Instrument and comments</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>A Set for Marimba</em></td>
<td>1954</td>
<td>Adapted from <em>A Set for Clarinet</em></td>
</tr>
<tr>
<td><em>Augenmusik: A Mixed Mediocritique</em></td>
<td>1972</td>
<td>Actress, Danseuse, or Uninhibited Female Percussionist and Tape</td>
</tr>
<tr>
<td><em>Canon Ball</em></td>
<td>1957</td>
<td>Vibraphone and Piano; two part invention</td>
</tr>
<tr>
<td><em>Cathy</em></td>
<td>1957</td>
<td>Clarinet, Vibraphone, Piano, Bass, and Drums</td>
</tr>
<tr>
<td><em>From The Other Side</em></td>
<td>1988</td>
<td>A Divertimento for Flute (flute, piccolo, alto flute), Violoncello, Percussion, and Piano</td>
</tr>
<tr>
<td><em>Notturno</em></td>
<td>1974</td>
<td>Flutes (picc, flute, alto flute), Clarinets (Bb and Bass Clarinet), Violin/Viola, Cello, Percussion, and Piano</td>
</tr>
<tr>
<td><em>Rhapsody</em></td>
<td>2003</td>
<td>For Violoncello with Vibraphone and Piano Accompaniment</td>
</tr>
<tr>
<td><em>Serenata Concertante</em></td>
<td>1999</td>
<td>Flutes (flute, piccolo, alto flute), Clarinets (Bb and bass clarinet), Flugelhorn/Cornet, French Horn, Percussion, Piano, Violin, Violoncello</td>
</tr>
<tr>
<td><em>Soliloquy</em></td>
<td>2003</td>
<td>Vibraphone solo</td>
</tr>
<tr>
<td><em>Threeway</em></td>
<td>2000</td>
<td>Clarinet, Vibraphone, and Bass; ossia Piano, Vibraphone, and Cello</td>
</tr>
</tbody>
</table>
Chapter Three: Three influences on Martino’s compositional style and his general use of percussion

In any discussion about the music of Donald Martino it can be tempting to focus on analysis of the compositional elements rather than the performance aspects of the music. There has been much written about Martino’s compositional practices including an important article by Martino himself, “The Source Set and its Aggregate Formations.” On the occasion of Martino’s sixtieth birthday (1991) the editorial board of Perspectives of New Music devoted an entire issue to the discussion of the music of Martino. While much of Martino’s music is built upon serial compositional techniques, and has been accused of being “academic music,” he states that the goal of “… all my studies, all that I have learned, and above all, all the rigors of my craft, have had just one purpose: to make music.”

In examining Martino’s works for piano, David Burge says that Martino’s style does not change over the course of his career. That might be true for Martino’s piano works, but certainly does not apply to his works that include percussion. This paper illustrates several ways in which Burge’s assessment of Martino’s style regarding piano compositions is not true concerning Martino’s percussion writing.

Martino’s compositions are very deliberately influenced by jazz, Bela Bartók’s compositions, and serialism. These influences are reflected in different phases of Martino’s development as a composer. These phases were short periods, some lasting only a few years. Martino explained how his diverse influences effect his compositional style by stating, “The fact that I come from a completely mixed-up musical background; the fact that I was not nurtured by some piano teacher who fed me nothing but Mozart and Beethoven and turned the radio off every time a popular song came on; the fact that I grew up in a world in which there were so many different kinds of music available-all of these facts make me realize that it might be unreasonable for me to do only one kind of music.” These three influences—jazz, Bartok, and serialism—are all present in Martino’s writing for percussion.

Martino’s interest in jazz was inspired and nurtured by his high school music teacher, Clarence J. Andrews (CJ to his inner circle). Martino and his classmates would travel from New Jersey into Manhattan to listen to live jazz. Martino lists the Modern Jazz Quartet as one of his favorite groups. The prominence of vibraphonist Milt Jackson influenced Marino’s choice to use the vibraphone in many of his works. The characteristics of jazz are something that Martino infuses in all of his compositions in general not only in this period. “What I’ve really been after is a

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12 Boros, 215.
kind of highly structured improvisation. The performances of my music that I like best are the ones that give that impression.”

As a student studying with Ernst Bacon at Syracuse University, Martino became familiar with the music of Bela Bartók. Bartók became a compositional model, in particular with regards to Bartók's use of the octatonic scale. Martino recognized it by a different name. “I was most infatuated with Bartók’s octatonic scale, known in jazz as the ‘diminished scale.’ When I heard it in Bartók, I thought, ‘Wow, this is like coming home.’ So naturally, the first music I consciously imitated was Bartók’s. That went on for some time.” Martino made the connection that both Bartók’s *Fifth String Quartet* and Charlie Parker's *Donna Lee* rely heavily on the octatonic scale. In his early compositions, the use of the octatonic scale was a feature of Martino’s imitation of Bartók’s music. Several of Martino’s works from this period became part of the canon of new music. “I wrote two solo pieces, the *Set for Clarinet* and *Quodlibets*, both still very much under the influence of Bartók.”

It was as a student of Milton Babbitt at Princeton University that Martino was exposed to the method of composing music using the serial method pioneered by Arnold Schoenberg. But it was not until after leaving Princeton and studying as a Fulbright scholar in Florence, Italy, with Luigi Dallapiccola, that he began to use twelve-tone or serial techniques. Since that period of study with Babbitt, most of Martino’s compositional output is written using principals of the serial method. However, Martino does not use “classical” or serial twelve-tone techniques.

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14 Boros, p. 217.
15 Boros and Martino, p. 216.
16 Boros 1995.
17 Boros and Martino, p. 218.
developed by Schoenberg and advanced by Babbitt. He does not limit a work to
twelve-tone rows and their derivatives. Much of the organization of his music is
structured through the use of hexachords that are frequently reordered. This is in
contrast to the practice of using forms of tone row in their prime, or original version,
that are inverted, in retrograde, or in retrograde inversion.

Steven Mackey summarized Martino’s music this way: “This is not dry music.
In the generally arid landscape of late ’70s American academic serialism, [Martino’s]
music was dripping wet with sensuality, color, affect, and drama—schmaltzy even.
By the standards of the self-referential world of post-Schoenbergian American
serialism, Don was quite eclectic. He harvested major triads and arioso melodies
from his rows, and one got the feeling that, while he embraced the structural
functions of the row, he fought with some of the incumbent sounds. He used to say,
after tennis and a beer or two, that he thought Robert Schuman was looking for a
way out of the tonal system (I think I know what he means) and I always wondered
if Don was looking for a way back in.”

Martino’s development in writing for percussion was gradual. While he had
not included percussion in any of his chamber music prior to Notturno in 1973, in
three of his orchestral works there are large percussion contributions. The Concerto
for Piano and Orchestra, written in 1965, requires five percussionists. In 1967, the
University of Chicago commissioned Martino to write a work for the Chicago
Symphony. That composition, Mosaic for Grand Orchestra, includes six
percussionists. And in 1972, his Concerto for Violoncello and Orchestra calls for four

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18 Mackey, Obituary.
percussionists. With large percussion sections in these orchestral works, the levels of technical demand Martino requires from the individual percussionists, although modest, are kept to levels consistent with the other instruments of the orchestra. Soon however, Martino would write for percussion with a rigor of technical difficulty equivalent to that of such innovators as Xenakis, Berio, Boulez, Lachenmann, and Stockhausen.

In writing for one percussionist in his work Notturno, Martino took a quantum leap forward in his expectations of the percussionist. There was no foreshadowing of this advanced use of percussion in any of his orchestral or chamber works. The number and type of instruments required increased dramatically. Technical difficulty and extremely quick changes of sticks and mallets became necessary to match the timbre Martino expected. Additionally, it would be another fifteen years before he wrote From the Other Side, requiring a virtuoso performance from the percussionist.
Chapter Four: *Set for Marimba*

Martino’s first solo percussion work is *Set for Marimba*. It was conceived as a solo work for clarinet that was later transcribed for marimba. Written in 1954, its harmony is influenced by Bartók’s music. It was published as *Set for Clarinet* and has received many performances and recordings in that version. Donald Martino was trained as a clarinetist, and it was largely that background that led to the composition and its characteristics. “Set was written in 1954, before I really got to know any Schoenberg or Webern.”

The “set” refers to a dance band set that would typically have three compositions played without pause. Hints of jazz and popular music are present in all three movements. The first movement, *Allegro*, was originally titled *Conservatory Stomp*. The second movement, *Adagio*, was originally *Blues in Eb*. The third movement was originally *10th Avenue Shuffle*. Each of the movements has an introduction and a coda, which is also typical of dance band music.

*Set for Marimba* came out of collaboration between Martino and Michael Parola, percussionist with The Core Ensemble. The group worked with Martino on *Jazz Set*, an album of his music exclusively that was released in 1996 (NEW WORLD CD80518-2). At that time Martino suggested to Parola that he adapt the earlier clarinet work for marimba rather than keeping the group waiting a new solo percussion commission. During their 1993–94 season, Martino toured with The Core Ensemble where Parola performed *Set for Marimba* numerous times. There is

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19 Boros 1995.
20 Ibid.
no separate score for *Set for Marimba*—the same score as the clarinet composition is used with necessary adjustments for the two instrument differences. Martino coached Parola on where rolls should appear in the second movement and how phrases would be played. Parola states, “It was always about just trying to maintain a sense of the spirit and integrity while taking into account the fact that I was playing it on the marimba.”

*Set for Marimba* can be performed with two mallets. It has large leaps in several spots in the first and third movements. Martino explains, “The large register leaps in that piece derive directly from my training as a clarinetist.” The clarinet’s register key enables leaps of a twelfth with relative ease. Measure eight in the example below (figure one) shows an instance where the right hand plays four notes in four different octaves. The right hand plays the second, fourth, fifth, and seventh notes of the bar. The suggested metronome marking is quarter note equals 76–80. The tempo alone is not an extreme challenge but the accuracy over four octaves could be. The performer will have to prepare footwork so that accuracy can be aided by standing as close to as possible the notes being played. Adjustments need to be made between mm. 8–10, as the performer cannot simultaneously be at the two designated registers. An inverted version of this melody appears at mm. 25–27, presenting the player with the same problem, but with the left hand in the opposite direction.

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21 Michael Parola, phone interview by author, St. George, UT, February 17, 2012.
22 Boros and Martino, p. 219.
Figure 1. *A Set for Marimba, Allegro*, movement 1, mm. 8–10.

![Figure 1](image1.png)

Figure two shows an example from the third movement. Here the performer is likely to utilize the left hand to play the notes below the staff, and the right hand to play the notes above the staff. The D and Bb of beat two of m. 8 can be alternated right-left.

Figure 2. *A Set for Marimba, Allegro*, movement 3. mm. 6–8.

![Figure 2](image2.png)

Parola mentioned that he and Martino consulted on where rolls should appear in the second movement. Parola’s recording actually includes rolls in the first movement as well in the second movement’s *cantabile* section (mm. 36–76). The rolls are added on notes longer than a quarter note. A passage that includes Parola’s additions of rolls can be examined in measures 4–6 of the second movement (Figure three). The practice of rolling notes of a quartet note and longer
can be continued in the second movement, *Adagio*, as well. Parola rolls every note in these bars except the grace notes. The inclusion of a roll assists in effectuating the *crescendo* and *diminuendo* as notated. Without the rolls the nuances of this section would be lost. Rolling the quarter and eighth notes allows the performer to add subtlety, and shape the phrase like a clarinet player would use the breath to do so.

Figure 3. *A Set for Marimba, Adagio*, movement 2, mm. 4–6.

The interpretation of roll additions and translating an unaccompanied melodic line into phrases and gestures is a very critical one for marimbist. Additionally, Martino includes terms indicating his intentions that are very rare in percussion music, such as *mezzo voce* (sic) and *a piacere*. Finding a way to represent these abstract ideas on a keyboard percussion instrument poses challenges.

In his recording of *A Set for Marimba* Parola makes a timbral shift at the *mezzo voce* section of the second movement by switching to soft mallets, as opposed to the very hard yarn mallets used previously to this section. In a live performance, if this approach is used, the mallet switch needs to be performed quickly. Martino does provide a breath mark, or *luftpause*, just prior to this change. Martino does not indicate in the score when the performer would stop the *mezzo voce* and return to the original tone. A logical choice for this return to the original timbre is at m. 39 where the A section returns at *tempo I*. The *mezzo voce* with the accompanying mallet change then recurs at m. 55 in the brief *coda*.
Parola handles the *a piacere* instruction in a notable manner in m. 39–40 of the third movement. As he comes to the top of the climbing intervals, he slows the tempo slightly, and adds a short roll on the top note of the gesture. (Figure four) The rolls are added on the B and then the Db respectively.

**Figure 4. A Set for Marimba, Allegro, movement 3, mm. 39.**

*Set* establishes patterns for much of Martino’s later music. Many of the characteristics of his later music, such as the importance of virtuosity and the diverse emotional states, have their origin in the music he wrote in the 1950s.²³

Study of this piece can help the percussionist develop a kinesthetic sense of body position relative to the keyboard. It will also help develop a relaxed, controlled wrist and arm stroke while making large leaps. The second movement concerns itself with sudden dynamic changes in addition to some one and two-octave register changes. *Set for Marimba* could work well for all levels of recitals, including student recitals to the professional stage. It offers the performer a unique option among marimba literature.

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²³ Boros 1995.
Chapter Five: *Soliloquy for solo Vibraphone*

Martino’s only work written specifically for solo percussion is *Soliloquy for solo Vibraphone* (2003), which is written in serialism style. He also wrote solo works for the piano, cello, violin, flute, clarinet, bass clarinet, and alto saxophone. Most of the works for these solo instruments are also written in the serial language.

As a soliloquy, the form tends to be less dogmatic than many other styles of compositions. The idea of a soliloquy is that a character is talking to himself, revealing his thoughts without addressing a listener. *Soliloquy* is an example of ritornello, a form that is common in Martino’s music. Several compositional elements that return are tempo, hexachord characteristics, and dynamics that remain unchanged throughout a section. (Please refer to the chart demonstrating the *ritornello* aspect and other compositional characteristics that is in Appendix C). Percussionist Samuel Solomon wrote of *Soliloquy*, “This character’s conflict is expressed by a constant shifting between rhythmic music and music played *a piacere*. Though spoken through a 12-tone voice the arguments on both sides of the debate retain the charm of a Jazz improviser.”

*Soliloquy* is a late work, written in 2003, just two years before Martino’s death. Parola explained that he and Martino had discussed a solo vibraphone piece in the 1990s, and that *Soliloquy* is a result of that discussion. However, the Core Ensemble’s focus changed to presenting theatrical chamber music productions. Parola did not collaborate on *Soliloquy*, nor has he performed it.


25 Parola interview.
Martino makes an unusual request of the performer in *Soliloquy*. Much of the piece Martino intends to be played with rubber mallets, implements that are typically avoided on the vibraphone due to the innate highlighting of the attacks, and alterations of the characteristic tone quality. Mallet and instrument manufacturers, without exception, do not list rubber as an option for usage on the vibraphone.

Christopher Deane, Associate Professor of Percussion at the University of North Texas, is quoted as saying that the temptation to strike the vibraphone bars with something other than the standard mallet comes from the very nature of the bars. “The bars themselves produce a very static sound; tonally crystal clear. The choice[s] for different playing implements and techniques become paramount when the desire is to compose a vibraphone piece with timbral interest.”

Martino’s request to use rubber mallets is consistent with his quest for color and timbral distinctiveness. Brad Lubman, who led the ensemble in the first recording of *Notturno*, a chamber work featuring percussion, recalls, “what I remember very well about the few rehearsals with him on *Notturno* was the way he sang various phrases: it was very intense, very musically phrased with varying levels of color in his voice. He wanted the playing to reflect the way he sang some of the phrases.” Parola is quoted on Dantalian.com stating that Martino was “the foremost living exponent of the compositional use of rubber mallets on mallet instruments.” Martino believed that the use of rubber mallets would be the right

27 Lubman, Bradley. Email interview by author, St. George, UT February 27, 2012.
choice to make to achieve the timbres he imagined.

Few percussionists are likely to follow the instruction for rubber mallets on vibraphone. Solomon, who has Soliloquy in his program repertoire, said, “I thought the rubber mallets were a little restrictive. There’s so much I need to do with mallet dampening\(^\text{28}\) and different colors for different sections that the articulation was going to be too narrow of a color field.”\(^\text{29}\) Solomon goes on to say, “The decision made about mallet choice is a very complex one having to do with things the composer doesn’t have control over like specific instruments and the hall’s acoustics. When I see a mallet indication I use it as indication for a general aesthetic but not an indication of what I should use.”\(^\text{30}\)

The performer must balance the common training and instruction regarding mallet choice with Martino’s specific requirements. The type of instruction given by Martino for Soliloquy is consistent with music he has written for other solo instruments. Richard Dyer makes an observation concerning Martino’s piano compositions that has application to Soliloquy. Dyer states that, Martino’s exactness gives the performer important clues as to the character of gestures. It also challenges the performer to realize specific moods.\(^\text{31}\)

Martino is careful to notate his music as clearly as possible. He knows exactly what he wants and lets the performer know it. In his article “Notation in General–

\(^{28}\) Mallet dampening is a technique where the bar is dampened, or prevented from ringing by touching the bar with the mallet head. It allows the percussionist another expressive tool in controlling sustain beyond the pedal.

\(^{29}\) Solomon, Samuel. Phone interview by author, St. George, UT, March 16, 2012.

\(^{30}\) Ibid.

Articulation in Particular” he states, “To all of us whose concern is that delicate
process by which sound is translated into symbol and back into sound again, the
need to clarify and standardize the existing symbols of our notations must surely be
evident.”32 Pianist and author David Burge further explains, “As in all his music,
[Martino] is at great pains to inform the performer as to the precise manner of
playing and feeling each passage in the work.”33 The performer has the challenge of
interpreting the music with calculated allegiance to the printed score that Martino
provides.

Although the printed score is vital to Martino, he has stated that the
performer is just as important to him. Martino relies on the unique qualities of a
performer’s sound to convey an expressive message. “I want to see people play
music and when they’re finished I want to see them sweating. I want to see
involvement, I want to hear involvement, and I want to hear and see it in the
audience. I want to hear it genuinely.”34 He also remarked, “In a very real way, each
of my pieces is born and grows out of a sense of what the instrument can do, by the
unique sounds it makes; this determines the sound world, even the form of the piece
much more than anything else.35

At a time in composition history when many composers turned to electronic
means and tape manipulation to control sound, Martino ignored that new genre.
“I’m fascinated by the absolutely unending number of possibilities in nuance and

32 Martino, Donald. “Notation in General–Articulation in Particular.” Perspectives in
New Music, Vol. 4, No. 2 (Summer, 1966), 47.
34 Kyr, Robert. "Point/Counter-Point", 389.
35 Boros and Martino, p. 220.
shading. Electronic music has never held the slightest interest for me. My only concern has been with acoustic instruments.”

Though Martino’s notation is often didactic he does require the performer to approach the music with virtuosity and expressiveness. David Nicholls describes it thus, “at a more abstract level, the fastidiousness of Martino’s scores—where almost every note receives some kind of individual articulation, and almost every phrase in uniquely characterized by metre, tempo, instrumentation or verbal admonitions (gradevole; pieno, con ampiezza) – reveals further his intimate (and at times almost incestuous) relationship with the music he creates.”

He continues this idea, “It is probably this feature, more than any other, which distinguishes Martino’s scores from those of the vast majority of his contemporaries. In an age of often cold and calculated musical artifice, his very Bergian willingness to combine intellectualism with passion, and to imbue his work with deeply personal (yet often universal) resonances, marks Martino out as a figure to be praised and cherished.”

The twelve-tone language used by Martino in Soliloquy deemphasizes much of the training in idiomatic techniques that percussionists receive on keyboard instruments. Much of the work moves very quick and over the entire range of the standard three-octave vibraphone. As a result, the performer will likely choose to utilize four mallets, even though much of the work uses only two. In fact, the majority of Soliloquy is monophonic with no simultaneities or counterpoint after m.

36 Boros and Martino, p. 223.
31. All the musical ideas are linear presentations, with no vertical harmony. This linear technique applies by default to the solo works Martino composed for flute, clarinet, violin, and cello. However, he also uses this pointillist technique periodically in his piano works such as *Twelve Preludes* and *Fantasies* and *Impromptus*.

In *Soliloquy* there are many possible sticking variations, and each might impact the shaping of phrases. The rise of vibraphone technique and instruction has led to an expectation of adeptness, with each of the four mallets typically utilized by a percussionist. For example, in passages of *Soliloquy* that require the technique of double lateral strokes, it is important that the performer makes choices that are musically based, and do not merely serve for technical facility. Equal strength and control assures that any mallet can play an equal role in performance. Pedagogue and author Jerry Tachoir notes that, “There are times when my four mallet independence allows me to execute the musical passage with more ease and clarity [than] if I was only holding two mallets.”

Below is an example taken from mm. 178–185 of *Soliloquy* (Figure five). Where does one employ doubling sticking? Using four mallets and making double lateral strokes, is a better decision than using two mallets and creating greater movement.

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Martino admits the challenges he poses to performers, “I know that I write difficult music.”\(^{40}\) In his article from 1966 on notation Martino writes, “If I take great care with notation, I do not destroy musical expression; I reveal to the performer the kind of musical expression that I intend. And if, thereby, the performer’s role as translator is somewhat preempted, the result need not be more mechanistic.\(^{41}\) Martino intends that the performer not approach his music with any less expression than if there was no notation detail.

Burge offers this advice to the performer: “In Martino’s music there is always a line. Sometime the counterpoint or accompaniment is complex enough that the line is difficult to discern, but the skillful, sensitive performer will always make the projection and shaping of this line a top priority.”\(^{42}\) An example of lines to which a performer will shape and highlight the phrases is seen in figure six from mm. 98–106. Here Martino intends that the performer highlight the chromatic line formed by the notes above the staff thereby shaping the phrase.

\(^{40}\) Boros and Martino, p. 224.  
\(^{41}\) Martino, Articulation, p 50.  
\(^{42}\) Burge, p. 225.
The repeated chromatic sequence in the staff (D flat, D, D sharp, E, then D, D sharp, E, F, F sharp) is the counterpoint that the performer can bring to the surface.

The sections marked *a piacere* do not have barlines, a meter, or time signature. This invites the performer to phrase more freely *at pleasure*. This is an example of Martino requiring the performer to approach the music with personal expressiveness.

*Soliloquy* is a good performance choice of a solo for graduate or professional recitals. It represents complex music needing a skillful, sensitive performer, possessing the level of technical skill and musical sensitivity required to make good musical choices.

It is significant to note that *Soliloquy* does not use the level of detailed notation commonly found in other Martino scores. However, examples of scores notated with much greater specificity toward notational detail are *Notturno*, *Seranata Concertante*, and *From the Other Side*. These works are discussed in later chapters.
Chapter Six: Jazz Chamber Music

Another significant area of compositional output from Donald Martino is in, what I call, “jazz chamber music.” Vibraphone is included in each of the compositions in this style. The published compositions in this group are Canon Ball, Cathy, and Threeway. In 1996 The Core Ensemble recorded these three compositions together, with Martino’s tutelage, as a three-movement work under the title A Jazz Set.

These pieces are a form of fusion music, combining jazz and classical chamber styles. They are good examples of music that Gunther Schuller termed “third stream music.” It was upon retirement from academia that Martino returned to his jazz influences and published these three jazz chamber pieces, which he had composed in the 1950s.

As a teenager, Martino and his friends would frequently travel from New Jersey to New York City to hear jazz. Martino said, “My first hero was Benny Goodman, then along came Charlie Parker, Dizzy Gillespie, Sonny Stitt, that whole gang of be-boppers.”

Benny Goodman was one of the first bandleaders to feature the vibraphone. He brought Lionel Hampton into his band in 1936. Martino was also an admirer of the Modern Jazz Quartet that included Milt Jackson playing vibraphone as a lead instrument. John Lewis, pianist and music director of the Modern Jazz Quartet, was a proponent of third stream music, or the combination of jazz and classical elements. Before their involvement in third-stream movement, the Modern Jazz Quartet began

43 Boros and Martino, p. 224.
as the rhythm section for one of Martino’s heroes, Dizzy Gillespie. Clearly, jazz influenced Martino, as it occupied much of his personal and professional time during the 1950s. And to some extent, jazz, to him, required the inclusion of the vibraphone.

Prior to his academic appointment at Princeton in 1957, Martino was heavily involved in jazz and popular music composition and performance. His activity as a performing jazz musician included an instance during his stay in Bologna, Italy in 1956, when he appeared frequently in concert leading a quartet on clarinet. On one occasion an unscrupulous promoter billed the group as The Modern Jazz Quartet, upsetting local jazz fans and causing an early end to the concert when it was discovered that Martino and his peers were not Jackson, Lewis, and the other members of the actual Modern Jazz Quartet.44

During the late 1950s, Martino invented a doppelgänger, Jimmy Vincent, as a persona during his jazz pursuits. As Jimmy Vincent, Martino played and recorded with, among others, his friends Bill Evans and Elvin Jones, who would go on to have prominent careers in jazz. Martino was writing, as Vincent, arrangements for the Gint Dexter Big Band, one of the popular New Jersey big bands of the day. Martino (Vincent) also performed with other famous jazz figures such as Teddy Wilson and Chet Baker.45

A colleague of Martino on the Yale faculty, Mel Powell, also shared similar interests in both the jazz and contemporary classical music genres. Powell was a fellow composition professor from 1959 to 1969, when Martino joined the Yale

44 Boros and Martino, p. 224.  
45 Brody 1996.
faculty. Powell’s prior association as pianist for Benny Goodman and Glenn Miller certainly would have been a topic of conversation among colleagues. In 1969, when they both left Yale, Powell for the new California Institute of the Arts, and Martino for the New England Conservatory. It is interesting to note that Martino chaired the music committee for the Pulitzer Prize in 1990 when Powell won the prize for his work *Duplicates: A Concerto for Two Pianos and Orchestra.* Powell also submitted an entry in the 1991 issue of *Perspectives of New Music* honoring Martino.

Milton Babbitt, one of Martino’s primary teachers, was also a practitioner of jazz. He composed perhaps the most well-know piece fusing jazz and contemporary classical music, *All Set,* in 1957. Babbitt’s interest in jazz and activities as a jazz pianist must have been encouraging to Martino.

The first piece that Martino published from his jazz period was *Canon Ball* in 1999. *Canon Ball* is a vibraphone and piano duet. Martino labels it as a “Two-Part Invention for Vibraphone and Piano.” The work is brief, lasting just over one minute, and perhaps could serve well as an encore. The title has a double meaning, one being the canonical nature of a two-part invention, and the second implied title is a tribute to Julian “Cannonball” Adderley, who was a prominent jazz musician during the 1950s and 1960s. The motive of the invention uses the interval of a tri-tone at the end of phrases, similar to phrase endings performed by Bop musicians whom Martino cited as his personal heroes (Figure seven). The directions for the two musicians in the score for *Canon Ball* instruct the musicians to play driving, *more legato, broadly,* and *cute.*

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47 Parola interview.
Figure 7. *Canon Ball*, tri-tone interval use.

*Cathy* (2005) is a ballad written for clarinet, vibraphone, piano, bass, and drums. The sound of which would emulate that of the Modern Jazz Quartet plus clarinet. In the performance notes Martino sanctions two edited versions as well as the original composition. The different versions allow for shorter performances, alternate instrumentation, and the exclusion of improvisation. Version I allows a cello to substitute for the clarinet part, as is heard on a recording by The Core Ensemble. The drums may also be omitted in this setting. In version II, a cello can substitute for the bass. Version III is the original version.

*Cathy* can be divided into four sections, the first of which is slow and melancholic, with indications to play *wistfully* and with a *gentle swing*. The second section is faster and the clarinet player is to ornament the melody with embellishment and figuration. The third section is written in a double-time feel, where the pianist, vibraphonist, and clarinetist are encouraged to perform an improvised solo or the optional cues he provides. Following the last *ad lib* solo there is a highly chromatic contrapuntal transition to the closing section, which recapitulates the wistful music of the opening.
Throughout the piece the vibraphone shares the lead part with the clarinet. Martino indicates in the vibraphone, clarinet, and drum parts which instrument should be the most prominent at certain points. The vibraphonist will need to perform the work with four mallets to be able to play periodic four-note chords. However, most of the part consists of single note lines with occasional octaves and thirds.

Only the original version (labeled version III in the performance notes) contains the section for improvisation. The musicians have the option to either improvise, or perform transcribed solos that Martino provides, which he personally transcribed from a 1957 recording. A notable aspect of the transcription is the piano solo by Bill Evans. There is no *ossia* or cued part for a vibraphone improvised solo. The vibraphonist simply needs to read and interpret the chord symbols.

Martino created a system to notate the touch and style of Evans’ piano playing. This system can also be applied to vibraphone performance, although there is no evidence that other composers have adopted this system of notation. Instead, students of jazz are encouraged to emulate their role models via auditory analysis and imitation.

Martino designates notational difference via four different grades of articulation.

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48 Pedagogically speaking, these skills can be learned and developed through study of various method books. Jon Metzger’s *The Art and Language of Jazz Vibes* and Dave Samuels’ *Contemporary Vibraphone Technique: A Musical Approach, book 2* are excellent methods to introduce and expand the facility of playing in a jazz setting.
“Here is my notation of the basic four [grades of articulation by Evans]. When the note is unmarked, the touch is ‘hard’ (well-articulated but not short). The accent produces a much sharper and louder attack. Notes connected by a ‘squared-off slur’ are to be more connected, less brittle, often a bit softer than other notes. The slur made up of dashes is used to suggest that notes are almost legato. Finally, true legato is marked conventionally. Notes in parentheses are played as softly as possible or when they are diamond shaped they are fingered but not played.”

Figure eight shows a passage where all examples of articulation are employed.

Figure 8. Cathy, piano mm. 85–87. Example of articulations.

The third composition is the chamber jazz style is Threeway. Threeway is a three-part invention for Bb clarinet, vibraphone, and string bass published in 2000. It is three minutes in length and the style is “with a gentle swing.” It is highly imitative and resembles cool jazz arrangements of the Modern Jazz Quartet featuring Milt Jackson on vibraphone. It features blues elements such as flatted

thirds, fifths and ninths, a great deal of syncopation consistent with 1950s jazz, and counterpoint that features all three players equally. There are very brief cadenzas for the vibraphone and clarinet in the coda. Martino authorizes the substitution of piano for clarinet and cello for bass. The set of parts includes piano and cello ossia parts. This is the recorded version by The Core Ensemble.

It is not necessary to carry four mallets to perform Threeway. The entire work is possible to be played with two mallets. In fact, Martino’s jazz-influenced pieces in general provide an excellent opportunity for percussionists to apply specific vibraphone techniques that not only include single-line playing while carrying four mallets, but also pedaling, and mallet dampening. Clarity in executing lines on the vibraphone through the use of dampening and pedaling is a technical skill that needs to be mastered.

Martino’s jazz selections present ample pedagogical challenges for the percussionist studying within a chamber music setting, both classical and jazz. In fact, these works can be used as vehicles for developing jazz phrasing and articulation on the vibraphone. And since chamber music is typically a required standard of study, and many percussion programs emphasize a well-rounded program that includes the study of jazz playing, Canon Ball, Cathy, and Threeway are appropriate for study as jazz etudes and performance.
Chapter Seven: *Rhapsody*

The single-movement work *Rhapsody* is a ten-minute work highlighted by contrasting sonorities and timbres. It is scored for violoncello in a solo role with vibraphone and piano accompaniment. *Rhapsody* uses the style and harmonic language of *Soliloquy* and is characteristic of Martino’s later more mature style. It was composed in 2003 and published posthumously in 2007. It was also premiered in 2007.

The score, which is a study in textural shifts, uses ringing piano and vibraphone lines to support winding cello themes. The writing is very linear and makes use of sparse textures. A majority of the time only two of the three instruments are playing simultaneously. The vast majority of the chords and collections in the piano and vibraphone parts contain only three members. The only four-note chord in the vibraphone part occurs at m. 20. However, playing the entire work with four mallets makes many of the patterns easier to execute. As with Martino’s other chamber works, tutti and unison writing is used very sparingly. In *Rhapsody*, the only section when all three parts are playing tutti is in mm. 124–129.

The work divides neatly in half. The first half is an energetic *allegro*, preceded by a slow introduction. The second half is a *molto adagio* of restraint and measured beauty.\(^{50}\)

Within the general allegro and adagio parameters there are abundant tempi changes befitting of a rhapsody.

The level of notated detail in Rhapsody is similar to that of Soliloquy. Martino does not notate very much articulation. Pedaling indications for the vibraphone are only used in the first eight measures of the work, except when the motif from the opening returns in mm. 56 and 216. Martino employs abundant slurs to indicate the phrasing outlined by pedaling. The performer will consider how to interpret the slur or phrase indications. Will they sustain them as in the piano part, or simply phrase them with the indicated notation?

The lack of detailed instruction and notation might be a result of the work not being fully edited by Martino prior to his death. This is consistent with his jazz chamber selections that were published toward the end of Martino’s life, which contain much less notational detail in the score and parts.
Chapter Eight: Notturno

Notturno is written for the instrumentation of a “pierrot plus percussion ensemble” (flute, clarinet, violin, cello, piano, and percussion). The name, “pierrot ensemble,” comes from Arnold Schoenberg’s Pierrot Lunaire, the instrumentation of which has been adopted by many other composers and has become a standard chamber ensemble. It was written upon winning a Naumburg Award in 1973 resulted in Martino winning the Pulitzer Prize in music in 1974.

The percussion instrumentation in Martino’s Notturno calls for xylophone, marimba, vibraphone, glockenspiel, six temple blocks, and three tam tams. Martino gives the option for the percussion part to be divided between two players. If the two-player option is used one player plays only glockenspiel and vibraphone. Notturno, written in 1973, was one of the compositions that helped define the meaningful exploration of new sororities as one of the central concerns of multiple percussion.

With the turn away from common practice harmony, by some composers, in the first decades of the 20th century, came an interest in the possibilities presented by percussion instruments. Multiple percussionist and author Steven Schick wrote, "Composers were fascinated by the 'timbral efficiency' of percussion- by the ability of percussion instruments to produce an enormous number of sounds in the hands of relatively few players. This vitality led logically to the idea of multiple percussion, where sonic diversity could be multiplied by asking a single player to perform on
two or more percussion instruments."\textsuperscript{51} John Cage's \textit{Third Construction}, from 1941, featured four different multi-percussionists. Bela Bartok's \textit{Sonata for Two Pianos and Percussion} was of unequalled importance for bringing percussion instruments out of the netherworld of the orchestra and putting them on equal footing with the piano.\textsuperscript{52}

Darius Milhaud's \textit{Concerto for marimba and vibraphone} (1947) is an early example of one player being responsible to playing two keyboard instruments simultaneously. Milhaud also gives instructions for various types of mallets to be used, including yarn and rubber. He also asks for the bars of the instrument to be struck with the hands. Chamber music compositions that feature multiple percussion include Lucio Berio's \textit{Circles} (1960) that requires two multiple percussionists, and Pierre Boulez' \textit{Le marteau sans maître} (1954-7) requiring three percussionists, one being a multi-percussionist. Solo multiple percussion compositions include \textit{No. 9 Zyklus} by Karlheinz Stockhausen (1959) and \textit{27' 10.554” For A Percussionist} by John Cage (1960). In the Introduction to \textit{Studies in Solo Percussion} by Morris Goldenberg, editor Ralph Satz stated that these works typically pointed toward the future, and seem to have a greater impact on current percussion composition than on much of the music that surrounded them when they were first published.\textsuperscript{53}

\begin{thebibliography}{9}
\bibitem{} Ibid. 290.
\end{thebibliography}
Martino was in a class of composer that Steve Schick referenced when he said, "Composers began to realize that the calculus of multiple percussion instruments described the need to balance sonic diversity with compositional limitation."54 The balance between possibility and limitation are defining forces for how composers view percussion and how they have aided in its development. Schick continues, "Each percussion piece became a negotiation between the cosmology of finite sonic possibilities on one hand and, on the other, the gravitational force of limitation that lies at the core of any coherent compositional syntax."55

One of the possibilities of multiple percussion set-ups becomes a major feature in Notturno when Martino wrote for “stacked marimba.” This signifies that the marimba and another keyboard instrument will be nestled next to one another so that they can be played at the same time or in rapid succession. The performer will reach over one to play the other. The instrument on the far side of the set-up is typically put up on blocks to elevate it and make it a little easier to reach. It also allows the instruments to overlap their bars slightly, bringing the instruments closer, in a vertical stack. Figure nine shows the most common set up for stacked marimba. Figure ten shows an alternative with the vibraphone stacked above the marimba.

55 Ibid. 21.
Figure 9. Marimba stacked above vibraphone. Photo by Pedro Caneiro.

Figure 10. Vibraphone stacked above marimba. Photo by Pedro Caneiro.
In the configuration with the vibraphone stacked above the marimba, an extension of the vibraphone pedal is required, as shown in figure eleven.

Figure 11. Extension for the vibraphone pedal. Photo by Hiroya Honda.

Stacked marimba is an advanced technique developed by Ray DeRoches to perform Janissary Music by Charles Wuorinen. (Janissary Music was written in 1967.) It allows the composer quick access to more timbral variety than otherwise might be available. It is also a hazardous technique with some disadvantages. The size of bars, and therefore octaves, between vibraphone, marimba, and xylophone is not consistent instrument to instrument. It is impossible to align the instruments so that pitches in all octaves are aligned. Taller musicians have an advantage to reach the accidentals, or black keys rank, on the stacked instrument easier. Demanding parts are magnified by the space between the performer and the stacked instrument, with
the added obstacle of another instrument between them. Additionally the music stand will have to be positioned on the far side of the stacked instrument making page turns very challenging.

In Notturno the xylophone is stacked above the marimba with the xylophone keyboard overlapping the marimba bars. The glockenspiel is also stacked with the vibraphone.

Figure 12. Stacked instruments in Notturno.

One of the challenges in performing Notturno is the long list of suggested\textsuperscript{56} percussion beaters. It includes twenty-seven implements, some of them used very sparingly, and others for extended sections. Having an array of sticks and mallets set out for very quick changes is as important as the preparation of notes and rhythms in this music. The percussionist will have to mesh Martino’s suggestions in the performance notes with the practical implications of different venues and instruments to produce a viable representation of the sonorities Martino expects.

Martino does provide time during brief rests for the percussionist to execute mallet changes. However, the provided time is often less than a second to drop one mallet.

set of mallets, pick up another, and be ready for the next entrance. The performer will have to spend preparation time on the choreography of implement changes in addition to becoming proficient at the usual musical demands. A technique to solve many of the challenges is to carry more than one pair of mallets. Figure thirteen shows an example of the application of this approach where each hand will carry a soft yarn mallets and a hard rubber mallet.

Figure 13. Notturno, m. 193. 2 soft yarn and 2 hard plastic mallets.

Notturno contains several requests regarding implement selection that require addressing. One is the indication to play the vibraphone and glockenspiel with triangle beaters. Due to the possible damage to the vibraphone bars, the performer is likely to select hard plastic mallets to achieve a similar timbre. This will provide hard attack, but without the risk of damage to the bars. Explaining the necessity of making compromises on mallet choice, pedagogue and author, Gary Cook, suggests that, "When writing for many instruments it is often necessary to use
'compromise' mallets or a mixture of actuators over the set up."\textsuperscript{57} Cook’s comment applies equally to a multiple percussion performer as it does to a composer.

Another unusual case of compromise in mallet selection is the request by Martino to play an extended section (mm. 124–169) with wooden mallets on marimba, vibraphone, xylophone, and glockenspiel. Wooden mallets constructed from rosewood are associated most with the xylophone and provide a characteristic xylophone tone quality. They are not typically used on other instruments. This section of music is very involved with the performer maneuvering quickly between the four instruments. With less than a beat between each attack, Martino leaves no time to pick up characteristic mallets for each of the instruments. The wooden mallets provide a very brittle yet penetrating tone quality.

The “night music” of Martino’s Notturno uses the bell-like quality of vibraphone and glockenspiel played with wooden mallets to invoke moods with unique timbres. Mm. 24–30 (figure fourteen) consists of a delicate glockenspiel and vibraphone solo, marked \textit{Dolce}, and played with wooden mallets. Especially challenging is the tremolo on the glockenspiel with wooden mallets at a \textit{pianissimo} volume.

This texture is called for again at m. 300 but this time with hard rubber mallets on glockenspiel and vibraphone. Similarly unique is a four-note chord at m. 237 that is split between glockenspiel and vibraphone and rolled with wooden mallets.

Another unique mallet request by Martino is his wish for the vibraphone and marimba to be played with timpani mallets. Presumably Martino intends for the softest available mallets to be used. Advancements in the manufacture and availability of high quality mallets will give the current performer suitable substitutions to achieve the desired timbre.

The choice to use alternatives for the triangle beaters and the timpani mallets on the keyboard instruments will simplify some of the challenges posed in Notturno.

Martino uses a rather unique method of phrase markings that serve as pedaling indications in his 1974 publication of Notturno. In his performance notes Martino writes that, “in the vibraphone parts damp signs are seldom used. Notes
last their specified value with the pedal applied as needed.”

He further explains and provides his own examples, “The specific symbol for a pedaled linear configuration is the slur as in:"

Figure 15. Pedaled slur. _Notturno_ notes.

Examples of how Martino used this notation to indicate his wishes follow in figures sixteen and seventeen. Figure sixteen illustrates that only the last two pitches will be pedaled and that they will ring or sustain together. Figure seventeen demonstrates a passage where the pedal is used in two-beat durations.

Figure 16. mm. 77–78, pedaling example. _Notturno_.

Figure 17. mm. 228–229, pedaling example. _Notturno_.

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58 Martino, Donald. _Notturno_, “Notes”.
Notturno is a rewarding chamber music composition. It is not for the developing percussionist. The required techniques will be learned on less demanding music and in less stressful situations than Martino's music. There is an abundance of literature to develop abilities on multiple percussion set-ups. Most of these include largely non-pitched percussion and are often written with one set of sticks or mallets in mind.
Chapter Nine: Serenata Concertante

*Serenata Concertante* is an octet: two woodwinds, two brass, two strings, piano, and percussion. The percussion part requires five temple blocks, snare drum, two bongos, two timbales, two tom-toms, two suspended cymbals, marimba, vibraphone, and glockenspiel. It was a Finalist for the 2000 Pulitzer Prize in Music. Its four movements are titled I. Passeggiata, II. Scherzi (Intermezzo), III. Meditazioni, and IV. Scherzo (Intrada).

The large collection of instruments used by the percussionist in *Serenata Concertante* requires a carefully conceived set-up. Unlike his other works involving multiple percussion, Martino provides no diagram in this score to help assist in the set-up, or to suggest how to best stack the keyboard instruments. In this case, it is likely that the configuration with the vibraphone next to the player and the marimba stacked will work best. See figure nine.

*Serenata Concertante* uses many of the techniques required in Martino’s other multiple percussion works. These techniques include quick switching between instruments, quick changing of implements, and frequently playing the keyboard instruments with drums simultaneously.

*Serenata Concertante* is very representative of very detailed notation by Martino. The parts are heavily marked with three types of accents and staccato markings. The “Notes” in the preface of the score provide detailed explanations of *tenuto* and *ritenuto*. Figure eighteen shows the “Notes” with Martino’s explanation.
Figure 18. *Serenata Concertante,* "Notes."

**Notes**

This is a transposed score without exception. Tempo indications in Italian are always to be regarded as primary; metronome indications are approximate.

\[ \text{\textbf{\textbullet}} \] implies a heavier, more dynamically uniform accent than \[ \text{\textbf{\textbullet}} \]. \[ \text{\textbf{\textbullet}} \] implies an expressive accent, sometimes a soft attack, but never tenuto. Tenuto (i.e. Ritenuto) is indicated \[ \text{\textbf{\textbullet}} \] or \[ \text{\textbf{\textbullet}} \] or Riten. for passages of greater length. \[ \text{\textbf{\textbullet}} \], \[ \text{\textbf{\textbullet}} \] sound like ta and tat respectively.

All drums together should form a continuous “scale,” as should cymbals and Temple blocks. See the following table:

![Percussion indications](image)

Percussion beaters: drumsticks \[ \text{\textbullet\textbullet} \]; mallets: \[ \text{\textbullet\textbullet\textbullet} \] yarn, \[ \text{\textbullet\textbullet\textbullet} \] rubber, \[ \text{\textbullet\textbullet\textbullet} \] plastic;

\[ \text{\textbullet\textbullet} \] Brush

Measures 21–22 of movement one (figure nineteen) show an example of the detail Martino includes in his scores. Not shown in figure nineteen is that previously the part is marked *rigidamente,* and the percussion and piano parts are labeled *The Grand Procession.* The toms, timbales, and bongos are to be played *sempre espressivo* and include *legato* and *staccato* markings. There is a dotted line that indicates the sixteenth note entrance of the flute and piano that does not line up with the quintuplet rhythm of the drums. This complex passage is even more rare due to Martino’s request that the drums be played with the fingers in lieu of sticks.
Figure 19. *Serenata Concertante*, mvt 1, mm. 21–22. Articulation.

The opening of movement two of *Serenata Concertante* demonstrates Martino’s practice of giving the performer an idea of how the music is intended to be performed. For example, in brief cadenza-like passages for flute, keyboard percussion, and cello, Martino attaches a stylistic or expressive mark to nearly every measure. Table two and figure twenty illustrate.

Table 2. Chart showing frequency of stylistic and expressive notation.

<table>
<thead>
<tr>
<th>Measure and instrument</th>
<th>Stylistic or expressive mark</th>
</tr>
</thead>
<tbody>
<tr>
<td>M. 1- Flute</td>
<td><em>Giocoso, ritmo preciso, The beat well marked</em></td>
</tr>
<tr>
<td>m. 3</td>
<td><em>Esprs., crescendo</em></td>
</tr>
<tr>
<td>m. 4</td>
<td><em>Drammatically</em></td>
</tr>
<tr>
<td>m. 5</td>
<td><em>Pesante</em></td>
</tr>
<tr>
<td>m. 7</td>
<td>Two types of accents and staccato</td>
</tr>
<tr>
<td>m. 9- Marimba</td>
<td><em>Cantabile</em></td>
</tr>
<tr>
<td>m. 10</td>
<td><em>Espr.</em></td>
</tr>
<tr>
<td>m. 11</td>
<td><em>Leggiero</em></td>
</tr>
<tr>
<td>m. 12- Vibraphone</td>
<td><em>Espr.</em></td>
</tr>
<tr>
<td>m. 15</td>
<td><em>Leggiero</em></td>
</tr>
<tr>
<td>m. 16</td>
<td><em>Cantabile</em></td>
</tr>
<tr>
<td>m. 18- Marimba</td>
<td><em>Alla misura, Slurred staccato</em></td>
</tr>
<tr>
<td>m. 24- Cello</td>
<td><em>Largamente</em></td>
</tr>
<tr>
<td>m. 26</td>
<td><em>Misurato</em></td>
</tr>
<tr>
<td>m. 27</td>
<td><em>Espr.</em></td>
</tr>
<tr>
<td>m. 28</td>
<td><em>Drammatico, ben articolato</em></td>
</tr>
<tr>
<td>m. 29</td>
<td><em>Sul tasto, ligato</em></td>
</tr>
</tbody>
</table>
Prior to the keyboard percussion entrance in m. 9, Martino includes, what for him, is a very rare element. He provides a pictogram of the mallets the percussionist will use to perform the passage showing that a rubber and yarn mallet will be carried in each hand. (See figure twenty above) The marimba is played with the two
medium rubber mallets, and the vibraphone is played with the two soft yarn mallets. However, Martino reverts back to his standard practice for the mallet change at m. 19 when the marimba is played with two hard rubber mallets. He uses the pictogram only once again in m. 68 of movement four to show that each hand will carry hard rubber and medium yarn mallets.

An example of the very quick changes of implements that Martino requires is in a passage from the fourth movement. The percussionist is holding sticks playing drums and temple blocks in mm. 44–53. The downbeat of m. 54 is played on the marimba with a rubber mallet. The challenge may force a compromise. In this instance, playing the marimba with a snare drum stick is a poor choice. A better alternative is to play the drum and temple block part with the rubber mallets. However, the presence of a dramatic, crescendo roll on the snare drum discourages that compromise. Perhaps the best choice is to preset the marimba mallet during the rest of mm. 42–43, near the note of m. 54. Measure 53 will need to be played by one hand while reaching for the marimba mallet for m. 54, since mm. 54–56 are sparse enough to allow the percussionist to drop the sticks and pick up two marimba mallets for the busier part starting in m. 57.

One unique aspect of Serenata is the inclusion of an ossia in the marimba part. Measure 80 of movement three provides an alternative part to avoid the A at the bottom of the bass clef. It is surprising that Martino would include this as an option, as he had written the note B in the bass clef in m. 82 of movement one. He also wrote for the low A on a 4.3 octave marimba a decade earlier in From the Other Side. He did, however, avoid that register of the marimba in Notturno.
A unique occurrence in Martino’s music is when he uses the same leger line, for two different instruments. Both the snare drum and the high bongo are notated on the leger line above the staff. Martino indicates which instrument is required in order to clarify his intent.

An additional point of clarification in *Serenata Concertante* is in the marimba notation of m. 51 in movement three. The first three eighth notes are in parentheses. The string instruments double the part, playing pizzicato. The percussionist has just one beat to move from the vibraphone to the marimba, but it is not at a fast tempo. This change is less demanding than many of those he requires, including some instances in *Serenata Concertante*. Perhaps Martino is providing an *ossia* for the marimba. There is no explanation in the score.

Another situation with no explanation is in mm. 5–6 of the fourth movement (figure twenty-one). Martino notates quarter rolls or tremolo on a cymbal with a brush and includes an *e* above the notes.

Figure 21. Unexplained *e* notation on cymbal part.

It may be that Martino is recommending that the performer scrape the brush across the cymbal rather than affect an actual tremolo. There is an active drum part with sticks immediately before and after the rolls with brushes, leaving very little time to execute a traditional two-handed roll.
The sparseness of performances of this is piece is largely due to the size of the ensemble. However, when performed, the challenges and rewards of the percussion part in Serenata Concertante are similar to those in Notturno.
Chapter Ten: *From the Other Side*

*From the Other Side (A Divertimento for Flute, Violoncello, Percussion, and Piano)* is a twenty-six minute composition where the percussion part requires marimba, vibraphone, glockenspiel, two cymbals, high hat, two cowbells, woodblock, six temple blocks, snare drum, bass drum with pedal, two tom-toms, two timbales, and two bongos. It was written and published in 1988.

Martino’s association with drummer Elvin Jones helped inform him of the capabilities of one player creating a multiple–percussion set up for performance.\(^{59}\) Parola explains his work with Martino on the conceptualization of the multiple–percussion set-ups. “He wanted to have an implied trap-set for *From the Other Side*, the last movement when it goes off the deep end the way that it does. And so we worked together on the basic idea of getting the kick drum and the concert toms, and the temple blocks and everything to sort of be in a more compacted way, so that it could work for one player and get from place to place very quickly.”\(^{60}\) This idea is consistent with other earlier chamber works where the percussionist plays an implied trap-set such as in Igor Stravinsky’s *L’Histoire du Soldat*, or Darius Milhaud’s *La création du monde*. The percussion set up and instrumentation for *From the Other Side* has some similarity to Milhaud’s *Concerto pour percussion*.

*From the Other Side* also contains a mindset of theatrics. One author compared the fusion of serial composition with the theatrical considerations this way. “There were also demonstrations of wit and irony such as that in [movement

\(^{59}\) Brody 1996.

\(^{60}\) Parola interview.
five] *Das magische Kabarett des Doktor Schoenberg* (Dr. Schoenberg’s Magic Cabaret), a chamber music movement in which he envisioned Arnold Schoenberg, Anton Webern, Alban Berg, “and maybe Egon Wellesz,” forced to play in a cabaret quartet for eternity—”the pit band in Hell.” Martino’s 12-tone settings of 16 pop tunes showed how that infernal soundtrack might have played out.”

Martino provides remarks and instructions to the performers in order to supply insight into the mood and theatrical nature of his music. These remarks appear in the performance notes, the program notes, and in the music. An example of instructions to performers from the performance notes comes from the “Notes on Interpretation” where Martino advises the players on how to execute the theatrics of the work. “Keep in mind that conceptually, at one time or another, Schoenberg plays all the instruments in the band. He keeps changing position. Arnold can do everything; everything best! When you have a flute solo, you are Arnold! When you have a `cello solo, you are very Arnold!”

In movement three “Dance of the Reluctant Flamanpoo,” Martino coaches the percussionist at mm. 118–134, “Adding two suspended cymbals, and drawing fairly equally from the `kitchen’, improvise with elegance and wit. But remember, the Flamanpoo is a reluctant `bird.’” Later in movement five, “Das magische Kabarett des Doktor Schoenberg,” m. 63 is labeled “The Wrath of A. S.” with the pianist shouting “Nein!” at the other performers. In mm. 65–66 the pianist repeats the yell three times. The music here is labeled, “Our leader’s wrath is exceptionally severe.” In m.


74 the flautist is asked to “stand and shout angrily: ‘kleine Modernsky.’” And again at m. 77, the flautist stands and shouts triumphantly: “das ist der neue stil” (this is the new style!) The full instructions to the musicians and the program notes for *From the Other Side* are in Appendix C, pages 75–77.

Martino continued this practice of giving the performers colloquial instructions in other works that he subsequently wrote. In the score and clarinet part for *Cathy*, Martino shares with the clarinetist, above the notation for a brief cadenza, “our Cathy is also somewhat playful.” In the third movement of *Serenata Concertante* Martino reveals that it is to be played “as if trying to recall that Brahms Intermezzo.” Measures 5–6 have the remarks “searching… found? Searching…” as the pianists loosely quotes Brahms *Intermezzo Op. 118, no. 2*. In mm. 20–26 the violin, cello, and marimba play with the direction, “after op. 131.” This is in reference to Beethoven’s string quartet designated *op. 131*.

Concerning the execution of the percussion part, the score and parts for *From The Other Side* does not mention the phrase “stacked marimba.” However, he does include a diagram implying the stacked marimba practice. See figure twenty-two below. The stacking of instruments required in *From the Other Side* is identical to that of *Serenata Concertante*. 
Martino includes passages where the percussionist plays vibraphone and the non-pitched instruments simultaneously. Figure twenty-three shows an excerpt from movement five where this technique is employed. During these passages, the vibraphone pedal is weighted down with an object allowing the percussionist to move more freely in front of the non-pitched instruments.

Figure 23. Simultaneous vibraphone and non-pitched instruments.

Also seen in figure twenty-three is the notation under the lowest staff with the number 12 in brackets. Martino explains this in the “notes on interpretation.” He
writes, “the percussion part of Movement V may be varied and elaborated as in popular music ‘ad lib style.’ Note the markings where [he specifies a number of attacks with a designated number] stands for a number of attacks. Within each such marked area, attack points may be redistributed. For example, rhythms may be reversed or inverted. But if elaboration or deletion is to occur, the number of attacks should ideally be changed by increments of 12. For instance, 36 attacks could become 24 or 0, and 12 attacks could become 24, 36, [etc.]. But, in general, the part should be kept fairly simple so as not to detract from the pitch puns.”

The second movement, “Tango dei Grulli,” contains a passage in figure 24 where the vibraphone and marimba are played simultaneously. This passage, more than any other, highlights the necessity of using the stacked marimba set up to be able to play the two instruments concurrently.

Figure 24. Vibraphone, stems down; marimba, stems up. Mm. 34–35.

The keyboards will have to be positioned to ensure that the unison pitches are aligned as closely as possible.

Another challenge in Martino’s multiple-percussion set-ups has to do with mallet choice. In From the Other Side Martino suggests the following mallets: two

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63 Martino. From the Other Side, “notes on interpretation.”
very soft yarn, four soft yarn, four medium yarn, four hard yarn, four very hard yarn, four medium rubber, one hard rubber, three wood, four soft plastic, and two/four hard plastic. A total of 32–34 mallets are suggested! Also called for is a pair of brushes, a pair of sticks, and a pair of swizzle sticks. [Swizzle sticks are drumsticks with a mallet head on the butt end.] No indication is given to the type of mallet head expected on the butt end of the swizzle sticks. It is probably safe to assume that the butt end should be a hard, spun-felt ball, since this is a standard implement.

Martino also includes pictograms to indicate instruments and beaters. Organizing and keeping track of all the mallets is a critical part of performance. Using a logical combination of implements will help reduce the need of excessive switching. For example, in the opening bars in movement one, “Introduction and Slow Dance,” the player is instructed to use two very soft yarn mallets in m. 4, switch to two very hard yarn mallets in m. 5, and return to the very soft yarn for mm. 6–7 Refer to figure twenty-five. Martino’s pictogram shows that a hard and soft mallet is needed in both hands. This option also helps to avoid the visual distraction of the percussionist switching mallets throughout the suspenseful opening of the work.
The performer may also want to make additional mallet changes that Martino has not included. For example in m. 24 of movement I. “Introduction and Slow Dance” and m. 20 of movement II. “Tango dei Grulli,” Martino writes isolated notes for the glockenspiel that would give a more characteristic sound by being played with a plastic mallet rather than the yarn mallets used in the surrounding measures. In both cases switching to a plastic mallet is less challenging than many of the other mallet changes called for by Martino.

It is interesting to compare Martino’s compositions with the degree to which other composers require implement changes and how they notate their intentions. Martino and many other composers provide diagrams to indicate how to set up the
instruments. Martino also indicates where to make mallet changes. However, composers seldom, if ever, indicate how to make mallet changes. Martino never includes in his diagram where stick or mallet trays are to be placed. Of course it is the performer’s responsibility to manipulate the scenarios that composers present through artistic license. Steven Schick, an authority on multiple percussion performance has written, ”As with other instruments, the expertise required to play multiple percussion is defined by problems posed by composers in various pieces and by the solutions found by performers over a period of time.”Performers such as Schick are finding solutions often in tandem with composers. Yet there still remains a lack of pedagogical material to facilitate instruction for percussionists.

A comparison of Martino’s practices to other composers of large multiple percussion works will be useful regarding stick and mallet changes. The works of Boulez, Lachenmann, Wourinen, Xenakis, Stockhausen, and Berio will be compared.

Pierre Boulez gives very general instructions for either soft, medium hard, or hard mallets to be used on the xylorimba and vibraphone in le marteau sans maître. These instructions come at the beginning of each of the nine pieces. The player always has ample time, as either a multiple measure rest or a fermata precedes each mallet change. Boulez gives an instruction for the keyboard percussionists to “use a soft or hard mallet as determined by the dynamics.” Such as, Suivant les dynamiques, employer baguettes douces ou dures. Boulez expects that the percussionist will make a choice that coincides with his tastes.

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64 Schick, Steven. “Multiple Percussion,” in Encyclopedia of Percussion, 293.
In the score for *Interieur I* Helmut Lachenmann uses a pictogram that is useful to illustrate the implements needed for each section. Figure 26 shows an example of Lachenmann’s method.

Figure 26. Lachenmann’s pictogram indicating implements needed.

The indeterminacy of rhythms in *Interieur I* makes the mallet changes simpler than in Martino’s works. Lachenmann’s solo differs from *Notturno* in that entire passages are played with the same set of implements. Changing mallets at inconvenient times is not requested in *Interier I*. Lachenmann does include a very important instruction that can be applied in every piece of percussion music: “The practice of drumstick changes is a part of learning the piece.”

The instructions within the score for *Janissary Music* by Charles Wuorinen are for the metal instruments (tams tams, cymbals, cowbells, and triangles) to be played with either soft beaters or hard (preferably metal) beaters. Otherwise, it is left to the player to determine the appropriate implement. Wourinen’s work for twenty-six instruments is highly virtuosic, but choices regarding timbre are the responsibility of the percussionist.

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Iannis Xenakis gives no instructions regarding sticks or mallets in his score to *Psappha*. He does give instruction regarding timbre and his desire for banal sounds but he does not supply and additional assistance.

In *Circles*, Luciano Berio provides a chart with a pictogram of the five possible beaters used by the two percussionists (figure twenty-seven). This appears with a detailed diagram of the placement of instruments within each set-up and the respective positioning of the four musicians. Berio also includes a key to the percussion scores indicating which instrument is represented on lines and spaces of the multiple staves.

Figure 27. Berio’s pictogram of implements used by the percussionists.

![Pictogram of implements](image)

Similar to Martino’s works, the mallets selected to perform *Circles* will have to be able to produce a variety of timbres and be quickly adjusted for a wide range of instruments, such as from timpani to congas and toms to marimba and woodblocks. At one point in the forth movement, Berio indicates *sticks ad lib* for both percussionists, recognizing that he is asking for compromises to be made on stick or mallet choice.
Method books that give instruction on multiple percussion works such as *Reading Studies for Drums and Percussion* by Ron Delp, *The Multiple-Percussion Book* by Nick Petrella, *Studies in Solo Percussion* by Morris Goldenberg, *The Contemporary Percussionist* by Michael Udow, give no instruction in how to change mallets. Students and performers are expected to acquire the skill through direct instruction from a seasoned performer or through their own experimentations.

One method book that does mention the need to change implements for certain instruments addresses it minimally. *The Performing Percussionist*, by James Coffin, contains two brief multiple percussion solos where the performer is instructed in a footnote and within the music when and how to exchange snare drum sticks, timpani mallets, and a triangle beater. Both solos utilize the same set up (snare drum, tenor drum, suspended cymbal, and triangle) and have similar demands of the performer.

Samuel Solomon has written a text intended as a guide for composers on how to write idiomatically for percussion. Appendix B of *How to Write for Percussion: A Comprehensive Guide to Percussion Composition*,\(^\text{67}\) provides examples of situations requiring large set-ups. It briefly describes mallet changes in the compositions that he uses as examples. It also gives good examples of implement choreography and addresses the issue of being forced into a decision about playing an instrument with the wrong mallet/implement. The purpose of the book is to educate composers to

the possibilities of multiple percussion, but it can assist and instruct a performer as well.

When preparing compositions written for multiple percussion set-ups, a general rule to follow is that many instruments can be played using the yarn or cord mallets typically used on keyboard instruments. These mallets work well on cymbals, most drums, and most idiophones such as wood blocks and temple blocks. Some obvious problems occur for instruments such as triangle, snare drum, hi hat, and chimes, as these instruments typically do not get played with yarn or cord mallets. The characteristic sound of these instruments comes from using their particular implements. Bass drums and tam tams may also require larger mallets depending on the nature of the passage, the tone quality desired, and the setting of the music.

Recent compositions for multiple-percussion that include keyboard percussion promote the need of a method book on how to execute many of the demands required. Surprisingly, there is little instruction in pedagogical literature for the execution of multiple percussion passages that include keyboard instruments, and as such, percussionists may need to rely on word of mouth and training by rote to develop a pedagogical foundation.

The music of Donald Martino goes beyond the expectations notated by other composers as evidenced by the survey explained in this chapter. Martino is more peculiar when he asks for different hardness or softness of mallets on keyboard instruments. Similarly to Notturno, From the Other Side is a work requiring an advanced musician and an ensemble of like-minded musicians.
Chapter Eleven: Conclusions

Martino’s compositions include a range of works that are accessible to percussionists from all levels. The chamber work *Rhapsody*, and the solo *Soliloquy* are specific works of particular interest to advanced percussionists. A high degree of performance skills, aided by proper musical analysis, will enable accurate performances of *Soliloquy*, *From the Other Side*, and *Notturno*. Percussionists at any level may enjoy performing the jazz-inspired chamber music such as *Cathy*, *Three Way*, and *Canon Ball*. *Set for Marimba* offers the percussionist a unique aspect of marimba literature.

Considering the references by Boros, Brody, and Nicholls to many jazz compositions such as *MacFugal,* *Pentagone*, and miscellaneous arrangements for a quintet (clarinet, vibes, piano, bass, and drums) that Martino wrote in the 50s, there are many more unpublished compositions. Martino wrote in the program notes to *Canon Ball* and *Threeway*, that he wrote six contrapuntal jazz compositions and prepared arrangements of four standards. Publication of a series was hoped to proceed at a rate of one per year, however, due to his untimely death he could only publish three.

To date, no commercial recording exists of *Soliloquy* or *Rhapsody*. In fact, there has never been a biography written of Donald Martino. Andrew Kizas has written a book illustrating the influences on Martino’s compositional styles but as yet, no one has produced a biography. Perhaps someone will examine his influence as a teacher at Yale, New England Conservatory, Brandeis, and Harvard. Considering his prominent commissions and awards, his compositional output, and his long
career teaching later generations of composers, a biography of Donald Martino is most likely in order, as not only can Martino’s music have value to the groups such as the Pulitzer and Guggenheim boards, but his music can also be useful in the teaching studio and the performance stage.

Another project would be the creation of a multiple percussion text focusing on the issues of mallet choices that achieve characteristic tone quality on disparate percussion instruments. Models of these future method books would be *Studies in Solos Percussion* by Goldenberg and *The Multiple-Percussion Book: Concepts For A Musical Performance* by Petrella, however, this new text would include keyboard percussion.
### Appendix A: Analysis of *Soliloquy*

<table>
<thead>
<tr>
<th>Measure</th>
<th>Content</th>
<th>Dynamics</th>
<th>Articulation</th>
</tr>
</thead>
<tbody>
<tr>
<td>M. 1</td>
<td>Original</td>
<td><em>pp</em></td>
<td>Sempre legato</td>
</tr>
<tr>
<td>M. 10</td>
<td>Repeat of opening row</td>
<td></td>
<td>Only counterpoint</td>
</tr>
<tr>
<td>M. 31</td>
<td>two 12-tone rows</td>
<td><em>ff</em></td>
<td>Staccato</td>
</tr>
<tr>
<td>M. 42</td>
<td><em>a piacere</em>; two 12-tone rows</td>
<td><em>p</em></td>
<td><em>l</em></td>
</tr>
<tr>
<td>M. 43</td>
<td>two 12-tone rows</td>
<td><em>f</em></td>
<td>Staccato</td>
</tr>
<tr>
<td>M. 51</td>
<td><em>a piacere</em></td>
<td><em>pp</em></td>
<td><em>l</em></td>
</tr>
<tr>
<td>M. 52</td>
<td>Four rows</td>
<td><em>mp</em></td>
<td>Legato</td>
</tr>
<tr>
<td>M. 72</td>
<td><em>a piacere</em>; one row w/ overlap</td>
<td><em>f</em></td>
<td>Ped/rest</td>
</tr>
<tr>
<td>M. 73</td>
<td>Overlapping rows</td>
<td><em>f; p; cresc to f</em></td>
<td>Pedaling</td>
</tr>
<tr>
<td>M. 84</td>
<td><em>a piacere</em>; overlap, two rows</td>
<td><em>pp cresc to f</em></td>
<td><em>l</em></td>
</tr>
<tr>
<td>M. 87</td>
<td>Two rows, elision</td>
<td><em>p</em></td>
<td>Staccato</td>
</tr>
<tr>
<td>M. 96</td>
<td><em>a piacere</em>; two rows</td>
<td><em>p</em></td>
<td></td>
</tr>
<tr>
<td>M. 98</td>
<td>Two 12-tone rows</td>
<td><em>ff</em></td>
<td>Staccato</td>
</tr>
<tr>
<td>M. 107</td>
<td><em>a piacere</em></td>
<td><em>pp</em></td>
<td><em>l</em></td>
</tr>
<tr>
<td>M. 108</td>
<td>Two rows, overlap</td>
<td><em>mp</em></td>
<td>Staccato</td>
</tr>
<tr>
<td>M. 118</td>
<td><em>a piacere</em>; overlap, two rows</td>
<td><em>pp</em></td>
<td>Pedaling</td>
</tr>
<tr>
<td>M. 119</td>
<td>Related to M. 52</td>
<td></td>
<td>Legato/staccato</td>
</tr>
<tr>
<td>M. 139</td>
<td><em>a piacere</em></td>
<td></td>
<td>Pedaling</td>
</tr>
<tr>
<td>M. 140</td>
<td>Three rows</td>
<td><em>f</em></td>
<td></td>
</tr>
<tr>
<td>M. 158</td>
<td><em>a piacere</em></td>
<td></td>
<td></td>
</tr>
<tr>
<td>M. 159</td>
<td>Related to M. 73</td>
<td><em>pp cresc to ff</em></td>
<td></td>
</tr>
<tr>
<td>M. 177</td>
<td><em>a piacere</em></td>
<td><em>l</em></td>
<td></td>
</tr>
<tr>
<td>M. 178</td>
<td>Two rows</td>
<td><em>p</em></td>
<td></td>
</tr>
<tr>
<td>M. 187</td>
<td><em>a piacere</em></td>
<td></td>
<td></td>
</tr>
<tr>
<td>M. 188</td>
<td>Four rows</td>
<td><em>Mostly p; f dyads; f</em></td>
<td></td>
</tr>
<tr>
<td>M. 219</td>
<td><em>a piacere</em> two rows</td>
<td><em>f</em></td>
<td><em>l</em>; pedaling</td>
</tr>
<tr>
<td>M. 220</td>
<td>Four rows</td>
<td><em>p; ff</em></td>
<td></td>
</tr>
<tr>
<td>M. 241</td>
<td>Coda four rows</td>
<td><em>pp</em></td>
<td><em>l</em></td>
</tr>
</tbody>
</table>
Appendix B: Performance Notes

Performance notes for *Notturno*

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**Notes**

This is a transparent score. Metronome markings are approximate. The tempo must always be flexible except where "alla misura" or "a batuta" is marked.

**Woodwinds:** 1 means key click without breath and in the clarinet and bass clarinet parts with the mouth piece out of the mouth. In the flute part the symbols 0 and 0 mean blowhole closed and open respectively; 2 means click with breath.

**Strings:** 1 means that the bow is to be "thrown" onto the string in such a manner as to produce an indeterminate number of rebounds.

0 means col legno battuto.

a means with the finger nail.

m.s. means mano sinistra; m.p. means mano destra.

j means to tap with the fingers on the body of the instrument:

\[ \text{[Musical notation]} \]

means legato;

\[ \text{[Musical notation]} \]

means portamento, i.e., with an audible quasi-microtonal scale (use vibrato);

\[ \text{[Musical notation]} \]

means an audible late shift, e.g.,

**Percussion:**

In the Xylophone and Marimba parts damp signs are not used. Notes last approximately their related value. In the Glockenspiel part notes are dampened only when the sign \( \Phi \) appears. In the Vibraphone part damp signs are seldom used. Notes last their specified value unless the pedal applied as needed. The specific symbol for a pedal linear configuration is the slur as in:

\[ \text{[Musical notation]} \]

The following percussion beasts are suggested:

- 2 – (brushes)
- 2 – (brass bouffet)
- 2 – (triangle beater/mallets)
- 4 – (wood mallets)
- 4 – (hard rubber mallets)
- 2 – (timpani sticks, soft)
- 2 – (timpani sticks, soft with thin heads or bassine attached)
- G – ( Gong beater)

**Piano:**

\( \Phi \) means pizzicato; \( \psi \) means to strike the strings with a bass string beater.

\[ \text{[Musical notation]} \]

means a damped note as in:

\[ \text{[Musical notation]} \]

m.s. plays note on keyboard.

**Set up for one player:**

(I) \( \text{[Musical notation]} \) 

Tambors, suspended from high pipe rack.

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68
Performance notes for *From the Other Side*

NOTES

QUARTET INSTRUMENTATION
Altto Flute, Flute, Piccolo, and Maracas; Violoncello and 1 Maraca;
Percussion; Piano with Bass Drum Beater

ENSEMBLE SETUP

<table>
<thead>
<tr>
<th>Audience</th>
<th>Cello</th>
<th>Flute</th>
</tr>
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<tbody>
<tr>
<td></td>
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<table>
<thead>
<tr>
<th>Piano</th>
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<tr>
<td></td>
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</tbody>
</table>

GENERAL NOTATION

This is a transposed score. Alto flute sounds a perfect fourth lower, Piccolo sounds an octave higher, and Glockenspiel sounds two octaves higher than notated.

Metronome markings are approximate, often indicating general character rather than mathematical precision. They are essentially editorial and need not be followed literally.  \( \frac{3}{4} \) means *ritenuto*;  \( \frac{3}{4} \) does not.  & and  = mean like a downbeat and like an upbeat, respectively.

\( \text{\textbullet} \) and \( \text{\textbullet} \) are articulation marks. They may modify long or short notes but they do not necessarily alter note-length in any noticeable way. These signs are used exclusively to signify mode of attack and decay. Their verbal analogues are *tut* and *ust*, respectively. \( \text{\textbullet} \) indicates absence of attack: it is the articulation sign for *legato*. Group articulations may appear: \( \text{\textbullet} \text{\textbullet} \text{\textbullet} \text{\textbullet} \text{\textbullet} \text{\textbullet} \text{\textbullet} \text{\textbullet} \), \( \text{\textbullet} \text{\textbullet} \text{\textbullet} \text{\textbullet} \text{\textbullet} \text{\textbullet} \text{\textbullet} \text{\textbullet} \), and \( \text{\textbullet} \text{\textbullet} \text{\textbullet} \text{\textbullet} \text{\textbullet} \text{\textbullet} \text{\textbullet} \text{\textbullet} \) are accent marks which may modify a note either singly or in combination with previously defined articulation marks. \( \text{\textbullet} \text{\textbullet} \text{\textbullet} \text{\textbullet} \text{\textbullet} \text{\textbullet} \text{\textbullet} \text{\textbullet} \) implies a heavier, more dynamically uniform accent than \( \text{\textbullet} \text{\textbullet} \text{\textbullet} \text{\textbullet} \text{\textbullet} \text{\textbullet} \text{\textbullet} \text{\textbullet} \). The dash (\( - \)) is a light accent whose verbal analogue is *da*. The following visual analogues are suggested: \( \text{\textbullet} \text{\textbullet} \text{\textbullet} \text{\textbullet} \text{\textbullet} \text{\textbullet} \text{\textbullet} \text{\textbullet} \), \( \text{\textbullet} \text{\textbullet} \text{\textbullet} \text{\textbullet} \text{\textbullet} \text{\textbullet} \text{\textbullet} \text{\textbullet} \), \( \text{\textbullet} \text{\textbullet} \text{\textbullet} \text{\textbullet} \text{\textbullet} \text{\textbullet} \text{\textbullet} \text{\textbullet} \), \( \text{\textbullet} \text{\textbullet} \text{\textbullet} \text{\textbullet} \text{\textbullet} \text{\textbullet} \text{\textbullet} \text{\textbullet} \), \( \text{\textbullet} \text{\textbullet} \text{\textbullet} \text{\textbullet} \text{\textbullet} \text{\textbullet} \text{\textbullet} \text{\textbullet} \), \( \text{\textbullet} \text{\textbullet} \text{\textbullet} \text{\textbullet} \text{\textbullet} \text{\textbullet} \text{\textbullet} \text{\textbullet} \), \( \text{\textbullet} \text{\textbullet} \text{\textbullet} \text{\textbullet} \text{\textbullet} \text{\textbullet} \text{\textbullet} \text{\textbullet} \). Group accents may appear, but in the case of \( \text{\textbullet} \text{\textbullet} \text{\textbullet} \text{\textbullet} \text{\textbullet} \text{\textbullet} \text{\textbullet} \text{\textbullet} \) and \( \text{\textbullet} \text{\textbullet} \text{\textbullet} \text{\textbullet} \text{\textbullet} \text{\textbullet} \text{\textbullet} \text{\textbullet} \), after the first attack, all subsequent attacks are "legato" in character, made by the flute with the breath rather than the tongue and by the violoncello with bow pressure or vibrato rather than with bow change.

Note well that even in the violoncello part, signs such as \( \text{\textbullet} \text{\textbullet} \text{\textbullet} \text{\textbullet} \text{\textbullet} \text{\textbullet} \text{\textbullet} \text{\textbullet} \) and \( \text{\textbullet} \text{\textbullet} \text{\textbullet} \text{\textbullet} \text{\textbullet} \text{\textbullet} \text{\textbullet} \text{\textbullet} \) do not express phrase marks or bowings, although in some cases a particular bowing may be an appropriate way to achieve the desired articulation. In the absence of articulation marks the violoncello attack mode is assumed to be *connected* (\( \text{\textbullet} \text{\textbullet} \text{\textbullet} \text{\textbullet} \text{\textbullet} \text{\textbullet} \text{\textbullet} \text{\textbullet} \)); it is more perceptible than *legato* (\( \text{\textbullet} \text{\textbullet} \text{\textbullet} \text{\textbullet} \text{\textbullet} \text{\textbullet} \text{\textbullet} \text{\textbullet} \)) but, depending on the character of the musical moment, less perceptible than *separato* or *staccato*. (The word *connected* may here be used for clarification.) *Non legato* simply means that bow strokes are to be heard, but not with space or forceful attack, and definitely not *staccato*. (Again the word *connected* may appear.) The term *separato* means that some space -- not enough to require rhythmic specification -- is to be placed between notes, the pulse unaltered; but an acute attack as defined in *staccato* is not necessarily implied. In fact, the following is more likely: \( \text{\textbullet} \text{\textbullet} \text{\textbullet} \text{\textbullet} \text{\textbullet} \text{\textbullet} \text{\textbullet} \text{\textbullet} \). These terms, naturally, will be subtly altered when used in combination with other terms (e.g., *connected but marcat*).

Needless to say, expressive character should be the ultimate indicator of articulation, just as, together with ensemble balance, it must be the ultimate indicator of such other pitch modifiers as loudness, timbre, and vibrato.

\( \text{\textbullet} \) means flutter-tongue for the flute and unmeasured tremolo for all other instruments unless expressly countermanded. For instance \( \text{\textbullet} \) means \( \text{\textbullet} \) .

Key clicks for flute are notated as follows: \( \text{\textbullet} \) means without breath; \( \text{\textbullet} \) means with breath; \( \text{\textbullet} \) means closed blow hole; \( \text{\textbullet} \) means open blow hole.

In the *cello part*, \( \text{\textbullet} \) means tap the belly of the instrument with the fingers of the left hand; \( \text{\textbullet} \) means col legno battuto on the tailpiece.
In the piano part, stopped notes and pitches that are to be played on the strings are notated as follows:

Additional vibraphone and piano pedalings may be desirable. All notated pedal markings should be taken to be advisory in nature.

PERCUSSION INSTRUMENTS, BEATERS, AND NOTATION

Marimba ( ), Vibraphone ( ), Glockenspiel ( ); Cymbals: Ride ( ), Crash ( ), High-hat ( ); 2 Cow Bells ( ), Wood Block ( ), 6 Temple Blocks ( ); Drums: Concert Snare ( ), 2 Congas ( ), 2 Timbales ( ), 2 Tom-toms ( ), Jazz Bass Drum with pedal ( ); 1 pair of Maracas for the Flutist and a single Maraca for the Cellist ( ).

The following beaters are suggested: Yarn: ( ), Rubber: ( ), ( ); Wood: ( ), Plastic: ( ), Brushes: ( ); Swizzle Sticks: ( ); Drum Sticks: ( ). The letters S, M, H, H mean very soft, soft, medium, hard, and very hard, respectively.

MOVEMENTS IV AND V: SOME NOTES ON INTERPRETATION

Medium size noteheads in Movement IV indicate that these notes are somehow "added" to the basic elements as doublings, echoes, or variants. For examples see the Piano, m.12; Vibraphone, m.19; 'Cello, m.22; and Flute, m.26.

Except for sections marked , the percussion part of Movement V may be varied and elaborated as in popular music "ad lib style." Note the markings of the form where a always stands for a number 12, 24, 36, ... of attacks. Within each such marked area, attack points may be redistributed. For example, may be changed to . But if elaboration or deletion is to occur, the number of attacks should ideally be changed by increments of 12. For instance, 36 attacks could become 24 or 0, and 12 attacks could become 24, 36, ... But, in general, the part should be kept fairly simple so as not to detract from the pitch pars.

Movement V is "Put Band stuff." Sight and sound gags are appropriate if you have a flair for them. To the shouting and singing already in the score, the footnote to system 1, page 62 of the score adds more speaking and singing possibilities as well as the option, identified with '40s dance bands, of standing for solos. (For the pianist and 'cellist the stage direction to stand while playing does not necessarily require a fully erect stance – a crouch or partial elevation from the seat will suffice.) You may use my material [indicated in brackets] and add to it more than I have suggested as fantasy permits – but only if comedy is one of your strong points! Keep in mind that conceptually, at one time or another, Schoenberg plays all the instruments in the band. He keeps changing position. Arnold can do everything; everything best! When you have a flute solo, you are Arnold! When you have a 'cello solo, you are Arnold!
Another gag source is typical dance band and jazz ensemble congratulatory verbiage and prodding, such as "Go, Arnold!" Many different styles of delivery, "ricky-tick," "funky," etc., would be appropriate. None of the verbal stuff is any good if it can't be heard; so if you can't "project," if you don't have a "stage voice," forget it. Of course, you may, as the note on page 62 suggests, ignore all bracketed material and play the entire movement "dead-pan." For the average ensemble this will probably be the most suitable option.

More information about interpretation can be found in my Program Notes.

Approximate Duration: 26 Minutes

PROGRAM LISTING

FROM THE OTHER SIDE (1988)
A Divertimento for flute, violoncello, percussion, and piano

Introduction and Slow Dance
(pause)
Tango de Grulli
Dance of the Reluctant Flamapoo
(pause)
Ballad for a Blue Bill
Das magische Kabaret des Doktor Schönberg

PROGRAM NOTES

From the Other Side was commissioned by the Australian new music ensemble Flederman, which premiered it at the Broadwalk Studio, Sydney Opera House, on September 23, 1988. It is a divertimento, sometimes serious, sometimes seriously satiric, sometimes silly, always, I hope, diverting, despite the rather depressing condition to which it owes its inspiration and to which its unfolding pays covert allegorical tribute.

The Allegro: In apparent disregard for the rigorous construction, shades of satire, parody, and burlesque dart in and out of the soul and sound world of this piece almost from its outset. Movement IV, though unfolding in an unexpected style, seems to provide a respite - sort of "tragic relief" - from what we thought was just a benign and playful course; but these poltergeists From the Other Side of our musical universe were there all along, finally alighting, as it were, in Movement V, their proper home. No very serious effort was made to keep these fellows out; in fact, we eagerly accepted their Blue-Billed false-face. So now they're here to stay; "might as well lie back and enjoy it."

Introduction and Slow Dance begins normally enough for a late 20th Century concert work. But little by little the seeds of satire are sown.

Tango de Grulli (Fools) was written to the vision of those who dance the Waltz to every tune.

The word flamapoo, quite apart from its true meaning, conjures up in me the image of a large, spindly, awkward, and shy bird. This particular flamapoo is female, for the most part reluctant, but, as it turns out, when permitted a moment of solitude, capable of terpsichorean skills the equal of any ballerina I have seen.

The Blue Bill is as rare a bird as the flamapoo is reluctant. Its song is infinitely varied and sweet, but always a bit mournful. I have known only one of these; it is gone now.

Das magische Kabaret des Doktor Schönberg humbly and I hope humorously attempts to answer the question: what might "Our Leader's" music have sounded like had he retained his post as conductor at Wolfligen's Buntes Theater (1901) until his death in 1951?

From the Other Side may be interpreted on many different levels. To the uncultivated it may, at times, appear to be light entertainment and burlesque. To that sophisticate whose memory contains the entirety of Western musical literature (classical and pop) of the last three centuries, and whose aural-perceptual skills are indeed what we who teach maintain they should be, the work may additionally appear to be satire and parody. To the music analyst, it is technically and formally no less rigorous than any of my other works!

[iv]
Performance notes for *Serenata Concertante*

*Serenata Concertante* was written for the Serge Koussevitzky Music Foundation in the Library of Congress and dedicated to the memory of Serge and Natalie Koussevitzky

**Instrumentation**

Flute doubling on Piccolo and Alto flute
Clarinet in Bb doubling on Bass Clarinet
Flugel horn in F doubling on F Cornet
French horn in F
Percussion: 5 Temple blocks | Snare Drum | 2 Bongo drums | 2 Timbales
(T)| 2 Tim-toms (P) | medium and large Suspended Cymbals | Marimba | Vibraphone | Glockenspiel
Piano
Violin
Violoncello

**Notes**

This is a transposed score without exception. Tempo indications in Italian are always to be regarded as primary; metronome indications are approximate.

\(^{\ddagger}\) implies a tenuto, more dynamically-uniform accent than \(^{\ddagger}\) implies an expressive accent, sometimes a soft attack, but never tenuto. *Tenuto* (i.e. *Ritardato*) is indicated \(^{\ddagger}\) or *Riten.* For passages of greater length, \(^{\ddagger}\) sound like \(^{\ddagger}\) and \(^{\ddagger}\) respectively.

All drums together should form a continuous "snare," as should cymbals and Temple blocks. See the following table:

\[
\begin{array}{cccccccc}
\text{Temple blocks} & \text{Snare Drum} & \text{Bongo drums} & \text{Timbales} & \text{Timbalo} & \text{Suspended Cymbals} & \text{Marimba} & \text{Vibraphone} & \text{Glockenspiel} \\
\hline
\text{HH} & \text{DD} & \text{CC} & \text{EE} & \text{FF} & \text{GG} & \text{HH} & \text{JJ} & \text{KK} \\
\end{array}
\]

Percussion beats: drumsticks | mallets | wood | yarn | rubber |  plastic | brush

\(^{\ddagger}\) in piano and percussion: this is a damping symbol.

\(^{\ddagger}\) in the French Horn, this symbol means it is stopped (echo tone).

Pairs for Rent; Conductor's Score for Sale from the Publisher.
Appendix C: Scores by Donald Martino


Appendix D: Other scores


Appendix E: Discography

ALBANY TROY CD168, Notturno (Fl., Cl., Perc, Pf., Vln., Vc., Speculum Musicae),
    Pianississimo (David Holzman, Pf.) Triple Concerto (A. Blustine, Cl., D.
    Smylie, Bass Cl., L. Thimmig, Contrabass Cl., The Group for Contemporary
    Music, H. Sollberger)
ALBANY TROY CD169, Fantasies and Impromptus, Impromptu for Roger, Piano
    Fantasy, Twelve Preludes (D. Holzman, Pf.)
BOSTON RECORDS BR1043CD, Piccolo Studio for Alto Saxophone Solo (Kenneth
    Radnofski, Saxophone) with music for saxophone by Harbison, McDonald,
    Tassone, Jacoulov and Theonidis
CENTAUR CRC CD2173, Fantasies and Impromptus, Pianississimo, Suite in Old Form
    (E. Garth, Pf.)
CENTAUR CRC CD2321, Impromptu for Roger, Piano Fantasy, Sonata for Clarinet
    and Piano, Sonata for Violin and Piano, Trio for Vln., Cl., and Pf., Twelve
    preludes (E. Garth, Pf., J. Kopperud, Cl., R. Schulte, Vln.)
CONTEXT CD11012, Quodlibets II (Carlton Vickers, Fl.) with music for flute by
    Davidovsky, Schenker and others
CRICD551, String Quartet (Juilliard Quartet) with 1st String Quartet by Lerdahl
CRICD564, Parisonatina Al'Dodecafonia, Suite of Variations on Medieval Melodies
    (R. Rider, Vc.) with music for cello by Webern, Berger and others
CRICD693, AMERICAN MASTERS: Concerto for Wind Quintet (Weisberg,
    Contemporary Chamber Ensemble), Fantasy-Variations (P. Zukofsky, Vln.),
Quodlibets (S. Baron, Fl.), A Set for Clarinet (M. Webster), Strata (D. Smylie, Bass cl.), Trio for Vl., Cl., and Pf. (P Zukofsky, A. Bloom, G. Kalish)
CRICD762, Parisonatina Al’Dodecafonia (S. Kluksdahl, Vc.) with music for cello by Schuller, Shapey and others
JRI, J115, Fantasies and Imopromptus (John Cheek) with music by Perkinson
KOCH CD3-7245-2HI, From the Other Side (Fl., Vc., Pf., Perc.), Notturno (Fl., Cl., Perc., Pf., Vln., Vc., Group for Contemporary Music), Quodlibets II (R. Rudich, Fl.)
KOCH CD3-7088-2H1, A Set for Clarinet (John Bruce Yeh) with clarinet music by Boulez and others
MUSIC & ARTS CD1012, Quodlibets (R. Rudich, Fl.) with solo flute music by Davidovskiy, Harbison and others
NEW WORLD CD80210-2, Seven Pious Pieces for Mixed Chorus a Cappella (John Oliver Chorale) with Mass by Martirano
NEW WORLD CD80518-2, A Set for Marimba, Parisonatina Al’Dodecafonia (Vc.), Twelve Preludes (Pf.), Canzone e Tarantella (Cl., Vc.), A Jazz Set (Vc., Pf., Perc.), (The Core Ensemble)
NEW WORLD CD80529-2, Concerto for Alto Saxophone and Orchestra (K. Radnofsky, solo, R. Hoenich, cond., New England Conservatory Orchestra);
Paradiso Choruses (Lorna Cooke DeVaron, Cond., New England Conservatory Chorus, soloists, orchestra)
NEW WORLD CD80546-2, Fantasies and Impromptus (Remastered CD of the premiere LP recording by Randall Hodgkinson) with Sonata No 2 and No 3 by Roger Sessions
NOVANA CDNV5811, Fantasies and Impromptus; Trio for Violin, Violoncello, and Piano; Serenata Concertante; with music by Peyton and Homans, New England Conservatory Memorial Tribute Concert

ONGACU CD024-105, A Set for Clarinet (Jonathan Cohler) with other clarinet solo music by Messiaen, Smith, Persichetti and others
Bibliography


Dantalian Inc. [Martino’s publishing company maintained by his widow]


Juilliard School of Music. Press release.


Lubman, Bradley. Email interview by author, St. George, Utah, February 27, 2012.


Michael Parola, phone interview by author, St. George, Utah, February 17, 2012.


Rosenzweig, Morris. Personal interview by author, Salt Lake City, Utah, November 3, 2012.


Solomon, Samuel. Phone interview by author, St. George, UT, March 16, 2012.


Glenn Webb
Curriculum Vitae
2603 South 2350 East
St. George, Utah 84790
(435) 652-7969 office
(801) 592-5063 cell
webbg@dixie.edu

Education

Master of Music (Percussion Performance) – University of Utah, 1993
-major emphasis: solo and orchestra percussion performance
-additional study: timpani, music theory

Bachelor of Arts in Music Education (Instrumental Music emphasis) – Weber State University, 1992
-emphasis: Instrumental Music 7-12

Teaching Positions

Higher Education:
2008-present – Dixie State University, Music Department Chair
Responsibilities: strategic planning, coordinating, and supervising an 10 member department, plan budget expenditures, curriculum, and staffing, lead department meetings, and schedule facilities, serve on faculty search committees for 12 faculty and 5 staff, serve as a Red Storm Professor assigned to the Men’s Soccer team, serve on Curriculum Committee, Centennial Committee and Commencement Committee, principle writer of music education degree proposal, principle writer of NASM self-study document.

Courses taught:
MUSC 1000 Concert Attendance
MUSC 1001 Freshman Year Experience: Music
MUSC 1320 Varsity Band
MUSC 1740 Percussion Study
MUSC 1821 Percussion lessons
MUSC 2120 Theory IV
MUSC 2710 Theater Orchestra
MUSC 2821 Percussion lessons
MUSC 3330 Jazz Ensemble
MUSC 3821 Percussion lessons
MUSC 3890 Junior Recital
MUSC 4485 Percussion Ensemble
MUSC 4640 Percussion Pedagogy and Literature
MUSC 4821 Percussion lessons
MUSC 4890 Senior Recital
MUSC 4892 Independent Study

2007-2008 – Dixie State College of Utah, Department Advisor-Lecturer
Responsibilities: Advise music majors, recruit students to department, direct percussion ensemble, direct jazz ensemble, direct pep band, teach private applied percussion lessons, maintain percussion studio, oversee, acquire, and maintain percussion inventory.
Other assignments: assist in writing 4-year music degree proposal, freshman retention committee.

1993 University of Utah, Sabbatical Replacement for Doug Wolf
Responsibilities: Direct Percussion Ensemble I, oversee/coordinate 2 adjunct percussion faculty, teach private applied percussion lessons.

1991-1993 – University of Utah, Graduate Assistant.
Responsibilities: direct Percussion Ensemble II, direct Drum Line for marching band, teach percussion pedagogy course, oversee and maintain equipment.

1992 Weber State University, Sabbatical Replacement for Dr. Don Keipp
Responsibilities: Teach percussion pedagogy course and private applied studio.

Public Schools

2004-2007 – West Lake Junior High
Responsibilities: Direct all instrumental music activities (band, orchestra, jazz band, percussion ensemble), co-direct school musical, Director of Granite Youth Symphony.

1995-2004 – Brighton High School
Responsibilities: direct all instrumental music activities (band, orchestra, jazz band, percussion ensemble, solo and ensemble, pep band) music director of school musicals.

1993-1995 – Ogden High School
Responsibilities: direct all instrumental music activities (band, orchestra, jazz band, percussion ensemble, solo and ensemble, pep band) music director of school musicals.
Performance experience

Orchestral
Principal Percussion, Ballet West Orchestra
Sub and Extra Percussion, Utah Symphony & Opera
Principal Percussion, Utah Chamber Orchestra

Chamber Ensembles
Percussionist, Canyonlands New Music Ensemble
Percussionist, Utah Arts Festival Chamber Ensemble
Percussionist, Nova Chamber Series
Percussionist, Contemporary Music Consortium

Chamber music Literature

All'Set by Babbitt
Amores by Cage
Born to Beat Wild by Zivkovic
Congruens (World Premiere) by Roberts
De Metal y Medera (World Premiere) by Chuaqui
El Canto Repartido (World Premiere) by Chuaqui
Fantasy Etudes by Lerdahl
First Concerto by Harrison
Flashbacks by Davidovsky
Fracanapa by Piazzola
Fratturato Teatro by Rohde
From the Other Side by Martino
In Aeternum by Schwantner
Les Moutons de Panurge by Rzewski
Mariel by Golijov
Melpomene (World Premiere) by Rosenzweig
Mixed Blood (World Premiere) by Freund
Momento Mori by Satterwhite
M/ue by Bodin
Music for a Summer Evening by Crumb
Nagoya Marimbas by Reich
Notturno by Martino
Person, place, etc (World Premiere) by Rosenzweig
Piano Phase by Reich
Porch Music by Philips
Refrain by Stockhausen
Ryoanji by Cage
Strenuous Pleasures (World Premiere) by Moe
Sunlit by Stadelman
Third Construction by Cage
Trio for Vibraphone, Cello, and Piano by Iachimciuc
Tierkreis by Stockhausen
Venom (World Premiere) by Costa
Winter’s Burst by Wickman (World Premiere)

Solo Literature

Apocryphal Still Life, The by Deane
Busted by Mackey
By Some Accounts by Webb
Composed Improvisation for Snare Drum Alone by Cage
Dividing Time by Ricks (World Premiere)
Eight Pieces for Four Timpani by Carter
Four Bagatelles by Steiner
Links No. 1 by Smith
Nievedes, Marimba Prelude #4 by Shiloah (World Premiere)
Opening by Glass
Phenix by Mache
Psappha by Xenakis
Pulse by Horne
Set for Marimba by Martino
Soliloquy by Martino
Sonata Brevis by Helble
wave/s by DeLio

Concerti:
Concertino for Xylophone and Orchestra by Mayuzumi
Concerto pour batterie et petit orchestra by Milhaud
Concerto for Timpani and Band by Actor
Concerto for Vibraphone and Orchestra by Rosauro
Concerto for Vibraphone and Percussion Ensemble by Rosauro
Percussion Concerto by Romig

Featured Performer:
2002 Winter Olympics Cultural Olympiad
Repertory Dance Company
   With My Red Fires by W. Reigger
Jose Limon Dance Company
   Commissioned piece by J. Magnussen
Commercial records

Albany Records Troy 1216
   person, place, etc duo for flutes and percussion
   by Morris Rosenzweig
Albany Records Troy710
   Melpomene
   By Morris Rosensweig
Centaur Records CRC 2737
   De Metal y Medera
   By Chuaqui
Rose Hill RHR 1226
   Peter Pan, ballet score
   By Carmon DeLeon
   Utah Chamber Orchestra, Terrance Kern, Dir.
Clarion Records CLR928CD
   Joyous Day
   Utah Chamber Artists, Barlow Bradford, Dir.
Centaur Records CRC 3003
   El Canto Repartido
   By Chuaqui

Ballet Performances:

Member of Ballet West Orchestra 1993-2013.
   Percussion & Timpani
Principal Percussion 2001-2013.

AGON
   Carmina Burana
   Carmen
   Cinderella
   Coppelia
   Don Quixote
   Giselle
   Gong
   Hamlet and Ophelia
   La Sylphid
   The Lady of the Camellias
   Lark Ascending
   Le Corsaire
   Les Biches
   Madame Butterfly
   Mid-Summer Night's Dream The Nutcracker
   Orpheus in the Underworld
Peter Pan
Prelude to the Afternoon of a Faun
Polovetsian Dances
The Prodigal Son
The Rite of Spring Swan Lake
Romeo and Juliet
Rosalinda
The Sleeping Beauty
Stars and Stripes
The Tempest
The Three Musketeers
Vespri
Who Cares?

Broadway touring company
Legally Blonde, March 2010
Sweet Charity, November 2006

Tuacahn Center for the Arts- drums and percussion
Aida
Aladdin (Regional Theater Premiere)
Annie
Cats
Crazy for You
Grease
Mary Poppins
Starlight Express
Tarzan (Regional Theater Premiere)
The Little Mermaid (Regional Theater Premiere)

Jazz performance
Southern Utah Reber Jazz Band 2012- present
West Coast Jazz Players 2009-present
Dixie State Faculty Jazz Combo 2009-present
Salt Lake City Jazz Orchestra 2009-2010
Patrick Williams, 2009-2010
Ron Jones & Seth MacFarland, 2010
Chuck Findley, 2009-2010
Eddie Daniels, 2010
Dutch and Company 1989-1995
Freelance drums and vibes 1987-present
**Educator distinctions**

Published Article: *Translating for Percussionists*, Utah Music Educators Journal 1996

Presenter, UMEA Mid-Winter Conference 2000, St. George, Utah.
- *Structure to Build a Well-Rounded Percussion Section.*
- *Improvisation within a Percussion Ensemble or Drum Circle.*

Utah All State Band Committee member, 1993-2000
Responsibilities: audition and coach percussion section, host All State Band and its conductors at Brighton HS, transport equipment to Grand Festival Concert.

Adjudicator, Region and State Music Festivals throughout Utah and Idaho in Band, Jazz, Marching Band, Solo and Ensemble, and Sterling Scholar.

Washington County All-County Honor Band, 2008-2014
Washington County All-County Honor Orchestra 2013

**Musical Theater Conductor**

*110 in the Shade*
*A Funny Thing Happened on the Way to the Forum*
*Best of Broadway, revue*
*Brigadoon*
*Chess*
*Cinderella*
*Damn Yankees*
*Fiddler on the Roof*
*Grease*
*Guys and Dolls*
*How to Succeed in Business Without Really Trying*
*Into The Woods*
*Joseph and the Amazing Technicolor Dream Coat*
*The King & I*
*The Music Man*
*Nathan Hale: One Life (World Premiere)*
*Once on This Island*
*The Pajama Game*
*Peter Pan*
*Pippin*
*The Scarlet Pimpernel*
*Seven Brides for Seven Brothers*
*The Sound of Music*
*The World Goes ‘Round*
You’re A Good Man, Charlie Brown
The Unsinkable Molly Brown
The Wizard of Oz