

Vincent Persichetti and *Masquerade for Band*, Op. 102

Kyle Aufderhar
MUP897: Score Reading II
March 5, 2022

Biography

Vincent Ludwig Persichetti was born on June 6, 1915 in Philadelphia, to Italian and German immigrants. He was named after his father, Vincenzo, and his maternal grandfather, Ludwig.¹ Although his parents were not musicians, Persichetti showed a keen interest in music around the age of two, as he would experience, of his own accord, the music of Schumann and Verdi through his parents' Cunningham player piano. When the composer was nearly five years old, his family moved to South Broad Street, where the president of Combs Conservatory lived only six doors down. As a result of this critical happenstance, the young Persichetti was able to enroll for lessons at the Conservatory in 1921, at the mere age of five.²

By the age of nine, Persichetti was auditing the theory courses of Russell King Miller at the Conservatory.³ After five years of doing so, he "had acquired considerable knowledge of the craft of composition [...] and Mr. Miller became [his] most important composition teacher."⁴ Persichetti wrote his first published work, the *Serenade for Ten Wind Instruments*, Opus 1, at the age of fourteen.⁵ At the same time, the teenage composer was earning a living by playing in orchestras, and through employment as organist and choirmaster at a number of Philadelphia churches.

Persichetti eventually undertook full-time study at Combs, graduating with his Bachelor of Music in 1936. Immediately following his degree from Combs, Persichetti studied conducting with Fritz Reiner⁶ at the Curtis Institute of Music, where he was classmates with the would-be great composer-conductors

¹ Donald Alan Morris, "The life of Vincent Persichetti, with emphasis on his works for band" (Ph.D. diss., Florida State University, 1991), 13, ProQuest 9124626.

² Rudy Shackelford, "Conversation with Vincent Persichetti," *Perspectives of New Music* 20, no. 1 (Fall, 1981): 104-105, <http://lynx.lib.usm.edu/scholarly-journals/conversation-with-vincent-persichetti/docview/740948466/se-2?accountid=13946>.

³ Shackelford, "Conversation with Vincent Persichetti," 105.

⁴ *Ibid.*, 105-106.

⁵ *Ibid.*, 106.

⁶ Robert Stephan Hines, ed., *The Orchestral Composer's Point of View* (Norman, OK: University of Oklahoma Press, 1970), 166.

Lukas Foss and Leonard Bernstein.⁷ Concurrently with his conducting studies at Curtis, Persichetti began a Masters degree at the Philadelphia Conservatory,⁸ where he “tied with a beautiful, magnificent musician from Kansas”⁹ for a scholarship to study piano with Madame Olga Samaroff,¹⁰ the former wife of conductor Leopold Stokowski. That “beautiful, magnificent musician from Kansas,” whom Persichetti was forced to share his scholarship with, was Dorothea Flanagan, who would turn out to be his wife and greatest lifelong supporter.¹¹ Persichetti would ultimately receive his Masters from the Philadelphia Conservatory in 1941, as well as his Doctorate from the same institution in 1945.¹²

Persichetti would devote his life not only to composition, but also to the teaching of a new generation of young composers and musicians. He has served as head of composition at both Combs (1939 - 1942) and Philadelphia (1942 - 1947) Conservatories, as well as been a member of the composition faculty at the Juilliard School since 1947,¹³ when he was hired by William Schuman, until very shortly before his death in 1987.¹⁴ Some of Persichetti’s most notable students include Michael Shapiro, Kenneth Fuchs, Lowell Liebermann, Peter Schickele, Joseph Willcox Jenkins, and Philip Glass. Persichetti has received grants from the National Academy of Arts and Letters,¹⁵ three Guggenheim Fellowships, as well as over 100 commissions from organizations which include the St. Louis Symphony, the Philadelphia Orchestra, and the New York Philharmonic.¹⁶ Persichetti’s compositional output is prolific, diverse, and of the highest artistic merit, ranging from symphonies and chamber music, to opera,

⁷ Shackelford, “Conversation with Vincent Persichetti,” 109.

⁸ Morris, “The life of Vincent Persichetti,” 44.

⁹ Shackelford, “Conversation with Vincent Persichetti,” 110.

¹⁰ Ibid.

¹¹ Ibid.

¹² Hines, *The Orchestral Composer’s Point of View*, 166.

¹³ Ibid.

¹⁴ <http://journal.juilliard.edu/journal/1510/remembering-persichetti>

¹⁵ Hines, *The Orchestral Composer’s Point of View*, 166.

¹⁶ Jana Jo Holzmeier, “Selected Songs by Vincent Persichetti” (DMA treatise, University of Texas at Austin, 2003), vii, ProQuest 3119532.

keyboard works, and song cycles.¹⁷ His most noteworthy works, however, are arguably his significant contributions to the repertory for wind band.

Compositional Approach

Persichetti's mature compositional style can be described in two primary ways: as an amalgamation of materials and techniques, and as encompassing a mixture of extreme affects, which range from gracious to gritty.¹⁸ Persichetti's music is difficult to codify and categorize, as he uses a very wide range of amalgamation and affect not only from work to work, but within single works as well. Persichetti described his own amalgamation as "[using] everything that's around me,"¹⁹ and this completely free use and combination of materials and techniques can be applied to such things as tonality, modality, serialism, and polytonality, as well as a number of others. For example, completely divergent elements, such as a serialized tone row and diatonic harmony, can be directly juxtaposed, or not at all.²⁰

Although aware that this amalgamation technique could bring criticism of mimicry of other composers, Persichetti nonetheless asserted that his music was a strong display of his own personal voice.²¹ He claimed that his oeuvre was "a sort of bibliography from which [for future compositions] he could draw at any time;"²² his output thus allowing Persichetti to amalgamate from himself. Although parallels have been drawn between Persichetti's works and the works of others, he feels so strongly about his personal compositional voice, that although he wrote a great deal of music prior to his Opus 1,

¹⁷ Holzmeier, "Selected Songs by Vincent Persichetti," vii.

¹⁸ John Jay Hilfiger, "A Comparison of Some Aspects of Style in the Band and Orchestra Music of Vincent Persichetti (Computer, Statistical Analysis)" (Ph.D. thesis, University of Iowa, 1985), 8-9, ProQuest 8518838.

¹⁹ Holzmeier, "Selected Songs by Vincent Persichetti," 68.

²⁰ Hilfiger, "A Comparison of Some Aspects," 8.

²¹ Holzmeier, "Selected Songs by Vincent Persichetti," 69.

²² Ibid.

he discarded it all, because it resembled, for example, Stravinsky, Ravel, and Honegger.²³ Of these pieces, Persichetti says: “None of this music was performed -- nor was it my music.”²⁴

Persichetti’s two extreme affects of gracious and gritty, and his application of them to his music, are well-described by Robert Evett: “The extreme limits of his musical intentions were implied, indeed, in his first two works: one [grit], jagged, dissonant, angular and brilliant; the other [grace] soft and sweet. And his whole career has been devoted to filling in the middle and refining the extremes.”²⁵ As such, Persichetti’s gritty music tends to be faster, more severe, more rhythmic, and more virtuosic,²⁶ as well as exhibit a wider dynamic range and faster harmonic rhythm.²⁷ In contrast, his gracious music is often more lyrical, more harmonically conservative, and less technically demanding,²⁸ while also featuring sparser textures, slow-changing harmonies, simple rhythms, and a subdued dynamic range.²⁹

Persichetti has also personally communicated this dynamic of gracious and gritty, and his use of it: “Even from the beginning of my career, my music had had a gracious or *grazioso* element and a gritty element. Each piece is a happy combination of the two, although a piece is usually mostly gritty or mostly *grazioso*.”³⁰ It is true that this dynamic is present throughout Persichetti’s output, with both affects encompassing early, middle, and late opuses. Predominantly gritty works include the *Third Piano Sonata*, Op. 22, the *Fifth Symphony*, Op. 51, and the *Masquerade for Band*, Op. 102. Predominantly gracious works, on the other hand, include the *Fables for Narrator and Orchestra*, Op. 23, the *Divertimento for Band*, Op. 42, and the *Winter Cantata*, Op. 97.³¹

²³ Hines, *The Orchestral Composer’s Point of View*, 168.

²⁴ Ibid.

²⁵ Robert Evett, “The Music of Vincent Persichetti,” *The Juilliard Review* 2 (Spring 1955), 36.

²⁶ Hilfiger, “A Comparison of Some Aspects,” 8.

²⁷ Holzmeier, “Selected Songs by Vincent Persichetti,” 72.

²⁸ Hilfiger, “A Comparison of Some Aspects,” 8-9.

²⁹ Holzmeier, “Selected Songs by Vincent Persichetti,” 72-73.

³⁰ David M. Rubin, “Vincent Persichetti,” *ASCAP In Action* (Spring 1980), 12.

³¹ Holzmeier, “Selected Songs by Vincent Persichetti,” 72-73.

Masquerade for Band: the work itself

Vincent Persichetti's Opus 102 was composed in 1965 on commission from the Baldwin-Wallace College Conservatory of Music, and premiered by that institution in January of 1966. While the work can be classified as a theme and variations (the one and only theme and variations among Persichetti's output for band), its inherent complexity, coupled with Persichetti's subtle, yet genius, level of compositional craftsmanship, allow the work to evade a simple analysis involving the identification of a theme, followed by an examination of how it is varied over the course of the piece. While the work does contain a main theme which is subjected to variation, as in a typical theme and variations, the primary element which complicates this structure is the composer's inclusion of examples from his book, *Twentieth-Century Harmony*, in seven of the work's ten variations. Therefore, only three of the work's variations function as mere, traditional variations of the work's primary theme.

Of this borrowing from himself, Persichetti states, in reference to his book:

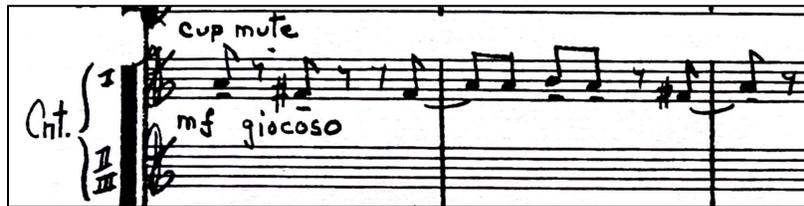
Musical excerpts from the literature weren't reprinted in the book, so that the student would be forced to study the examples in context. I composed phrases of music to illustrate specific points, and years later these fragments began haunting me. I realized that certain examples had a thematic kernel in common. Like the hymns and responses, which demanded expansion and elaboration and became the *Liturgical Symphony*, these examples from the harmony book evolved into a set of variations for fifty wind and percussion instruments. The work is a masquerade of my book: I called it *Masquerade for Band*.³²

As a result of this, the *Masquerade* is not a customary theme and variations, as while all ten variations contain variation of the work's primary theme, seven of the ten also incorporate variation of a borrowed example (some, more than one example) from *Twentieth-Century Harmony* at the same time. This extra level of complexity is most simply and accurately described by the composer as "variations upon

³² Shackleford, "Conversation with Vincent Persichetti," 128.

variations.”³³ Following a brief six-measure introduction to begin the work, the primary theme (Example 1) is stated by the first cornet. Although comprised of only three pitches, this simple theme contains the

Example 1 - theme, p. 4, mm. 7-9³⁴



crucial “thematic kernel,” that which unifies the theme with the borrowed *Twentieth-Century Harmony* examples, to form the masterpiece that is *Masquerade for Band*. This kernel has been identified by Michael Hart as “the initial descent of a minor third from G to E,”³⁵ and permeates the work’s musical material through a number of manifestations, which range from apparent to obscure.

The first instance of borrowed material appears in Variation I, and comes from Example 2-16 (Example 2) of *Twentieth-Century Harmony*. The example is written to show the concept of polymodality,

Example 2 - *Twentieth-Century Harmony*, Example 2-16³⁶

The image shows two staves of musical notation. The top staff is for two Clarinets (2 Cls.) and the bottom staff is for two Bassoons (2 Bns.). The tempo is marked as '(J=60)'. The top staff is labeled '(E aeolian)' and the bottom staff is labeled '(E phrygian)'. The music is in 6/8 time and features a complex rhythmic pattern with eighth and sixteenth notes. The dynamics are marked as 'p espr.' (piano, expressive).

³³ “*Masquerade*,” in *Teaching Music through Performance in Band: Volume 1*, ed. Richard Miles, (Chicago, IL: GIA Publications, Inc., 1997), 415.

³⁴ Vincent Persichetti, *Masquerade for Band* (Malvern, PA: Elkan-Vogel Co., 1966), 4.

³⁵ Michael Hart, “An Analysis of and Conductor’s Guide to Vincent Persichetti’s *Masquerade for Band*, Op. 102,” (DMA thesis, The University of Iowa, 2014), 42, ProQuest 3628390.

³⁶ Vincent Persichetti, *Twentieth-Century Harmony: Creative Aspects and Practice*, (New York, NY: W. W. Norton & Co., 1961.), 39.

and, just like its version in the text, the example's usage in the score manifests as a superimposition of E aeolian and E phrygian (Example 3). Although this section of *Masquerade* is essentially an orchestrated rendition of Example 2-16, study of it will reveal that it is highly related to the work's primary theme.

Example 3 - p. 7, mm. 25-31³⁷

The image shows a page of a musical score for a band. At the top left, there is a box containing the letter 'C' and the text 'Var. I'. To the right of this box is the number '7'. Below the box, the tempo is marked 'Andante (♩=54)'. The score consists of nine staves, each representing a different instrument: Piccolo I, Flute I, Oboe, Eb Clarinet, Flute II, Flute III, Alto Clarinet, Bass Clarinet, and Bassoon. Each staff contains musical notation, including notes, rests, and dynamic markings such as 'mf cant., semplice'. The notation is highly similar across the different instruments, indicating a superimposition of a single melodic line.

Both the primary theme and the melodic line of these seven measures begin on the same pitch, travel through many of the same pitches, contain the crucial thematic kernel, and stay within generally a similar range, at least to begin with. Because of these apparent similarities, it can be postulated that Persichetti's selection of borrowed material from *Twentieth-Century Harmony* is not accidental, as Example 2-16 makes for a very fitting, too fitting to be considered coincidental, first "variation" of the theme.

One example of variation of the theme specifically, is the quasi-canon that occurs between first oboe, first clarinet, and flutes in measures 37 through 40 (Example 4). The term "quasi" is used because the responsory phrase in the flutes is not an exact copy of the oboe and clarinet phrase, but instead a

³⁷ Persichetti, *Masquerade for Band*, 7.

truncated version. This canonic material, like the theme proper, contains a number of minor thirds, and the series of repeated pitches at mid-phrase remains, but has been expanded from two pitches to three.

Example 4 - pp. 8-9, mm. 37-40³⁸

The image shows a page of musical notation for Example 4. On the left, there are two staves with notes and a 'marc.' marking. The main part of the image shows three staves: Flute I (Fl I), Oboe II (Ob II), and E-flat Clarinet I (Eb Cl I). The Flute I staff has a '22' marking above it. The Oboe II staff has a 'I' rehearsal mark. The Eb Cl I staff has a 'I' rehearsal mark. The music is written in a complex, polychordal style with many accidentals. There are dynamic markings like 'f marc.' and 'marc.'.

Since Example 2-16 is written to show polymodality, it is likely not by mistake that Persichetti, for the climax of this variation, writes a massed polymodal statement of the example, using the forces of the entire woodwind section.

The next variation (Variation II), is one of three which contains variation of only the theme, having no integrated borrowed material from *Twentieth-Century Harmony*. This second variation lasts a course of 67 measures, and contains such transformations as melodic extension, transposition, and sudden shifts of style and orchestration. This kaleidoscopic presentation of the primary theme is unified by the thematic kernel, which, just as it does in the theme itself, satisfyingly begins and ends each phrase of the variation.

Variation III integrates two more examples from Chapter 2 of *Twentieth-Century Harmony*, specifically Examples 2-17 (Example 5) and 2-11 (Example 8). Example 2-17 is used first, and is presented immediately in what is only the second measure of the variation (Example 6). Its relationship to the theme is apparent, once all non-essential tones are removed. These include all nine repeated Gs, the offbeat Cs in m. 118, and the lower neighbor A-flat in m. 119. After doing so, both the theme and

³⁸ Persichetti, *Masquerade for Band*, 8-9.

Example 5 - *Twentieth-Century Harmony*, Example 2-17³⁹

(♩ = 144) (D^b Lydian)

Vns.
(div. a 4)

(G Lydian)

Example 6 - piccolos, p. 21, mm. 118-119⁴⁰

p capriccioso

Example 2-17 contain only the thematic kernel, as well as the repeated pitches and upper neighbor whole-step. Example 2-17 is presented recognizably a number of times throughout the course of this variation. One piece of highly contrasting material is the slurred melodic line in the cornet, trumpet, and tuba, beginning in m. 140 (Example 7). Although at first glance this line's relation to the theme may not be apparent, one soon realizes that it is meticulously littered with the work's thematic kernel. For example, m. 141 is a transposed version (by a minor third) of m. 140. Additionally, in the second part of this six-measure phrase, the minor third is clearly emphasized.

Example 7 - tuba, pp. 25-26, mm. 140-145⁴¹

³⁹ Persichetti, *Twentieth-Century Harmony*, 39.

⁴⁰ Persichetti, *Masquerade for Band*, 21.

⁴¹ *Ibid.*, 25-26.

Unlike in other variations of *Masquerade*, where *Twentieth-Century Harmony* examples appear near the beginning or midpoint of a variation, Persichetti does not incorporate Example 2-11 at the beginning or midpoint of Variation III, but rather at the end. This is likely purposeful, however, as study of

Example 8 - *Twentieth-Century Harmony*, Example 2-11⁴²

Example 2-11 reveals that it is a progression and cadence in E phrygian. As such, because of its cadential quality, Persichetti employs this example as a closing gesture of Variation III (Example 9). This example's relation to the theme can be found in the fact that each measure's implied harmony is minor, each chord thus containing the thematic kernel harmonically, in the interval between its root and third.

Example 9 - bassoons, saxophones & trombones (boxed), p. 30, mm. 164-168⁴³

⁴² Persichetti, *Twentieth-Century Harmony*, 37.

⁴³ Persichetti, *Masquerade for Band*, 30.

The next variation, Variation IV, utilizes Example 2-35 (Example 10) of *Twentieth-Century Harmony* as material for its second half, beginning at *Piu mosso*, m. 190. After a verbatim statement of

Example 10 - *Twentieth-Century Harmony*, Example 2-35⁴⁴

The image shows a musical score for a woodwind and string section. The upper staff is for Flute (8va) and Oboe, and the lower staff is for Violin and Viola. The tempo is marked as (♩=120). The music is in 2/4 time and features a complex rhythmic pattern with many sixteenth notes and eighth notes. The key signature has two sharps (F# and C#).

the excerpt's first two measures by the oboe in m. 192, Persichetti achieves his variation of the oboe statement (Example 2-35) by splitting the example among various members of the woodwind section (Example 11), and altering it slightly intervallically in order to strengthen its relationship to the work's primary theme. Although the unaltered *Twentieth-Century Harmony* example does contain some minor thirds, in *Masquerade*, Persichetti creates abundantly more, by widening seconds and narrowing fourths in the original example, into minor thirds. Thus, it is likely that, by design, Persichetti chose to integrate an example which could be altered easily in order to have the thematic kernel permeate the texture.

Like Variation III, Variation V also integrates two examples from *Twentieth-Century Harmony*, specifically 9-8 and 10-1 (Examples 12 and 14). Example 9-8 is used first, and is stated immediately in the

Example 11 - *Twentieth-Century Harmony*, Example 9-8⁴⁵

The image shows a musical score for a piano part. The tempo is marked as (♩=92). The instruction is 'Piano f con spirito'. The music is in 2/4 time and features a complex rhythmic pattern with many sixteenth notes and eighth notes. The key signature has two sharps (F# and C#).

⁴⁴ Persichetti, *Twentieth-Century Harmony*, 54.

⁴⁵ *Ibid.*, 187.

Example 12 - Example 2-35 (boxed), p. 36, mm. 195-197⁴⁶

36

Picc I II
f marc.

Fl I II
mp (aa) f marc.

Ob I II
f marc.

E♭ Cl
mp f marc.

B♭ Cl I II III
Solo Cl. mp Tutti

Alto Cl
mp

Bass Cl
mp

CB Cl

Bn I II
mp f marc.

(Alto I II
mp

very first measure of the variation. Examination of the example will reveal that it already contains quite a number of minor thirds, eight in total (if the repeat is taken into account). Persichetti does not incorporate the repeat in *Masquerade*, instead composing a new consequent phrase to follow the example (Example 13). This consequent phrase contains the same number of minor thirds as a repeat of the example, with one of those being employed specifically as the last interval of the phrase, likely to tie it to the theme and other variations thereof.

Example 13 - Example 9-8, antecedent & consequent phrases, p. 38, mm. 203-206⁴⁷

38

Var. V

Picc I II
mp gioviale

Fl I II
mp gioviale

Ob I II
mp gioviale

E♭ Cl
mp gioviale

⁴⁶ Persichetti, *Masquerade for Band*, 36.

⁴⁷ *Ibid.*, 38.

Example 10-1 (Example 14) appears at Rehearsal P, m. 213, almost exactly at the variation's midpoint. Its appearance is very brief, and is immediately preceded by a statement of the theme in tutti

Example 14 - *Twentieth-Century Harmony*, Example 10-1⁴⁸



brass and contrabass clarinet, as well as immediately followed by a phrase which is clearly derived from the theme. Thus, its insertion acts as a contrasting element between two sections of thematic material. The purpose of Example 10-1 in *Twentieth-Century Harmony* is to illustrate that “simple chords moving at a high rate of speed may create relatively complex sounds, [and] harmonic rhythm does not move when chords are repeated.”⁴⁹ In simpler terms, this means that quickly alternating unrelated chords can create complex-sounding textures, even if the chords aren't necessarily complex themselves. Persichetti represents this in *Masquerade* by not only alternating unrelated chords, but also by alternating them between high and low woodwinds (Example 15). While the presence of the thematic kernel may not be

Example 15 - woodwinds, p. 40, mm. 213-214⁵⁰

⁴⁸ Persichetti, *Twentieth-Century Harmony*, 213.

⁴⁹ *Ibid.*, 213-214.

⁵⁰ Persichetti, *Masquerade for Band*, 40.

overly apparent, it can be found both melodically and harmonically in a number of instances throughout the excerpt.

The next variation, Variation VI, is yet another which integrates two examples from *Twentieth-Century Harmony*. The first is Example 7-20 (Example 16), and here, the thematic kernel is relatively apparent both in the book example and its manifestation in the score. As Example 7-20 deals

Example 16 - *Twentieth-Century Harmony*, Example 7-20⁵¹

with “two-part counterpoint [between] the outer voices of polyharmony,”⁵² examination of the relationship between these respective voices, first flute and bass clarinet (Example 17), reveals occurrences of the thematic kernel. Not only are there a number of melodic minor thirds in both parts individually, but as these voices move in contrary motion, the minor third and its inversion, the major sixth, forms on a number of occasions. Michael Hart also shows how Example 7-20 bears a striking resemblance to the *Masquerade*'s primary theme when non-essential pitches are removed.⁵³ The second part of Variation VI, beginning at m. 236, is derived from example 2-34 (Example 18). Although the presentation in the score begins on E, as many of the other thematic examples do, the minor thirds

⁵¹ Persichetti, *Twentieth-Century Harmony*, 145.

⁵² *Ibid.*

⁵³ Hart, “An Analysis of and Conductor’s Guide to,” 59.

Example 17 - melodic & harmonic thematic kernels, p. 43, mm. 224-227

Example 18 - *Twentieth-Century Harmony*, Example 2-34⁵⁴

present do not extend from E, either above or below. As Michael Hart points out, however, a reordering of present pitches and deletion of non-essential pitches yields a modified version whose relation to the primary theme is immediately apparent⁵⁵ (Example 19).

Example 19⁵⁶

⁵⁴ Persichetti, *Twentieth-Century Harmony*, 52.

⁵⁵ Hart, "An Analysis of and Conductor's Guide to," 61.

⁵⁶ *Ibid.*

appears in various keys, and a number of the distances between these keys are minor thirds⁶² (Example 22).

Example 22 - clarinets & bassoons, p. 49, mm. 263-266⁶³

The image shows a musical score for clarinets and bassoons. A section of the score is boxed in, showing a key change. Below the staves, a diagram indicates the key change from E Major to C# minor. The score includes various musical notations such as notes, rests, and dynamic markings.

After five variations that included borrowed material from *Twentieth-Century Harmony*, Variation VIII is self-contained, consisting only of variation of the work's primary theme. There are two primary variations of the theme within Variation VIII, the first (Example 23) beginning at m. 320, and the second (Example 24) beginning at m. 347. Although these two variations sound quite different from one another, their relationship to the primary theme is very similar. Not only are both replete with melodic minor thirds, both also make copious use of the repeated pitch motive present in the middle of the primary theme.

Example 23 - E-flat clarinet & clarinet I, pp. 60-61, mm. 330-337⁶⁴

The image shows a musical score for E-flat clarinet and clarinet I. It features a 'solo Cl.' marking and dynamic markings such as 'mf' and 'giocoso'. The score includes various musical notations such as notes, rests, and articulation marks.

⁶² Hart, "An Analysis of and Conductor's Guide to," 62-63.

⁶³ Persichetti, *Masquerade for Band*, 49.

⁶⁴ *Ibid.*, 60-61.

Example 24 - flutes, oboes & E-flat clarinet, pp. 63-64, mm. 347-352⁶⁵

Variation IX incorporates the final example from *Twentieth-Century Harmony*, Example 11-33 (Example 25). The example occupies enough space (the first four measures) to be stated once by the flutes and oboes, only to be left completely thereafter. The remaining portion of the brief Variation

Example 25 - *Twentieth-Century Harmony*, Example 11-33⁶⁶

IX is used instead for variation of the work's primary theme. Two of the most prominent examples of this are at m. 359 (Example 26) and m. 366 (Example 27). The first variation's (m. 359) relation to the theme is immediately apparent, as three elements inherent to the theme are present: the initial descending thematic kernel, the pair of repeated pitches, and the whole-step upper neighbor. The second variation's (m. 366) relation to the theme is less overt, yet upon closer examination, it can be seen that this excerpt contains a total of six overlapping melodic minor thirds.

⁶⁵ Persichetti, *Masquerade for Band*, 63-64.

⁶⁶ Persichetti, *Twentieth-Century Harmony*, 247.

Example 26⁶⁷

clarinets, bassoons & saxophones

p. 65, m. 359

Example 27⁶⁸

contrabass clarinet, bassoons & tuba (boxed)

p. 66, mm. 366-369

Variation X, the final variation before the closing Coda, is the most cacophonous of all, containing six individual contrapuntal voices occurring simultaneously.⁶⁹ The six voices recall both self-contained thematic material, as well as borrowed examples from *Twentieth-Century Harmony*. Two of the voices which are most instantly recognizable as material based on the primary theme are firstly: alto saxophones, cornets and horns, and secondly: low reeds and low valved brass (Example 28). The ensuing Coda, the final section of the work, begins by recalling both borrowed and original material from

⁶⁷ Persichetti, *Masquerade for Band*, 65.

⁶⁸ *Ibid.*, 66.

⁶⁹ Hart, "An Analysis of and Conductor's Guide to," 83.

Example 28 - prominent thematic material (boxed), p. 68, mm. 376-380⁷⁰

The image shows a page of a musical score for a band, specifically measures 376-380. The score is arranged in a standard orchestral layout with multiple staves. The instruments listed on the left are: Bassoon (Bass Cl), Clarinet (C B C I), Bassoon (Bn), Alto Saxophone (Alto), Tenor Saxophone (Ten), Baritone Saxophone (Bar), Trumpet (I, II, III), Trombone (I, II, III), and Tubas. The music is written in a key signature of one flat (B-flat major or E-flat minor) and a common time signature. The dynamic marking 'f robusto' is prominent throughout the score. The thematic material is highlighted with a thick black box around the notes for several instruments, including the Bassoon, Clarinet, Alto Saxophone, Tenor Saxophone, Baritone Saxophone, Trumpet, Trombone, and Tubas. The Alto Saxophone and Trumpet parts include the marking 'ff robusto e marc.'.

earlier variations, including Variations VI, VIII, and IX.⁷¹ Echoes of the primary theme are also heard within the Coda, from the glockenspiel in m. 397 (Example 29), as well as from the timpani in m. 418 (Example 30), for example. Compositional unity is fostered between the beginning and end of the work, as these thematic statements now have the same tonic of E as those statements in the beginning. Amidst

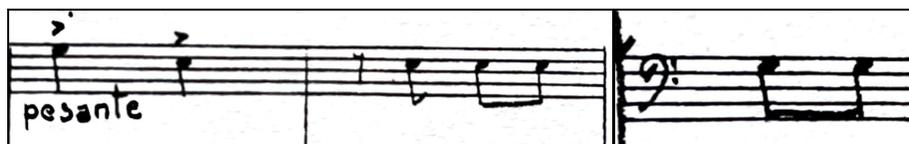
Example 29 - glockenspiel, p. 72, mm. 397-399⁷²

The image shows a short musical score for a glockenspiel, consisting of three measures. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). The dynamic marking 'ff marc.' is written below the first measure.

⁷⁰ Persichetti, *Masquerade for Band*, 68.

⁷¹ Hart, "An Analysis of and Conductor's Guide to," 86-87.

⁷² Persichetti, *Masquerade for Band*, 72.

Example 30 - timpani, pp. 75-76, mm. 418-420⁷³

an incredible climax (Example 31), the trombones, timpani and xylophone give one final thematic statement, and the music is then shattered to a stop by a six-note tutti hammer-blow of an octatonic collection built, fittingly, from E.

Example 31 - thematic statement & hammer-blow (boxed), p. 78, mm. 431-436⁷⁴

The image shows a page of a musical score for a band, page 78. The score is for measures 431 through 436. The instruments listed on the left are: Piccolo, Flute, Oboe, E-flat Clarinet, B-flat Clarinet (I and II), Alto Clarinet, Bass Clarinet, Contrabass Clarinet, Bassoon, Saxophone (Alto and Tenor), Baritone Saxophone, Cor Anglais, Trumpet (I and II), Horn (I and II), Baritone, Trombone (I and II), Tuba, Xylophone, and Snare Drum. The Trombone, Tuba, and Xylophone parts are boxed together, indicating a thematic statement and a hammer-blow. The score includes various dynamics such as *ff marc.* and *cresc.* and includes a section for Snare Drum with a *Ragtime* section.

⁷³ Persichetti, *Masquerade for Band*, 75-76.

⁷⁴ *Ibid.*, 78.

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