

*IN THE SHADOW OF NO TOWERS: SYMPHONY NUMBER FOUR*

A CONDUCTOR'S ANALYSIS

BY

MICHAEL W. MAPP

Submitted to the graduate degree program in the School of Music and the Graduate Faculty of the University of Kansas in partial fulfillment of the requirements for the degree of Doctor of Musical Arts.

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Chairperson Paul W. Popiel

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Matthew O. Smith

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James Barnes

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Michael Davidson

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Bryan Blagg

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The Lecture Recital Committee for MICHAEL W. MAPP certifies that this is the approved  
version of the following document:

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## ABSTRACT

This document serves as an examination of Mohammed Fairouz's (b. 1986) piece, *In the Shadow of No Towers: Symphony Number Four* (2012). Included within this paper are sections covering: biographical information of the composer, information about the origin and inspiration for the piece, a conductor's analysis, rehearsal considerations, and final thoughts concerning the importance of commissioning new works for the wind ensemble as a musical medium.

## ACKNOWLEDGEMENTS

I would like to thank the members of the University of Kansas Wind Ensemble for all of their hard work and preparation while bringing Fairouz's piece to life. I would also like to thank all of the members of my committee who have given me many great musical opportunities throughout my study and have challenged me to become a better musician. Most importantly, I would like to express my extreme gratitude to my advisor, Dr. Paul W. Popiel, for his wisdom, guidance, and patience throughout my time of study at KU.

*“All that we are is the result of what we have thought;  
it is founded on our thoughts and made up of our thoughts.”*

*~ Dhammapada*

## CONTENTS

ACCEPTANCE PAGE	ii
ABSTRACT	iii
ACKNOWLEDGEMENTS	iv
CHAPTER	
1. Mohammed Fairouz	1
2. Origin	5
3. Analysis	17
4. Rehearsal Considerations	40
5. Final Thoughts	46
APPENDIX A	
Interview with Mohammed Fairouz	48
APPENDIX B	
List of Works by Mohammed Fairouz	59
APPENDIX C	
Carnegie Hall Premiere Performance Program Notes by Paul Laird	63
APPENDIX D	
<i>New York Times</i> Review of Premiere Performance at Carnegie Hall	72
REFERENCES	73

## CHAPTER 1

## MOHAMMED FAIROUZ

**Biography**

Born on November 1, 1985, American composer Mohammed Fairouz has accomplished a great deal in just twenty-eight years. This charming, precocious, and heavily opinionated artist is one of the most frequently performed, commissioned, and recorded composers of his generation. As a prolific young composer he has received numerous accolades and acclaim. He has been heralded as “an important new artistic voice” by *The New York Times*, a “post-millennial Schubert” by *Gramophone*, and an “expert in vocal writing” by *The New Yorker*.<sup>1</sup>

When one normally discusses the biography of a composer, a great deal is mentioned in regards to their birthplace, upbringing, and early life. For Fairouz, this does not interest him: “people don’t need to know what I was doing or eating when I was two. I can guarantee it has absolutely no effect on my music.”<sup>2</sup> Nonetheless, his musical talent did reveal itself at an early age.

Fairouz began studying piano “as a matter of course” when he was five years old.<sup>3</sup> He remembers his “imposing Russian piano teacher” as a woman who was not interested in his improvisatory talents, but would instead strike his hands with a spit covered spoon, with which she was eating yogurt, every time he deviated from the notated music. Two years later Fairouz created what one might call his first composition, a setting of the poems of Oscar Wilde and by the time he was a teenager, Fairouz had immersed himself in the musical surroundings of five

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<sup>1</sup> Mohammed Fairouz. <http://mohammedfairouz.com/biography>, 1 March, 2013.

<sup>2</sup> Mohammed Fairouz interview by Michael Mapp, 1 April, 2013, Lawrence, Kansas.

<sup>3</sup> *ibid.*

continents as he experienced a “transatlantic upbringing.”<sup>4</sup> Ultimately Fairouz entered the Curtis Institute and later the New England Conservatory where he studied with composers György Ligeti, Gunther Schuller, and Richard Danielpour.

Fairouz’s catalog is quite astounding for such a young composer. His compositions include works for opera, symphonies, chamber and solo pieces, choral settings, and electronic music.<sup>5</sup> His compositions have earned him many honors and awards, including the Tourjee Alumni Award from the New England Conservatory, the Morse Memorial Award, and the NEC Honors Award. He has also earned a national citation from the Embassy of the United Arab Emirates in Washington D.C.<sup>6</sup> As a professional composer, Fairouz has received commissions from numerous advocates of his music: the Borromeo String Quartet, Imani Winds, New Juilliard Ensemble, and famed cellist Yo-Yo Ma. His music is championed by many fine artists such as violinist Rachel Barton Pine, concert pianist Steven Spooner, and conductor/composer Gunther Schuller.

Mohammed Fairouz’s success has placed him at the forefront of the international classical music scene. He has been interviewed by National Public Radio and the BBC. His compositions have been featured and reviewed in publications such as *The New York Times*, *The Washington Post*, *The New Yorker*, and *Gramophone*. He has even been featured on Sirius-XM’s Symphony Hall channel.<sup>7</sup> As one of today’s most frequently recorded young composers, his compositions have been recorded on the Naxos, Bridge, Dorian Sono Luminus, Cedille, Albany, GM/Living Archive, and GPR labels.

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<sup>4</sup> Mohammed Fairouz. <http://mohammedfairouz.com/biography>, 1 March, 2013

<sup>5</sup> [www.peermusicclassical.com/composer/composerdetail.cfm?detail=fairouz](http://www.peermusicclassical.com/composer/composerdetail.cfm?detail=fairouz), 18 March, 2013

<sup>6</sup> Mohammed Fairouz. <http://mohammedfairouz.com/biography>, 1 March, 2013.

<sup>7</sup> *ibid.*

In addition to composing, Fairouz gives lectures and has led residencies throughout the United States. He has lectured at Columbia University, Brown University, and the University of Western Michigan. He has also served on the faculty at Northeastern University in Boston, the summer festivals SongFest, and the Imani Winds Chamber Music Festival at The Juilliard School. Published by Peermusic Classical, he considers himself a “Chelsea boy” who lives in New York City.<sup>8</sup>

### Style

Fairouz’s musical language has been described as a melding of “Middle-Eastern modes with Western structures.”<sup>9</sup> This is, however, a shallow description at best. Although the use of *maqam* (Arabic modes), can be found in many of his pieces, the “East meets West” trait that many critics refer to is only one aspect of his style. In fact, Fairouz does not feel that his style can yet be defined. In speaking of style, Fairouz states:

I think people tend to be very derogatory when they are trying to define my style. They say, “oh, he’s doing the East meets West thing,” which is an interesting aspect of making music to me. It’s a large part of some pieces, but not all pieces. Also, I don’t really think that today we can define my style.<sup>10</sup>

One might consider Fairouz’s style a cross-pollination, drawing influence not only from his Arabic heritage, but also from the inherited musical characteristics of the minimalists. His music does seem to have a proclivity toward melodic primacy while employing rhythmic elements that achieve complexity through layering and development. His compositional voice has been

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<sup>8</sup> The Editors. “The Creators: 8 Young Artists You Should Know,” *The L Magazine*. <http://www.thelmagazine.com/gyrobase/the-creators-8-young-artists-you-should-know/Content>, 18 March, 2013.

<sup>9</sup> Mohammed Fairouz. <http://mohammedfairouz.com/biography>, 1 March, 2013.

<sup>10</sup> Mohammed Fairouz interview by Michael Mapp, 1 April, 2013, Lawrence, Kansas.

described as deeply expressive; “his large-scale works engaging serious major geopolitical and philosophical themes while his solo and chamber music attains an intoxicating intimacy.”<sup>11</sup>

Although Fairouz’s music calls, at times, for virtuosic technique, there is a simple beauty that seems to penetrate his compositions. There is an organicism about his technique that treats every note with a sense of gentle care. As he expertly crafts musical lines he maintains a very natural feel. It may be safe to say that Fairouz creates music that is deeply expressive and listenable.

As a native New Yorker, Mohammed Fairouz possesses a sharp “East-coast” wit and is highly opinionated. Genuinely, Fairouz is an individual who creates works of art that truly speak, not only about the world in which they are created, but also *to* the world. Fairouz admittedly draws upon literary and philosophical texts for inspiration. Sometimes his music seems to whisper subtle suggestions of peace while at other times it defiantly shouts in mockery of the human condition. If anything can be said of Fairouz, it is that he is an introspective individual whose art is influenced and driven by an inner humanism. Of his composing Fairouz says,

I do not like, nor do I think it is possible to create things in a vacuum. I think in terms of real life symbolism that people can hold on to and that anyone can understand and latch onto because it’s part of what makes us who we are. What we live in our day to day lives. Hopefully art can raise that to a different level, but also raise our awareness of our day to day lives through important works of art.<sup>12</sup>

His music addresses major social issues and “seeks to promote cultural communication and understanding.”<sup>13</sup>

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<sup>11</sup> Mohammed Fairouz. <http://mohammedfairouz.com/biography/>, 1 March, 2013.

<sup>12</sup> Mohammed Fairouz, interview by Michael Mapp, 1 April, 2013, Lawrence, Kansas.

<sup>13</sup> Ibid.

## CHAPTER 2

## ORIGIN

**The Commission**

Richard Franko Goldman, in his book, *The Wind Band* said, “Today, more than at any other time in its history, the central problem of the band is its repertoire.”<sup>14</sup> Although this was written more than fifty years ago it is still quite true today. Whereas there has been a great deal of repertoire composed and published for the medium, the list of high quality music is much shorter than the list that Goldman refers to as “sheer garbage.”<sup>15</sup> Gunther Schuller, while addressing the CBDNA National Conference in 1981 stated: “the publishers - not all but far too many of them are not your friends; they are not interested in what you’re interested in. They would rather publish trash with which they can make a quick buck than create a beautiful *objet d’art*.”<sup>16</sup> These quotes shed light on a problem that has plagued the wind ensemble for quite some time. Due to free enterprise and the economically oriented priorities of publishing companies, the amount of high quality literature that is published and performed is greatly diminished. This may seem disheartening, but there is a solution: the commission.

Famous composer and teacher, Paul Creston, once stated that “the band’s future concert repertoire should consist principally, and perhaps most completely, of music written originally and specifically for the band. The original music should be written by internationally established, first rate composers.”<sup>17</sup> This idea has come to fruition by the many commissions

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<sup>14</sup> Richard Franko Goldmane, *The Wind Band*. (Boston: Allyn and Bacon, Inc., 1961), p. 193.

<sup>15</sup> *ibid.*, p. 202.

<sup>16</sup> Michael Votta Jr., *The Wind Band and Its Repertoire*. (Miami: Warner Bros., 2003), *pg. 2*

<sup>17</sup> Frank Battisti, *The Winds of Change*. (Galesville: Meredith Music Publications, 2002), *p. 209*.

that have helped to shape the wind band repertoire. As the wind ensemble has evolved, it has become a “bonafide hotbed of opportunity for contemporary composers.”<sup>18</sup> Aside from offering composers a different orchestrational palette from which to create, the university wind ensemble also offers generous amounts of rehearsal time, something a professional orchestra rarely has.

The act of commissioning has many virtuous attributes. Firstly, commissioning directly supports artists. Professional composers such as Mohammed Fairouz rely on commissions for their livelihood. Secondly, commissioning is by nature a collaborative process. When a piece is commissioned it normally brings the performing musicians into direct contact with the composer in some way. Sometimes this may occur through some form of correspondence and other times the composer may physically discuss aspects of the commission and listen to its rehearsals in order to make beneficial artistic choices. Thirdly, commissioning is a form of musical evolution. It pushes the boundaries by which music is created by fueling creativity. It fosters a relationship between music and the contemporary culture in which it is being written.

*In the Shadow of No Towers* came about through the commissioning process. Unlike many commissions which are fulfilled through a consortium made up of conductors and/or performing musicians, the commission responsible for Fairouz’s new piece came about through the vision of one individual, James Zakoura and his nonprofit foundation, Reach Out Kansas, Incorporated, whose mission is to “increase cultural, musical, and educational awareness and exchanges between individuals and groups in the U.S. and abroad. Reaching underserved, rural, and minority populations by creating, supporting, and presenting extraordinary programs and

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<sup>18</sup> “The Harsh and Haunting Winds of Sept. 11, University of Kansas Wind Ensemble, at Carnegie Hall.” *New York Times*. [www.nytimes.com/2013/03/30/arts/music/university-of-kansas-wind-ensemble-at-carnegie-hall.html](http://www.nytimes.com/2013/03/30/arts/music/university-of-kansas-wind-ensemble-at-carnegie-hall.html), 30 March, 2013.

performances.”<sup>19</sup> In a letter of gratitude from Zakoura to conductor Dr. Paul Popiel, he listed four goals that were set as part of the commissioning project. These were:

1. “Provide an opportunity for the University of Kansas Wind Ensemble to demonstrate its artistic excellence of the highest rank, at the foremost concert hall in the world.
2. Provide an opportunity to present, both the University, and the State of Kansas, in a wonderful, highly positive light, to both the Nation and internationally.
3. Provide the opportunity to honor and respect the people of New York, in recognition of their terrible human loss in the attacks of 9-11, and
4. Provide the opportunity to demonstrate the seriousness of purpose, as well as the intellectual prowess necessary for the creative arts to lead the way in the international discourse of how to humanely navigate the post 9-11 world.<sup>20</sup>

Believing that everyone shares a personal connection with music, Zakoura wishes to bring music to people who do not always have the opportunity to experience it. As an alumnus of the University of Kansas, he has been a generous supporter of the School of Music. His donations have supported student scholarships and music professorships at the university and Reach Out Kansas, Incorporated has been responsible for many outreach programs that have provided youth in rural areas and underserved minorities a chance to experience the fine arts at no cost. Mohammed Fairouz’s *In the Shadow of No Towers* was commissioned for the University of Kansas Wind Ensemble and its conductor Dr. Paul W. Popiel by Zakoura through Reach Out Kansas, Incorporated and also by the law firm of Smithyman & Zakoura, and the Zakoura Family Fund.

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<sup>19</sup> [www.reachoutkansas.org](http://www.reachoutkansas.org), 18 March, 2013.

<sup>20</sup> James Zakoura, email to Dr. Paul W. Popiel, 31, March 2013.

## Inspiration

*In the Shadow of No Towers*, like many of Fairouz's pieces, was inspired by the literary medium. Art Spiegelman, Pulitzer Prize winning graphic novelist, has been heralded as a visionary who "has almost single-handedly brought comic books out of the toy closet and onto the literature shelves."<sup>21</sup> He is perhaps most famous for his graphic novel *Maus*. *Maus* graphically portrays Spiegelman's interview with his father about his experiences as a Polish Jew and Holocaust survivor. In addition to being somewhat controversial due to its subject matter, another striking element of this work was its depiction of human characters as animals; specifically the Jews as mice and the Nazis as cats. It was for this work that Spiegelman won the Pulitzer Prize in 1992, making it the first graphic novel to ever receive such acclaim. Many of the artistic elements for which Spiegelman has become famous were depicted within *Maus*. Spiegelman has since become known for utilizing shifting illustrative styles, complex formal structures, and controversial content.

Spiegelman completed his graphic novel, *In the Shadow of No Towers* in 2004 over the course of a two year period. He first published this comic prior to 2004 in a series of broadsheet-sized color comics in European newspapers and magazines. It was not until later that they were compiled and published into a book version in the United States. Since its book publication in 2004, it has been a national bestseller and was selected as one of the one hundred notable books of 2004 by *The New York Times Book Review*.<sup>22</sup> According to Scott Thill on the news website *Salon*, Spiegelman's work is a "dark, troubling, and sometimes hilarious 9/11 comic, created in a

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<sup>21</sup> <http://barclayagency.com/spiegelman>, 2 April, 2013.

<sup>22</sup> [www.journeytocarnegiehall.ku.edu/art-spiegelman](http://www.journeytocarnegiehall.ku.edu/art-spiegelman), 2 April, 2013.

jumpy city uneasily balanced between Bush and Osama, may be the finest and most personal work of art to emerge from the tragedy.”<sup>23</sup>

When Spiegelman’s novel was published in 2004 Mohammed Fairouz knew that he wanted to create a piece influenced by the work.<sup>24</sup> Just as Spiegelman dealt with the horrific act that took place on 9/11 and with what followed; how America reacted, Fairouz took a similar course in his work. He had no hopes for creating a memorial of the tragedy, but instead hoped that the piece could serve as an inspiration for “the country to move relentlessly forward.”<sup>25</sup> From Spiegelman’s work, Fairouz chose a series of panels, each depicting a different facet of the 9/11 tragedy and its aftermath. Each of the four movements from Fairouz’s work are named after a particular illustration or series of panels from Spiegelman’s book. Fairouz’s music does not always serve as a literal depiction of Spiegelman’s illustrations, but they are, rather, a point of departure for the composer.

The first movement of Fairouz’s *In the Shadow of No Towers* was influenced by the first opening illustration of Spiegelman’s book, *The New Normal*. (Example 1)

Example 1: *In the Shadow of No Towers* by Art Spiegelman, pg. 1



<sup>23</sup> [www.salon.com/2004/09/10/spiegelman/](http://www.salon.com/2004/09/10/spiegelman/), 1 April, 2013.

<sup>24</sup> Mohammed Fairouz, interview by Michael Mapp, 1 April, 2013, Lawrence, Kansas.

<sup>25</sup> [www.jouneytocarnegiehall.ku.edu/about](http://www.jouneytocarnegiehall.ku.edu/about), 1 April, 2013

This series of three illustrations shows the “typical” American family in front of the television on September tenth in a quasi-comatose state. The next panel depicts the same family on September eleventh witnessing a horrible event on the television. Their hair, including that of the family cat, is now frazzled, eyes are wide opened, red with terror, and they are drawn forward on the couch. The closing panel of this illustration now truly embodies what could be considered the “new” normal. The last illustration is virtually the same as the first except that the family’s hair remains frazzled and where there once was a calendar in the first frame, there is now an American flag. Fairouz sought to represent certain elements from Spiegelman’s illustration, but it was what Spiegelman did *not* draw that truly inspired much of what Fairouz writes in his first movement as he depicts what the family is seeing on the television screen. Certain formal elements were utilized within the music as well to depict the three frame illustration.

Fairouz utilized another series of panels entitled *Notes of a Heartbroken Narcissist* for his second movement. (Example 2)

Example 2: *In the Shadow of No Towers* by Art Spiegelman, pg. 2.



These series of drawings show a man, perhaps Spiegelman, looking into a mirror both prior to and after September Eleventh. Drawn completely in gray scale, over the course of four panels, the man tries to reconcile whether or not to grow and keep facial hair. This interesting set of illustrations once again serves Fairouz's musical creativity by inspiring him to compose based on what is implied rather than actually seen. Whereas the music of the first movement clearly echoes the terror illustrated in Spiegelman's art, the music of Fairouz's second movement might seem less related to the actual drawing. There is a sense of heartbreak, lament and eeriness that pervades the movement, but being as it is scored for a very sparse instrumentation made up of cymbals, piano, harp, and contrabass there are also very specific elements which tie this movement directly to the loss of human life. Just as Fairouz composed music depicting what the American family was viewing on a television screen in his first movement, the music of the second movement is somewhat representative of a New Yorker taking a long hard look in the mirror.

The third movement of Fairouz's symphony takes its title from Spiegelman's illustration, *One Nation Under Two Flags*. This panel is a clear depiction of the political turbulence which resulted following the events of September Eleventh. (Example 3)

Example 3: *In the Shadow of No Towers* by Art Spiegelman, pg. 7



Spiegelman states “The stars and stripes are a symbol of unity that many people see as a war banner. The detailed county-by-county map of the 2000 election—the one that put the loser in

office-made it clear that we're actually a nation UNDER TWO FLAGS!"<sup>26</sup> Perhaps the written word here might have influenced more of the music than the actual illustration. The vivid imagery of two flags and the contrasting red and blue states clearly influenced Fairouz's decision to split the ensemble into two different performing groups. However, the reference to the stars and stripes as a war banner perhaps provided Fairouz with the inspiration to create what can be considered as "bad Sousa" music performed in the "Red Zone."

The finale of Fairouz's symphony was influenced by two excerpts from Spiegelman's work. The first excerpt portrays a man pondering how time stopped on September Eleventh but the ticking of the clock began again on September twelfth. (Example 4)

Example 4: *In the Shadow of No Towers* by Art Spiegelman, pg. 10.



<sup>26</sup> Art Spiegelman, *In the Shadow of No Towers*. (New York: Pantheon, 2004), pg.7.

The ticking, however, was that of a time bomb that serves as an analogy of the “New Yorkers who eventually run out of adrenaline.”<sup>27</sup> Once the bomb explodes the people return back to a state of immortality. The tragedy of 9/11 shocked the United States into realizing its own mortality. However, Spiegelman makes a very direct observation in this illustration of how the American psyche has reacted to the events of September Eleventh. In a way this slide brings formal close to Spiegelman’s work harkening back to the first set of panels, *The New Normal*, in which once again by September twelfth everything was back to normal. Before 9/11 Americans felt safe and secure and even after the tragedy, as Spiegelman says “you go back to thinking that you might live forever after all!”<sup>28</sup>

The second excerpt is a set of three panels that depict a fiery image of the World Trade Center Towers which gradually fade into a gray scale, transparent image. (Example 5)

Example 5: *In the Shadow of No Towers* by Art Spiegelman, pg. 10.



<sup>27</sup> Art Spiegelman, *In the Shadow of No Towers*. (New York: Pantheon, 2004), pg. 10.

<sup>28</sup> *Ibid.* pg. 10

Spiegelman states that the “Towers have come to loom far larger than life...but they seem to get smaller every day...Happy Anniversary.”<sup>29</sup> The gradual diminution of the tower image realizes a truth that the events of September Eleventh and those that followed are fading into memory.

Fairouz utilizes these two excerpts to bring the meanings of his symphony to the forefront. The ticking of the clock, drawn by Spiegelman is literally represented within this movement for its duration, and just as Spiegelman utilized formal structure to bring his novel to a close, Fairouz brings all the major themes of his piece back to do the same. Spiegelman’s quote, “the towers have come to loom far larger than life,” is also represented by the fourth movement’s steady growth to the end as well.

The panels that Fairouz chose to serve as inspiration for his work are interesting in that they are all somewhat small in the grand scheme of Spiegelman’s novel. However, they represent very profound statements within the work, and Fairouz utilized the panels in such a way that not only were his ideas captured by the music, but Spiegelman’s ideas as well. In addressing Fairouz and the music Spiegelman says:

“Mohammed Fairouz and I are both from different tribes (though we are both thoroughly rooted cosmopolitan New Yorkers). He belongs to the Composer Tribe (a group that devotes itself to keeping time, while we comix artists find ways to represent time spatially). Composers often don’t share Mr. Fairouz’s interest in narrative (something that’s just part of the job description for us Cartoonists) but he and I seem equally obsessed with structure in our respective mediums - and clearly we both were shaken by the tumbling structures that struck Ground Zero back in 2001

Though my idea of a wind ensemble is something often made up of kazoos and jugs, I’m moved by the scary, somber and seriously silly symphony he has made (especially that martial schizo-scherzo he built around ‘One Nation Under Two Flags!’) I’m honored that the composer found an echo in my work that allowed him to strike a responsive chord and express his own complex responses to post 9-11 America. He emerges from the rubble with a very tony piece of highbrow cartoon music.”<sup>30</sup>

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<sup>29</sup> Ibid. pg. 10

<sup>30</sup> Art Spiegelman, [www.mohammedfairouz.com/in-the-shadow-of-no-towers/](http://www.mohammedfairouz.com/in-the-shadow-of-no-towers/), 31 March, 2013.

## CHAPTER 3

### ANALYSIS

Edgard Varèse, in speaking of musical analysis, said “to explain by means of analysis is to decompose, to mutilate the spirit of a work.”<sup>31</sup> If one considers analysis to simply be dissecting a piece of music into its fundamental parts based on ideals of harmony that have long since evolved or been abandoned all together, then yes, perhaps musical analysis is detrimental to a piece of music. However, if analysis is considered to be an attempt to discover the inner workings of a piece in order to bring that piece to life, keeping in mind the performance of said piece, then analysis has become an important tool of musicianship.

For a conductor the term analysis may take on a completely different meaning from what was learned in music theory. Analysis, for conductors, is an inherent part of score study that is approached while keeping two important concepts in mind. A conductor must consider the capabilities of the ensemble that they conduct while also creating their personal aural image within their mind. These two concepts both influence and are influenced by the analysis which a conductor undertakes through score study. Therefore, whereas harmonic and formal analysis are important, a conductor must make analytical decisions that will best serve his/her overall aural concepts, realize the composer’s intent, and ultimately bring the piece to life.

In regards to realizing the composer’s intent, it is safe to say that Mohammed Fairouz is not interested in a formal style analysis of his music. While discussing his work during a recording session he mentioned, “don’t get Shenkerian with the music. Just play it.” He also stated “if something important is happening in a piece of music I’m generally of the opinion that

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<sup>31</sup> Jonathan Bernard, “Pitch/Register in the Music of Edgar Varese.” *Music Theory Spectrum* 3: 1-25.

you should be able to hear it.”<sup>32</sup> These statements clearly demonstrate that Fairouz is interested primarily in the way in which his music is performed and how it sounds. These are two ideals that conductors are primarily concerned with as well. Therefore, the scope of the analysis which has been undertaken in this chapter is approached from the perspective of performance. Primary areas of focus are: (1) formal and structural elements, (2) the use of melodic, motivic, and/or thematic elements, (3) the use of tonality, polytonality, and/or atonality, (4) orchestration, (5) temporal elements, and (6) compositional techniques.

### **Movement I: The New Normal**

The three panels that influenced the first movement of *In the Shadow of No Towers* were literally represented in the overall form of the movement. In order to depict the three panels of the opening illustration, Fairouz utilized a three-part formal structure. This structure divides the piece into the following three sections: section 1 is measures 1 through 51, section 2 is measures 52 through 146, and section 3 is measures 147 through 198.

Section 1 serves as a musical depiction of the typical American family sitting idly in front of the television. The sense of monotony that this illustration portrays is depicted musically through the use of a number of ostinati that are layered on top of one another through the course of the section. The opening “dial tone” motive in the bassoon serves not only as a depiction of monotony but also as a unifying element throughout the entire work which is developed and modified a number of different ways. (Example 6)

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<sup>32</sup> Mohammed Fairouz, interview by Michael Mapp, 1 April, 2013, Lawrence, Kansas.

## Example 6: Measures 1 - 3.



In addition to beginning the entire piece, this figure also demonstrates a sense of metrical ambiguity that will prevail at various moments throughout the symphony. Although the movement is written in 4/4 time the dial tone motive shifts the agogic weight of the measure to feel like 3/4 time.

Layering, another key facet of Fairouz's technique, continues with the entrance of the majority of the woodwinds in measure 11. The bassoons continue the dial tone motive now joined by the flutes while the clarinets and piano add additional layers of repetitive figures. The contrabass also enters in measure 11 but serves primarily as a drone figure maintaining the D modality firmly established in measure 11 by the harp and chimes which sound a D major chord. Although these repetitive figures layer on top of one another they are not at all times consonant. There is a sense of impending conflict that arises from a continual shift back and forth between a D modality (D major and d minor chords occurring simultaneously) and an F sharp major chord with an added 6th. Functioning as an upper neighbor chord in the overall progression, this F sharp major chord with an added 6th is reinforced in the piano that repeatedly plays Ds and E flats over the span of seven octaves in a descending manner.

In measure 20 the layering of ostinati reaches its pinnacle and a new melodic element is introduced in the oboes, and English horn. Once again the use of hemiola is used with this new melodic idea feeling as if it were in 3/4. This somewhat gentle, *espressivo* melody interrupts the



This figure reestablishes a strong sense of the D modality and provides a full stop to the monotonous use of ostinati and layering that has taken place over the course of the last thirty-five measures. Following this brief interjection, a full return to the dial tone is reached in measure 43 and following a grand pause in measure 47, one last statement of the dial tone is presented before the second section begins.

The second section depicts the second panel of the three, and just as the illustration portrays a sudden shock of terror, the music explodes here with astounding effect. As Fairouz mentions, the music of this section portrays not so much the appearance of the family as they watch the television in horror, but actually what the family is viewing. It is apparent that in this section a musical representation of the two plane crashes, the destruction of the towers, and the mourning of a nation are portrayed. The harsh and striking articulation of an E flat, the same tone used to create the disconcerting sense of dissonance in the first section, ushers in the first plane crash in measure 52. The scoring of this note in the piccolo and xylophone with an initial articulation in the piano, creates a shrill, alarming effect that immediately shocks the listener. Interjections on tenor drums, bass drum, and cymbals complete the terrifying portrayal of the crash. Presentation of the second plane crash occurs in measure 73. Measures 73 through 88 are virtually the same as measures 52 - 67.

Once again a series of repetitive ostinato figures are used throughout this section. Chromatic ascending figures in clarinets and saxophones clash with a quotation of the *dies irae* played by the horns and xylophone. (Example 8)

Example 8: Measures 52 - 53; 73 - 74.

This figure is a development of the eighth note line played by the clarinets in section 1.

(Example 9)

Example 9: Measures 11 - 34.

Just as triplet figures were used in the contrabassoon in the first section, they are also used in the second section as well. These figures played against the overall duple quality of the other parts add to the chaotic effect of this section. The combination of duple and triple rhythmic elements is used throughout the symphony.

After the crashes new melodic content is introduced beginning in measure 92. This ascending motive in the brass reinforces the horror that has just been witnessed. As it layers upon itself, it serves as transitional material, accompanied by upward arpeggiated sixteenth notes in the flutes and clarinets, ultimately finding its way back to one last statement of the tragedy in measure 103. However, this time the tragic melody is transposed up a step and is accompanied not only by the *dies irae*, but by the additional elements that have been introduced

such as the ascending motive and the 8/8 (3 + 3 + 2) syncopated figures. (Example 10)

Example 10: Measures 103 - 106.

Measures 113 through 125 now depict the actual falling of the towers. Descending chromatic passages, composed of varying rhythmic elements (quintuplets, triplets, and duple figures), are used to symbolize the horrific event all while the dial tone has returned underneath, hidden within the texture only to emerge once the descent has concluded. A brief recall of the dial tone is heard before the second tower topples in the same manner as the first in measures 122 through 124. The dial tone continues.

In stark contrast to everything that has thus happened musically in the piece, “a cold and quick funeral march” begins in measure 133. In addition to the continuous dial tone, the ascending motive (originally introduced in measure 92) has now been altered into a descending line played by the bassoon, trombone, and harp. This Mahler-esque dirge is quite brief, characterized by simple counterpoint and note embellishment. It ends as quickly as it begins, lasting only fourteen measures.

Section 3 begins in measure 147 and is quite similar to the beginning of the piece. In fact section 3, just like Spiegelman’s panel, is extremely similar to the first section. Measures 157 through 189 are the same as measures 11 through 40, except that now a solo trumpet melody sings over the top. This descant line continues to the end of the movement as a constant

reminder that although things may appear to be the same, they are indeed different. The last nine measures serve as a coda with the solo trumpet alternating between A and B flat as the guttural motive pounds away underneath and in the final two measures the D modality triumphs with the solo trumpet alternating three brief notes *ad lib* before ultimately landing on D as well.

### **Movement II: Notes of a Heartbroken Narcissist**

The second movement of Fairouz's symphony is influenced by four panels that depict a shallow, self-centered American society. Spiegelman, in sarcastic fashion, points out the grotesque vanity of how America seemed to deal with the events of September Eleventh. His self-portrayal as a person vainly concerned with facial hair, as opposed to the sheer tragedy of 9/11, forces his readers to reconcile their own feelings and take a look in the mirror.

Unlike the first movement, which derived its form literally from the illustration and musically represented the panels, the second movement is perhaps more of a reaction to the illustration. The second movement is an eerie, disturbing depiction of Ground Zero that not only laments those that perished, but perhaps also portrays frustration and anger with how the events of 9/11 have been dealt.

The use of gray scale in the illustration seems to have influenced the orchestration of this movement. Just as there is a limited color palette utilized in the drawing, Fairouz's limited instrumentation consists of timpani, suspended cymbals, two sets of chimes, bass drum, harp, piano, and contrabass. The second movement, like the first, can be divided into 3 sections. Section 1 is measures 1 through 13, section 2 is measures 14 - 39, and section 3 is measures 40 through 76.

Section 1 is concerned primarily with introductory material. The first thirteen measures are made up of cymbal scrapes that begin metered and slowly fade into aleatory. (Example 11)

Example 11: Measures 1- 10.

The musical score for Example 11 is divided into two systems. The first system, measures 1-4, features three staves of Suspended Cymbal (scrape with coin) with a dynamic marking of *p*. The notation shows a series of rhythmic patterns that become increasingly irregular. The second system, measures 5-10, features three staves with the instruction "Continue to scrape ad lib. irregular rhythms". The notation in this system consists of wavy lines, indicating an aleatory or free-rhythm section.

Following the cymbal scrapes the next event which takes place is a falling motivic element, a “death knoll,” that is produced in the two sets of chimes and bass drum. Two implied chords, an F sharp minor and G minor “like distant church bells”, are played in hoquet, along with the bass drum. This descending motion creates a feeling of falling, but instead of crashing, one feels an unexpected landing in the bass drum, one that might conjure the image of dust flying into the air.

It is perhaps this motive that serves to ultimately create the overall eerie atmosphere produced throughout the movement.<sup>33</sup> (Example 12)

Example 12: Measures 11- 13, 23 - 24, 30, 33. “Death knoll”

The image shows three staves of musical notation. The top staff is for Chimes, with a treble clef and a key signature of one sharp (F#). It features a long, sustained note with a fermata, marked 'p' and 'like distant church bells'. The middle staff is also for Chimes, with a treble clef and a key signature of one flat (Bb). It features a long, sustained note with a fermata, marked 'p' and 'like distant church bells'. The bottom staff is for Bass Drum, with a bass clef and a key signature of one flat (Bb). It features a long, sustained note with a fermata, marked 'p'.

Section 2, starting in measure 14, is characterized by the use of melodic elements that consist of both new material and material taken from the first movement. The use of layering is also employed within this section as the aleatoric cymbals continue throughout along with interjections of the death knoll. As this section develops it appears that there is an underlying struggle of sorts for modal dominance between D and A. Long melodic descents are presented that span multiple octaves sometimes focusing on D as the point of arrival and at other times seeming to strive for A. This ambiguity creates a sense of insecurity that only adds to the overall uneasiness of the movement.

At the beginning of this section the guttural figure found in the first movement (Ex. 7) is quoted in part by the harp and timpani. As this quote begins, so do the first melodic elements of

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<sup>33</sup> When the towers came down large amounts of concrete dust blanketed parts of New York, especially around Ground Zero. Fairouz, when addressing the University of Kansas Wind Ensemble in rehearsal, also mentioned that once people were beginning to understand the severity of what had just happened, they also began to realize that the dust that was falling was not just concrete, but the remains of those that were disintegrated.

the movement. In unison, the contrabass and piano present the melody that ultimately covers a two octave range. Marked “austere,” this haunting lament quotes passages from the first movement. The first direct quote occurs in measure 20 where the harp takes over from the piano as it plunges into the depths of dissonant tremolos; A’s against G flats. The melody is taken from the *espressivo* melody presented by the oboes and English Horn, ironically in measure 20 of the first movement as well. (Example 13)

Example 13: Measures 20 - 22.

The image shows a musical score for three instruments: Harp (Hp.), Piano (Pno.), and Contrabass (Cb.), spanning measures 20 to 22. The key signature has one flat (B-flat) and the time signature is 4/4. The Harp part (top system) begins in measure 20 with a piano (*p*) dynamic, playing a melodic line in the right hand while the left hand is silent. The Piano part (middle system) features a dissonant tremolo in the left hand, consisting of a sustained A note and a G-flat note, with occasional interjections of a guttural motive and a death knoll. The Contrabass part (bottom system) continues the melodic descent from the piano, accompanied by the piano tremolos and brief interjections of the guttural motive and death knoll, until it reaches a final arrival on D.

As the harp continues it becomes evident that A is its goal. However, the contrabass then continues the melodic descent, accompanied by the piano tremolos and brief interjections of the guttural motive and death knoll, until D is finally reached as a point of arrival. This final arrival on D in the contrabass is reinforced by utilizing material from the first movement.

Just as a sense of impending conflict was created using an added sixth against a major sonority in movement one, the same effect is utilized in measure 33. With the ultimate arrival of the contrabass on a D, the first chime strike creates a D major chord on beat two. This is, however, immediately dismissed by the insertion of a B flat (a minor 6th) that sounds not only in the piano tremolo, but also in the second strike of the death knoll.

Section 3, beginning in measure 40, is characterized by a final melodic “plea” in the harp, and final statements of the guttural motive. This “trading off” continues in measure 42 where the harp once again begins a melodic descent from D to A with the contrabass now producing the guttural motive. By measure 57 it would appear that A will emerge victorious as the harp melody transitions smoothly and becomes one with the guttural motive. Sparse cymbal scrapes give the illusion that the movement might soon end, but the aleatory then returns and with one last quote of the guttural motive in the harp, D is stated once again as the contrabass, piano, and timpani enter. As this fades away, the cymbal aleatory continues. The section ends almost in the same way it began, as if it were a reflection in a mirror.

### **Movement III: One Nation Under Two Flags**

The third movement of Fairouz’s symphony is exactly what Spiegelman labeled it, “a martial schizo-scherzo.”<sup>34</sup> Based on a panel depicting the overtly divisive attitudes that have permeated American politics since 9/11, there are both literal representations of the panel and symbolic representations of the current state of American politics. The first and most obvious literal representation of the panel is Fairouz’s divided ensemble. Scoring the movement for two bands, or perhaps better said, breaking the ensemble into two opposing groups, the United Red

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<sup>34</sup> Art Spiegelman. [www.mohammedfairouz.com/in-the-shadow-of-no-towers/](http://www.mohammedfairouz.com/in-the-shadow-of-no-towers/), 31 March, 2013.

Zone of America, and the United Blue Zone of America, Fairouz sets the stage for contentious dialogue between two forces. (Example 14)

Example 14: *One Nation Under Two Flags* by Mohammed Fairouz

44

### III. One Nation Under Two Flags

♩ = 100      THE UNITED RED ZONE OF AMERICA

THE UNITED BLUE ZONE OF AMERICA

The red zone is scored utilizing brass, piano, and percussion adding to its overtly jingoistic, “sousa-esque” qualities while the blue zone is scored for the remaining ensemble.

The structure of the third movement is best described as an exercise in counterpoint that once again has three main sections. Section 1 can be seen as measures 1 through 84, section 2, measures 85 through 143, there is transitional material in measures 144 through 155 and section 3, measures 156 through 199. These sections serve as musical satire representing 9/11 and the following years.

Section 1 is characterized by the initial statements and responses given by the red and blue zones. Once again the use of layering and ostinati are prevalent in the overall development of the section along with the use of hemiola; all techniques that have been employed previously in the work. The section begins with a sarcastic shout from the red zone that is developed later in the movement. (Example 15)

Example 15: Measures 1- 5.

**THE UNITED RED ZONE OF AMERICA**

$\text{♩} = 100$

RED ZONE

Trumpets in B $\flat$  1-3

Trombones 1 2

Tubas 1 2

Percussion 1

Percussion 2

Percussion 3

Piano

Snare Drum

Cymbals

Bass Drum

This shout is modified as primary melodic material that is used twice throughout this section, first from measures 18 through 29, and again in measures 67 through 83. Used in a contentious fashion, the triplet, lilted feel of this material consistently creates contrapuntal cacophony as triplet figures are pitted against sixteenth and eighth note subdivisions. The strong march-like

pulse of the snare drum, bass drum and cymbals, who repeatedly play on downbeats, create a strong inclination for placing primary beats on 1 and 3.

The blue zone material is highly contrastable to that of the red zone primarily in metrical and contrapuntal ways. The first statement made by the red zone in the opening measures is quickly interrupted by ostinati triplets and quarter notes found in the blue zone. Although repeated quarter notes are played in the oboes and English horn, the layering of the trumpet figure provides a line that lends itself well to four bar phrasing, displacing the urge to create strong beats on 1 and 3, giving it a repetitive, syncopated nature. (Example 16)

Example 16: Measure 8 - 11.



This line is a modified form of the dial tone motive and becomes even more prevalent when the repetitive quarter notes in the oboe and English horn take over in measure 18. As layering continues in the blue zone different techniques are used that continually contrast the 1 - 3 feel of the red zone. One example of this is the introduction of ascending groups of five eighth notes that displace the overall feeling of a quarter note pulse altogether. They first appear in measure 21 in the bassoon, contrabassoon, contrabass, and xylophone, but will appear later in the movement as well. (Example 17)

Example 17: Measures 21 - 23.



Following the cessation of the first “argument” between the red and blue zones, the blue zone takes the lead in measure 29. While the triplet ostinati continue, a new rhythmic motive is introduced, utilizing an 8/8 feel divided into 3 + 3 + 2. The bassoons, trombones, and tuba of the blue zone produce this “urban” feel that now provides an even more powerful forward momentum to the music. This layer of ostinato is joined once again by the syncopated motive originally played by the trumpet, oboes, and English horn (ex. 16), but now played by horns.

Up to this point, section 1 has not depended on melody, with the exception of material from the red zone. The musical development of this section has relied upon a somewhat minimalist approach in layering groups of ostinati on top of each other. There has not been any true melodic material. Two statements of melodic material finally appear between measures 37 and 66. First presented by the alto saxophones and trumpets, a brief melodic line ascends from, then returns to E flat increasing the overall tense nature formed in the blue zone from the layering of repetitive figures. The second melodic line is found in the horns in measure 51 and is of a much more “heroic” quality, given the consistent goal of the melodic line is a G major chord. All comes to fruition in measure 67 when the red zone finally returns, providing two contrasting melodies and musical styles. These two ideas come to sudden halt with a quick triplet shout from the red zone that is immediately ridiculed by a shrill rebuttal from the blue in measure 83.

Section 2 portrays a breakdown of the overall aggressive counterpoint of the music, with the two zones actually beginning to feel like one. Although the section begins with Sousa-like

music in the red zone (interrupted by snippy triplet figures that begin sparsely but eventually occur on every beat), it is important to note that now the two zones begin playing similar figures ultimately merging with one another. The first example of this is seen in the piccolo and piano parts beginning in measure 94. These two parts are virtually the same except that they are inverted at the octave from each other. (Example 18)

Example 18: Measures 94 - 97

The image shows a musical score for measures 94-97. It consists of three staves. The top two staves are grouped under a brace labeled 'Piano'. The bottom staff is labeled 'Piccolo'. All staves are in 4/4 time. The Piano part plays a triplet figure in the right hand, starting on G4 and moving up to B4. The Piccolo part plays an inverted triplet figure, starting on G3 and moving up to B3. The Piccolo part begins with a forte (f) dynamic marking.

Measure 100 also illustrates a musical merge in the trombone and clarinet as they both play a descending line in octaves ushering in the moment in which both zones begin playing together, (measures 102 through 143.) At this point the key of A flat major, perhaps the only time in the entire piece a firmly established key area is presented, is established for a brief eight measures, providing a sense of hope as both zones work together to produce one coherent musical idea. After these eight measures, the A flat tonality continues over the course of the next sixteen measures in a satirical display of patriotism repeating the same measure sixteen times, modified only by the addition of minimal layers, such as the addition of chimes, cymbals and bass drum.

The satire is achieved through the occasional scoring of the A flat major chord in first inversion and through a descending chromatic line that repeatedly arrives at a G flat major chord. This “heart on the sleeve” rhetoric gradually continues ripping apart the tonality as the A flat modality gives way to a progression which ultimately brings the modality back to D in measure 144, where a transition occurs in measures 144 - 154. Here, an intense chordal build begins in the brass which is derived from the dial tone and upper neighbor dissonance which occurs at measure 11 of the first movement. (Example 19)

Example 19: Measures 144 - 149.

The image shows a musical score for brass instruments in 4/4 time, covering measures 144 to 149. The instruments are Tpt. 4-6 (Trumpets), Hn. 1 2 (Horns), Hn. 3 4 (Horns), Tbn. 1 2 (Trumpets), and Tuba. The score is written in a single system with five staves. The key signature is one flat (B-flat major/A minor). The time signature is 4/4. The music features a descending chromatic line in the tuba and a similar line in the trumpets and horns. Dynamics include 'p' (piano) and 'intense'. The score is marked with 'a3' and 'intense' above the first staff. The tuba part starts with a 'p' dynamic. The horns and trumpets have 'p' and 'intense' markings. The tuba part has a 'p' dynamic. The score is marked with 'a3' and 'intense' above the first staff. The tuba part starts with a 'p' dynamic. The horns and trumpets have 'p' and 'intense' markings. The tuba part has a 'p' dynamic.

Section 3 is characterized by a return to the same rhetoric as the beginning. Previously used material from section 1 is recalled and a final accelerando to the end brings the movement to a close. Following the brief transition from measures 144 - 155 there is an almost exact return

to the material presented from measures 67 through 76. After the *molto allargando* in measure 165 and 166, the final push to the end begins.

Measures 167 through 199 serve as the *denouement* of this movement. Here previously used elements such as the syncopated line originally featured in the trumpet in measure 8 (Ex. 16), the triplet ostinati prevalent throughout the movement, melodic content from section 2, and ascending groups of five are all present. The red zone loudly interrupts the blue with block chords played in a syncopated fashion over the ascending groups of five, bringing to fruition the cacophonous idea that was first portrayed in section 1. These chords are derived from the transitional material prior to the beginning of section 3. Played over the top of the ascending fives, these two figures drive the *accelerando* which occurs from measure 175 through 182. Following the *accelerando*, triplet ostinati and the modified dial tone are now the only two elements present to the end. Layering increases the dramatic build-up through to measure 194, where the winds suddenly drop out. It would appear that the blue zone has achieved supreme authority, but to no avail the red zone interjects one last time with a thunderous roar created by rolls on the bass drums, large tam-tam, suspended cymbal, and tenor drums. The final attack from both zones falls on the downbeat of measure 199, marked *ffff*, and once again the D is established as the modal final. (Example 20) The movement ends as unresolved as it began.

Example 20: Measures 195 - 199.

This musical score consists of four systems of staves. The first system includes a string quartet (Violin I, Violin II, Viola, and Cello) and a percussion section with a 'Large Tom Tom' drum. The second and third systems continue the string quartet and percussion parts. The fourth system introduces a 'Tenor Drum', 'Susp. Cymbal', and 'Bass Drum' to the percussion ensemble. The score is marked with a forte dynamic (**f**) and includes various musical notations such as notes, rests, and slurs.

### Movement IV: Anniversaries

Fairouz’s fourth movement is structured in a much different fashion than the other three movements. However, like the others, this movement also has three distinct sections. Instead of being defined by musical elements these sections are simply organized as moments in time. Section 1 is the first initial build, (measures 1 through 95). Section 2 is the second build, (measures 96 through 119), and the third section is the final arrival and push to the end, (measures 120 through 138). In true Romantic symphonic form, this movement recalls motivic material from the three previous movements. In utilizing motivic material from the other movements the “Bolero-like” progression of this movement is achieved through Fairouz’s layering technique and his use of ostinati. The recurring modal element D versus A is also perpetuated throughout the movement. Whereas the third movement was an exercise in counterpoint, the fourth movement is a clear demonstration of control, both temporal and dynamic.

Section 1 begins with a literal representation of Spiegelman’s panel illustrating the ticking time bomb. This is achieved through the use of wood block and claves to create the ticking clock. (Example 21)

Example 21: Measure 1 - 138

The image shows two staves of musical notation. The top staff is labeled "Wood Block" and "like a clock". It features a treble clef, a 4/4 time signature, and a series of quarter notes with accents (>) above them. A dynamic marking "p" is placed below the first note. The bottom staff is labeled "Claves" and "p like a clock". It features a treble clef, a 4/4 time signature, and a series of quarter notes with accents (>) above them. A dynamic marking "p" is placed below the first note. The two staves are aligned vertically, showing a rhythmic pattern of quarter notes in both.

This motive continues for the duration of the movement at quarter note equals sixty, which ultimately brings the piece to exactly nine minutes and eleven seconds in duration. Another key feature of this section that permeates the entire movement is the motive started in the tenor saxophone. (Example 22)

Example 22: Measure 5



This figure continues throughout the movement and is derived from the dial tone but is a developed version of the syncopated figure found in the third movement first stated by the trumpet in measure 8. (Ex.16) Once these two motives are underway, the layering of other motivic elements continue throughout this section. Major motivic elements that return are the dial tone motive in its various manifestations, the heroic motive and ascending groups of five from the third movement, the guttural motive, the descending piano octaves, and finally, material from the trumpet solo which ended the first movement. Section 1 reaches a pivotal moment when a saxophone soli based on the trumpet figure of movement three serves as transitional material into section 2. A recall of the descant trumpet in measure 92 drives the final four measures of section 1.

Section 2, characterized by a more defiant quality, relies heavily upon the brass, clarinets and alto saxophones which carry the melodic line from measures 96 through 101. At its culmination, this line descends in a way similar to the melodic line of the second movement. However, when the descent appears to be finalized, the ascending motive from movement one is

reintroduced and passed from the depths of the contrabass, piano, and tuba to the flute and harp before bringing section 2 into a much more accented and syncopated character. Utilizing only the original dial tone motive and its modified version a final build is achieved through layering. In measure 110, the saxophones and trumpets restate the opening dial tone motive originally developed in the bassoons, followed by a *molto crescendo* culminating with the beginning of section 3.

Section 3 is the final arrival point for the entire symphony. Beginning with measure 120, this section is the fruition of Fairouz's layering technique. The dial tone, its modified counterpart, descending piano octaves, and material from the descant trumpet solo of the first movement all come together in grand form. The pitches D and A also perpetuate this section. From measure 120 through 134 there is virtually nothing different, as the music simply repeats itself. In measure 129, trumpets add an additional octave. The last four bars deliver one final statement of the upper neighbor dissonance, headed by an E flat sustained in measures 136 and 137, before a final resolution to D and A occurs on the downbeat of the last measure bringing the symphony to a close. Fairouz not only depicts the exploding of the time bomb musically at the end of this movement; he also portrays the grandeur of the former towers, as they have "come to loom larger than life."

## CHAPTER 4

### REHEARSAL CONSIDERATIONS

#### **Instrumentation**

The instrumentation of Fairouz's *In the Shadow of No Towers* poses some interesting challenges and opportunities. The symphony itself is scored for a large wind ensemble consisting of: four flutes (doubling piccolo), three oboes, an English horn, six clarinets, two bass clarinets, contrabass clarinet, two alto saxophones, tenor saxophone, baritone saxophone, four bassoons, two contrabassoons, six trumpets, eight horns, six trombones, three tubas, harp, piano, contrabasses, and six percussion parts. Percussion includes: two sets of chimes, multiple bass drums, tenor drums, suspended cymbals, large tam-tam, crash cymbals, two xylophones, triangle, wood block, and claves. This particular orchestration, although causing slight problems at times, allows for terrific sonorities and a wonderful color palette from which to create music. The sheer number of some instruments such as horns, trumpets, and trombones are requested only for added dynamic effect. However, an ensemble does need to include the full section of double reeds: oboes, English horn, bassoons, and contrabassoons. Although a large ensemble is called for, the second movement of the symphony utilizes the instrumentation in different ways. It is scored for a sparse ensemble made up of no wind instruments at all. The only instruments used in this movement are harp, piano, contrabasses, timpani, suspended cymbals, chimes, and bass drum.

Aside from the orchestration there are a few scoring issues in regards to instrumentation within the symphony that should be addressed. In the first movement, challenges arise due to the overall thickness of texture. Special attention should be given to highlighting different entrances as layers build upon each other throughout the movement. For example, in measure 11, an effort

should be made to insure that the piano is heard within the texture, and three measures later in measure 14 the same attention should be given to the contrabassoons, who provide the only triplet figures at the beginning. Double reeds should also receive attention in measure 20 with the quartet that enters, consisting of oboes and English horn. This *espressivo* melody is easily covered if the rest of the woodwinds are not restrained. As this melody is the newest addition to the texture along with the first real sense of melody, it should be highlighted. At the onset of section 2, careful attention should be given throughout to balance the instrumentation, allowing for all of Fairouz's layered colors to be exposed. Given the high tessitura of some of the scoring and the dynamic levels throughout this section, this can be a challenge. Once section 3 begins, the attention given to section 1 should be applied here as well, except now considering the descant trumpet line.

In the second movement, although the score only calls for cymbals scraped by a coin, the use of metallic objects such as a metal bowl full of screws, a metal plate and a variety of scrapers<sup>35</sup> can add to the overall effect of the aleatoric sections. The bowl full of screws, while creating scraping sounds, also produces a sound similar to a shovel digging through rubble, contributing to the overall eeriness of the movement. The strikes on the bass drum should also be addressed with great care so as to allow for a resonance that remains deep and low after the initial strike. Careful attention should be given to mallet choice here. Concerning mallets, the type of hammers used for the chimes should also be considered so that little initial articulation is heard. Soft rubber hammers, or hammers covered in skin will help to achieve the desired effect.

The melodic lines played by the contrabass and piano require attention in this movement, since much of the writing is in unison creating particular intonation problems that can not be

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<sup>35</sup> Wire brushes, coins, triangle beaters, keys, screws, etc... experimentation should be used until the desired effect is achieved.

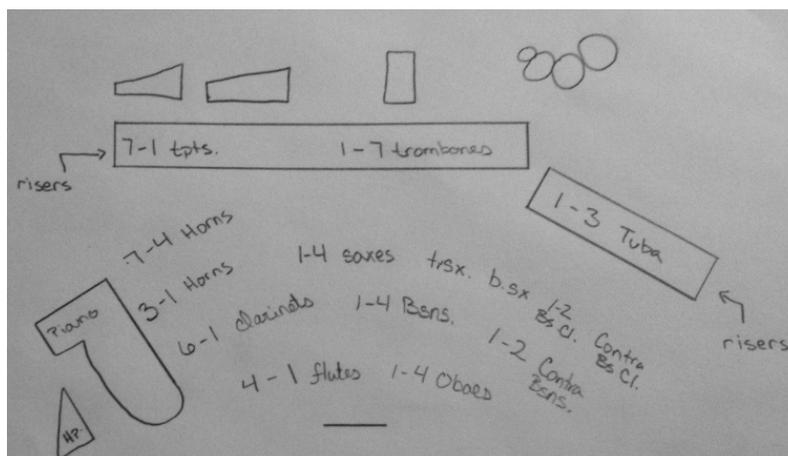
masked with vibrato in the contrabass. This line should be “austere” and include little or no vibrato. If possible, a section of contrabasses should be used to create a “rumbling” atmosphere throughout the movement. This will also mask intonation issues that may arise from having a single contrabass. The harp should be pristine in its approach to the articulation of each note, and the moving eighth notes should flow smoothly with little articulation as well.

The primary issues concerning instrumentation in the third and fourth movements are concerned with overall balance. In the third movement instrumentation issues deal specifically with balance between the two zones. Staging, which is discussed next, can also have a large effect on this. The first tuba part in the red zone is scored somewhat high in this movement which requires special attention in regard to balance. In the fourth movement careful attention to balance as the movement builds should be made, and the instrumentation used in the end should be well balanced to once again highlight Fairouz’s layered colors.

### **Staging**

The first and fourth movements of the symphony should be staged in such a way that allows for optimal ensemble balance and projection. Example 23 provides a suggested setup.

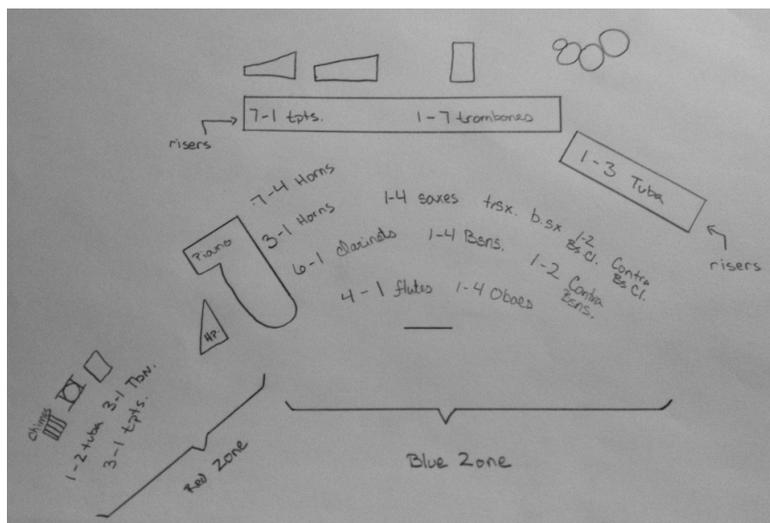
Example 23: Suggested seating arrangement for Movements I and IV.



The second and third movements require special attention to their staging. The second movement could be performed utilizing percussion, harp, piano, and contrabass in their positions from the previous movement. However, the drama of the movement could allow for creative interpretations. One must also consider the third movement, which requires specific staging in order to properly perform and portray the music. Creative staging interpretations of the second movement could include: moving the percussion to the staged area for movement three following movement one, or having percussion instruments staged around the ensemble visible to the audience on risers if space is not a problem.

Movement three must be staged in such a way that two ensembles are visibly and audibly represented. This requires the movement of players as well, which poses the question: when musicians should move? In order to stage the two bands needed for this movement the following set up works well. (Example 24)

### Example 24: Suggested seating arrangement for Movement III



Although this is only one possibility, it worked well for the premier. In regards to when musicians should move, there are two options. If one wishes to flow quickly from movement two to three, then the musicians should move to their new seating arrangement immediately following the first movement. However, if one is dramatically inclined another option, could be used. Staging the musicians used in the second movement on risers around the ensemble and utilizing stage lighting could allow for other options in regards to the performance. By placing the entire ensemble in darkness and placing a single overhead spotlight over each performing musician the overall drama of the movement would be heightened. At the end of movement two, the stage should go black and allow for the musicians to move to their new seating. Once seated, the stage should be illuminated brilliantly with light as the third movement begins. Red and blue lights could also be used to add to the separation of the group into two different ensembles. Following the third movement, the musicians need only move back to their original seats. One may start the “clock” prior to their arrival if a seamless transition is wanted and simply cue the entrance of the tenor saxophone in measure 5.

## CHAPTER 5

### FINAL THOUGHTS

Although *In the Shadow of No Towers* is Mohammed Fairouz's first composition for the wind ensemble, his skill as a gifted composer is as evident in this piece as it is in many of his other works. He has composed a piece that not only creates another way for an audience to relate to a horrific event in American history, but one that has also had a great impact on the wind ensemble, providing the medium with great exposure nationally and internationally.

Rarely does a commission receive such exposure. Fairouz's piece, however, has from its very conception received a great deal of press and exposure from some of the most important news publications in the country. Publications such as *The New Yorker*, *Huffington Post*, and *The New York Times* have all published articles dealing with the work and its composer. These publications, along with local news outlets and special endeavors undertaken by the University of Kansas, have all helped to bring this piece and its commission into public view. Due to this piece and the commissioning project, the University of Kansas Wind Ensemble was the first university wind ensemble to receive a professional review by *The New York Times* in Carnegie Hall in thirty-five years.

This kind of exposure is perhaps due to the notoriety of the composer, but it is also due to the amazing support that the commission received from its inception. It is perhaps this support that is the most important aspect of the entire commissioning project which lead to the creation of *In the Shadow of No Towers*. One might be hard pressed to find another example of such great support for a single piece to be composed for a specific wind ensemble and its conductor. It is certainly uncommon that individuals will have so much faith in a particular artist, ensemble, and

students that they invest so heavily in an endeavor. This perhaps might be the strongest legacy of the piece. It will hopefully serve as an example of what can be achieved when art of the highest quality is supported. It will also hopefully serve as an example of the artistic capabilities possible through the musical expression of the wind ensemble, inspiring future commissions and similar projects for the medium. Perhaps it is best to close with a quote from the same speech that Mohammed Fairouz quoted while discussing the purpose of his piece:

“If art is to nourish the roots of our culture, society must set the artist free to follow his vision wherever it takes him. We must never forget that art is not a form of propaganda; it is a form of truth...In free society art is not a weapon and it does not belong to the spheres of polemic and ideology. Artists are not engineers of the soul. It may be different elsewhere. But democratic society—in it, the highest duty of the writer, the composer, the artist is to remain true to himself and let the chips fall where they may. In serving his vision of the truth, the artist best serves his nation. And the nation which disdains the mission of art invites the fate of Robert Frost’s hired man, the fate of having ‘nothing to look backward to with pride, and nothing to look forward to with hope.’

I look forward to an America which will reward achievement in the arts as we reward achievement in business or statecraft. I look forward to an America which will steadily raise the standards of artistic accomplishment and which will steadily enlarge cultural opportunities for all of our citizens. And I look forward to an America which commands respect throughout the world not only for its strength but for its civilization as well.”<sup>36</sup>

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<sup>36</sup> President John F. Kennedy: Remarks at Amherst College, 26, October 1963.

## APPENDIX A

## INTERVIEW WITH MOHAMMED FAIROUZ

APRIL 1, 2013

Michael Mapp = MM

Mohammed Fairouz = MF

MM When did you start learning music?

MF When I was about five I started learning piano.

MM At that time was there anything special about music in your life?

MF I think my parents sent me to piano lessons as matter of course and I had this really imposing Russian piano teacher. She did not like the fact that I did not practice any of the pieces that I was assigned and instead came and either improvised or came in with some things of my own and wanted to demonstrate them for her. She started sporting a spoon with which she ate yogurt during our lessons and she would hit my hand every time with the back of her spoon still wet with her spit every time I would play something that was a deviation from what was on the page and of course she didn't realize that improvisation was important or special. So that was sort of my first entrance into music. I wouldn't say it was pleasant but it was something.

MM So, you actually began composing at those lessons.

MF Yeah, well making things up.

MM Fast forwarding now, when you start a new composition is there any approach you take? How do you take off?

MF No, I don't think there is any specific approach that I take when I start a new piece of music and I think it's only right that there should not be one because otherwise, you know, if I were to tell you that, yes there is an approach that I take every time I have a commission. I sit down and there is approach that I would take to start a piece of music, then I think that I will have single handedly defined a formula by which to create successful pieces of music. I don't think there is a formula. I think it is different for each piece, but it is important that each piece is a learning experience, and not only a learning experience about musical growth and development, but also more importantly about learning about other things and I always see music as an entry point into learning about other things; text, you know, current events, whatever.

MM Do you like it when people say you have a defined style?

MF Yeah, but I don't think many people have said that about me. I think people tend to be very derogatory when they're trying to define my style. They say, "oh, he's doing the east meets west thing," which is an interesting aspect of making music to me, but obviously in the case of *In the Shadow of No Towers* that's not a large part of the piece. Certainly in the case of a lot of my pieces it is not the case. It is a large part of some pieces, but not all pieces. Also, I don't really think that today, we can define my style because I think that it's not a good thing, obviously if a composer is living and working in the world today then that composer is at the forefront of something that they are doing. When you are in the middle of something it doesn't always make sense to define it or analyze it. That's more something that happens after the fact, after someone is dead.

MM Only when we can view their entire body of work?

MF Not only that, but also when you can view the entire historical period in which they lived and worked and when you view everything in retrospect. It's cliché to say this but hindsight is 20/20 and that applies to very simple situations, but it also applies in grand situations where you are trying to analyze a historical period.

MM Are there any compositional techniques you use that are specifically yours?

MF Well, there are a few things. The primacy of the melodic line, the influence of text on all of my work whether it's purely instrumental or whether it's actually a setting of the text. The treatment of rhythms not as extraordinarily complex, rhythmic elements, but as things that amount to complexity of things that are interesting because of the layering of patterns, one over another. The use of *maqam* or Arabic modes in many of my compositions whether or not they have to do with the Arabic world. I think all of those things, but then the rhythmic element is interesting because it's something that I see that I and a lot of composers of my generation have inherited from the minimalists, but the minimalists themselves, like Steve Reich, Philip Glass went to India and studied the modes, so they inherited it from the East. I think there is a constant awareness of this sort of cross pollination of styles and ideas constantly happening.

MM In my studying of the score (*In the Shadow of No Towers*) I notice the use of hemiola a great deal. Is this part of this rhythmic technique that you employ?

MF Well, *In the Shadow of No Towers* could have been written in any meter. 4/4 is usually what I use, but that is for convenience. A lot of figures throughout the score; the bassoon figures that open the piece, the D major out and in figure could all be conducted in 3. Other things are very squarely in four, clarinet line and things like that, but other things

are in 5, or in 3 bar phrases. It all happens simultaneously. The simplicity of notating that in a straightforward way is something that I have developed, I think, over time.

MM Is there any symbolism or numerological things in these figures or through the use of rhythm?

MF No, I don't think like that.

MM So, what drives your work? What drives you as an artist?

MF As I said I think that text is an important thing, the role of the arts in the world and the inspiration of the world on the arts are all very important things to me. I don't like, nor do I think it is possible to create things in a vacuum. So yeah, I think in terms of real life symbolism that people can hold on to and that anyone can understand and latch onto because it's part of what makes us, what we live in our day to day life, but hopefully art can raise that to a different level, but also, that we can raise the awareness of our day to day lives more acute through important works of art. Numerological symbolism and all that stuff doesn't really mean anything to me. People have commented a lot about that in things like Beethoven's work. I would bet that he was not thinking about any of those things, but rather just about what made the most sense, and the clearest ways to express ideas and manipulate motives in a way that was easily discernible to everyone's ear and that it is very clear in his music and I hope in mine as well. If something important is happening in a piece of music, I'm generally of the opinion that you should be able to hear it. That sounds simple, but it is not. Apparently for some reason it is a point of contention among composers. Well, it is a piece of music. When it all boils down, get off the high horse, you're a musician, you are making music.

MM So, you definitely strive for your music to be understood by all, or be able to speak to everyone in a certain way?

MF Things have to be lucid and comprehensible. That doesn't mean you have to dumb anything down. People are generally not as stupid as very, very pretentious academics or artists think they are and they will surprise you if you let them in. Now, if you start talking down to them they won't come in. They will just get alienated.

MM Were there any other wind pieces you were familiar with before you began working on your piece?

MF Of course, I grew up with a lot of music always around me. I was familiar with a lot of pieces for winds. The benchmark is always something like Stravinsky's *Symphonies of Wind Instruments* where the beginning of the piece is so striking and interesting and the ideas are presented in a way that are new and yet at the same time very comprehensible to anyone.

MM I find that interesting that you mention Stravinsky. A lot of the people that write for wind ensembles don't think of Stravinsky.

- MF That has to do with a certain amount of pretentious dismissal of the medium. It's an American medium more or less. The mediums that we import from Europe like the symphony orchestra are immediately more high brow and the wind ensemble is more low brow, but I don't think that's the case at all and one of your questions is "What attracts me to Art Spiegelman's work?" I mean, it's interesting, it's a comic book right? We've had comic books for a long time and they have had the same problem. They're an American medium and not considered high art, not something you could win the Pulitzer for, and he changed the perception of comic books forever. You're going to write a comic book about the holocaust or 9/11, you couldn't do that. That would be insulting. Why? It's a really interesting medium.
- MM That's great because we need commissions of composers to create pieces like this for us. So, how did the commission for *In the Shadow of No Towers* take place?
- MF Well, you have a wonderful supporter of the arts in Jim Zakoura. You also have a real visionary leading the wind ensemble at KU, Paul Popiel. He is open to things that don't have to be that "band" sound. I mean, Frank Battisti has tried to commission a lot of works like that, that don't fit into that "band" sound and there are a lot of other really great directors who have tried to do it, but I don't really know what it is. Composers tend to default into light, fluffy things. When I first talked on the phone with Paul he said to me, "Oh, you went to NEC. You know Gunther Schuller." Gunther has written a lot of music for wind ensemble but his symphonies for wind ensemble are incredibly difficult pieces. They are so difficult that it makes them inaccessible to a lot of wind ensembles and they are so impractical to do. On the other hand Paul said, "your colleague Michael Gandalfi wrote a piece *Vientos y Tangos* for wind ensemble." Immediately when he said that I stopped him and I said, "Paul, I have something slightly different in mind. It's not my M.O. to create pieces that, I mean they are a lovely series of tangos, but it was not what I was interested in doing. Certainly not something that I would call a symphony. I'm not Corigliano, I'm not going to write a piece, a big symphony, about channel surfing either.
- MM So was the idea of 9/11 and the novel *In the Shadow of No Towers* always something that you were thinking about?
- MF Well, I wanted to create a piece on *In the Shadow of No Towers* since the book came out in '04 in the United States. Before that it was released in Germany periodically and of course because of the reasons I've already talked about; the confluence of mediums all coalesced and I think, came together in a way that was very natural.
- MM In another interview, the one used by the university website, you mention that you wanted to specifically craft this piece for the wind ensemble. Was that, even when Art Spiegelman's book came out, something that was an idea of yours when you first thought that you wanted to write a piece inspired by the book?

- MF Well, I don't know. I would not have done *In the Shadow of No Towers* as an oratorio or something. So, when I first read the book, did I think, "Oh yeah! This is my big wind symphony?" No, but was I thinking about choir? No, I was thinking of something fairly conceptual, related to the book.
- MM So, how do you view the instrumentation. There are clearly a few things out of the normal in this piece?
- MF Yeah, but not undoable. That's a thing that I don't understand when I look at wind ensemble music. I mean, you have these bassoons, you know, in the opening movement of *The New Normal* and they form in a sort of quartet for bassoons. It's one of the most gorgeous sounds in the world. Why hasn't that been done more? You have all of these percussionists in the wind ensemble, why has the layering of their different instruments on top of one another in a way that I have sort of experimented with, why hasn't that been done? Like the texture at the end of the third movement, why hasn't that been done more often? Again, I think it's because people default into a certain setting; composers more than directors. I think wind band conductors are always hungry for something new and very adventurous. As we have seen from the response, the press response. Both, before and after the concert (Carnegie). The fact that we have gotten coverage in most of the biggest publications in this country, that has it's rewards.
- MM So, when you think about instruments is there any specific color palette you think of, blending of instruments? Or do you consider each instrument for it's specific sound?
- MF You can create a big sound, and obviously *In the Shadow of No Towers* does that. When I write for orchestra and certainly also when I was writing for wind ensemble, the idea was not to just always create a big mass of sound. The idea is that you have a lot of variety that you can experiment with and there is an infinite variety of combinations that you can take advantage of and you experiment. You try and you improve and find what you think are the best possible combinations and I think that is part of the exhilaration of writing for any diverse group of instruments. Obviously, you have to find your way around it. If you were writing a string symphony, it would be very different. There is a sort of homophonic texture and the instruments all operate in more or less the same way and they also have similar sounds to one another. So, you experiment with much more minute, microscopic details. *Ponticello* here, *soltasto*, *pizzicato*, or *arco* doublings, whatever. With the wind ensemble it is much less refined because everything is so different like the piccolo to the contrabassoon or the french horn and so you have an infinite variety of textures that you can work with.
- MM Is there any specific reason you chose trumpet for the big solo lines?
- MF Oh yeah, trumpet always gets all the glory. You know that any reviewer will call the principal trumpet player out by name. I called that before it happened. I've actually given the bassoons more moments of glory, but they never get mentioned, but in my score it's the most extensive part, I think.

- MM Obviously, there are programmatic elements. What would you say that conductors need to know in order to address those elements? Are you open to many ideas?
- MF You have to be open to any ideas. The conductor is going to take the score and own it. You can always try to micromanage how a conductor is going to approach your score but it is really an exercise in futility. If he wants to go and read the comic book and follow it to the tee and do all that stuff and read 100 books on it, then that's great and it will make for a certain type of performance and if he/she just wants to conjure up their own imagery right out of the back of their head and it has nothing to do with the imagery that you (composer) had in mind when you wrote it, then that's fine too. It could make for a really wonderful performance as well.
- MM Are you open to sharing your own imagery with conductors?
- MF Yeah, I did. As *In the Shadow of No Towers* is based on very specific images. But you can't really because even the composer, if you create a work that is even marginally successful than you are going to have different experiences listening to it. Even the composer will conjure up different images in his/her mind when you replay the piece. And every audience member, I think, is going to come away with different images in their mind. It's an abstract art form on a certain level. On another level it's a very concrete, literal art form and in a piece like *In the Shadow of No Towers* there is no mistaking it, but it's still instrumental music.
- MM So for instance, in the first movement that are two very large moments. Are these the two plane crashes?
- MF Oh yeah, it happens twice, but for me it was a certain utilization of my imagination. For me it was not a literal depiction of the plane crash for me, it was the depiction of the family watching the plane crash because that is what the comic book shows us. It shows us the three part panel and it doesn't show us the plane crash. So I was depicting what the family was seeing. That was what I was doing.
- MM In the program notes Dr. Laird quotes you as saying that you feel the form of the first movement is ternary? What are your formal considerations?
- MF Oh yeah, it's in A B A form. The piece itself is a statement. It is a statement to call a piece a symphony and there is a reason you do that. Like in my third symphony, *In Poems and Prayers* the main reason for calling it a symphony was that symphonization of winds. In the Hebrew, Arabic, and Aramaic, symphony means coming together, sounding together and that was the moral of the piece. In this case it's much more formalistic than that. Symphony as a four movement form just like the example of the world trade center buildings were, as architects will tell you, an example of new formalism. Yamasaki's design for the trade center towers was extraordinarily bare-boned formalism. As you could see. So, it's interesting, but it's an interesting question. Did I call it a symphony because I wanted to write the great American symphony? No. But is it a symphony in the sense that yes there are four movements and the third movement is a

scherzo, second movement is a slow movement, and you know the last movement is a little unusual in that it is slow, but it builds. First movement is A B A. You can see it as ternary form or sonata form whatever. I don't really care.

MM So you don't sketch out a form?

MF No, you don't do that. I think that is sort of a recipe for disaster. If you sketch out a form, music is much more intuitive than that you know, and I think that forms, even for the old composers were a result of their intuition at work, and a certain symmetry they were going for, you know. Something that felt right in terms of the proportions. You can sketch out a form, and if you're an amateur composer or student composer you pour a certain mold into the form it can be extremely unsatisfying to the listener because it just doesn't feel right. The proportions don't feel right and that's the key you know. It's about how it feels. Proportions and pacing are the last thing a young composer masters, I think. You know there are moments in the *Shadow of No Towers* where there is a little bit of showing off with that; a little bit of technical showing off I think similar to what Beethoven did in the *Third Symphony*. The last movement of the *Eroica* is this big pyrotechnical display that opens with this big fanfare, if you remember, and then its this stupid little theme that he builds on top of it with it as his *cantus firmus*. He builds the most remarkable contrapuntal structure and he's of course saying in that movement, "You know, I'm ready to take the stage from Mozart and Haydn." You know, using the last movement and pacing it correctly and having it add up to 9:11 that's a little bit of showing off. Young composer, being a little cocky. You know, or having two bands play at once and having it be contrapuntally viable. If you don't have technique you are not going to do that. And making it add up, it's engineered so it can be conducted by one person, but that's not a strength of the piece. I think that is a healthy sort of posturing, a healthy sort of showing off. I think the unhealthy sort of showing off is when the young composer overly intellectualizes things and says, "Oh look at this, isn't this really cool, isn't this really neat, and I'm going to add layers of it" and you can't really hear it and it's all crap, you know, but this is more a sort of healthy sort of contending with the path.

MM Was this a way you challenged yourself?

MF No, no. I don't think music should be challenging to write. I think the difficult part of it is the ideas that are striking. The ideas that are important, saying what needs to be said in a way that is lucid and communicating your ideas. That's much more challenging than the technique of writing the music. You know Sechter, Bruckner's teacher shat out a fugue once a day. None of them survived. Mozart went into a creative tailspin when he heard, I mean he grew up playing the *Well Tempered Klavier* and that was sort of counterpoint getting this to go with that, and when he heard things like the Brandenburg concertos of Bach, you know, things like the *St. Matthew's Passion*, things that were really dramatic that took that counterpoint and did really dramatic things, he went into a creative tailspin. You know, he starts composing one fugue after another and they are all fragments only after about two months of work, this is Mozart you know, and only after about two months of work you start to smell the wood burning with these fugues and then

he develops to the point that you get what you got in the last movement of the *Jupiter Symphony*.

So you know I know my literature. I don't like talking about it. Academics hate me because they think I don't know anything about music and I hate academics because I know they don't know anything about music and you have to know all of that stuff and then discard it, and then feel the music itself and make it correct.

MM What order were the movements composed in?

MF I started with 1 and then I did 3, then started 4, got three quarters and then I did 2 and finished 4.

MM So the idea of the symphonic form has themes that come back in the final movement....

MF Yeah, well that's because they need to.

MM So it is inherently natural?

MF Yeah, and that's why I suggested that the trumpets stand up at the end of the final movement because you have the laziness of the first movement being blown out of proportions. You know the towers coming to loom larger than life. It is sort a clear augmentation of the one trumpet and the end of the first movement turning into six or seven or whatever at the end of the piece. One small personal elegy turning into something overblown, overstated.

MM Speaking to that, your piece lends itself to be theatrical; transitions to get to the third movement. Do you have any suggestions about how that should take place? I know you were approached about signs or banners or even humming a certain tune.

MF I think as long as you transition and move confidently the way we did it in concert (Carnegie) was just perfect.

MM Obviously the music speaks for itself, but if a conductor wanted to stage it a certain way how would you feel about it?

MF They can have at it. I don't care. I finished the piece. People can do anything they want and will do anything they want with the piece. Some of the things, some of the interpretations will be wonderful and some of them will be horrific.

MM When you write, there are things that are interesting and to look at the score there are elements that are simplistic.

MF Simple, I think there is a very big difference between simple and simplistic. Simple doesn't mean simplistic. Simplistic is a sort of thing you use as a demeaning thing, you know, "you are simplistic" but simple can be a very beautiful thing.

- MM Do you consider technical difficulty in your writing?
- MF You write for the instrument. Players need to be able to sight read the music. Even if it is a bad sight reading. If it doesn't sound satisfactory it needs to be clear enough to them and how it works on their instrument for them to get the point on a first reading. Otherwise, they are not going to take the time to penetrate any deeper. Now beyond that you can insert all sorts of different layers, but that doesn't always come with technical difficulty. If you have quintuplets tied to sextuplets and this and that and the next thing, and the high register, low register, skips and leaps what's going to end up happening is that the bassoon player, oboe player whatever is just going to fake it in the end. No one is going to give a shit about your mathematical, you know, arcane concept to spend 20 hours trying to play a measure. That's just screwed up. But you know we are over that disease for the most part. It was much more of an epidemic in the 50s and 60s; now it's usually just very old people or people that are trying to be very old people that are doing that.
- MM The New York Times actually mentioned that wind ensembles are attractive to new composers because of rehearsal time. Is that something that you have enjoyed through this process?
- MF Primarily because it's a student group I have enjoyed that. Obviously I like to see it grow with the student group. If you write a piece for the Detroit Symphony or the Kansas City Symphony or the New York Philharmonic, Berlin Philharmonic usually in a few rehearsals they can get it to a point where it's very good and the wonder that is part of a young person or student discovering a work is something that usually most of those musicians have already encountered at some point in their conservatory training or whatever. So, there is different working circumstances so I think that definitely with a student group even with one as fine as KU or even Eastman it is nice to see it grow and develop and see them really dig into the piece.
- MM For me, as a conductor I try to glean as much as possible from the score taking into account when and why it was written so that I can reproduce what the composer was trying to say. How do you view the role of a conductor to interpret your music?
- MF It's a collaborative role. If you commission a certain work, it requires a certain amount of trust that the composer is going to know what they are doing and produce something in a timely fashion that you can realize, and when the composer finally hands off the commission and the result of their hard work to a conductor, it takes a certain amount of built trust that they are not going to violate the work in any way, but bring their own artistry to it. You know, most conductors will not sheepishly follow a score, unless they are extremely young or student conductors, without question. I mean, Leonard Slatkin is obviously going to bring something very unique to your score, something wonderful. So is Paul, and that's something you should be prepared for. You find a lot of very young composers are control freaks. They are overly detailed in their notation and I always say if I'm teaching a young composer, I don't teach often, but when I do take a private lesson

from someone, I always say that the mark of maturity is when you put just enough in your score. Not too much, not too little but just enough in terms of marking articulation, metronome markings, dynamics. And there is a point where I will, in rehearsal say, that I have no opinion one way or another. You can do what you like because it's the truth. I don't have an opinion on everything in the score.

MM What was your biggest challenge in this project? Was there a challenge?

MF I was wonderfully supported by the commissioner and the ensemble. The biggest challenge was overcoming the preconceived notions that people have about wind ensemble and also I didn't really feel that there was that much repertoire for me to look at, but that wasn't really a challenge because I try not to anyway.

MM So you respect the wind ensemble as a viable source of musical expression.

MF More than most people that actually write for it.

MM So more will come from you?

MF Absolutely, it's a great medium and it's underdeveloped. You need to commission composers and give them respectable commissions. This doesn't only apply to wind ensembles, it applies to orchestras, singers, it applies to everyone. If you want a good piece of music it is not in your interest to give a shitty commission because if the composer is concentrating on five different pieces in any particular month because they need to do that in order to survive, or if they are balancing that with teaching seven students and going back to work exhausted on your piece you are not going to get a high quality piece. You know, you pay someone to do their job then it will yield a good result. Low-balling the cost of a commission is increasingly producing bad music and the other thing about commissioning work that is really interesting and overlooked is that composers need to always deliver their scores in a timely fashion and they need to deliver scores that are cut consistently good and worth doing. and you have to put your name to it. You can't just expect commissions after you've crapped a deadline or something like that. It's like building a credit card history. But if you build a good credit score you should be able to work on your commissions which is the way good music is created any way.

MM Have you been involved with consortiums?

MF Increasingly that's the way things are going, especially with orchestras. What Jim did in single handedly handling the commission was that he made it possible for us to realize a piece like this. Imagine what it would have been like to have seven different commissioners on this piece and how many people you would have to be talking to, going back and forth, and people with their different expectations. What are we going to do with the premier? It would be a five year process just to get organized. It takes a lot of time. It's a lot of bureaucratic nonsense and a waist of time. I just think it's like contracting. You want to get the work done. You are not going to have a consortium to

hire a plumber to fix a toilet. I don't think consortiums are bad if they are efficiently run. It's a fairly new thing in terms of its visibility and people are still trying to navigate how to deal with it.

MM Is there anything else you would like to say about the piece?

MF No, you have asked all great questions.

MM Thank you for doing this.

MF Thank you for your time and for doing this as well.

## APPENDIX B

## LIST OF WORKS BY MOHAMMED FAIROUZ

- Duo for Piano and Violin* (2002) - 16'; piano, violin
- The True Knowledge* (2002) - 5'; soprano, piano
- Elegy for Edward Said* (2003) - 4'; violin, 'cello
- Piano Prelude No. 1* (2003) - 5'; piano
- Piano Prelude No. 2* (2003) - 3'; piano
- Piano Prelude No. 3* (2004) - 4'; piano
- Naaman's Song* (2004) - 15'; sop., tenor, chamber orchestra (1.1.1.1/0.1.1/timp/1 perc/strings)
- Four Haiku Poems* (2004) - 4'; tenor, piano
- Memoriam* (2004) - 15'; string orchestra
- The 89th Street Rag* (2004) - 3'; clarinet, piano
- Cello Sonata, "Elegiac Verses"* (2005) - 15'; 'cello, piano (also in version for piano, 'cello, actor, singer and dancer)
- Two Sonnets and a Closing Couplet* (2005) - 10'; harp
- Piano Miniature No. 1, "Nocturnal Snapshot"* (2005) - 1'; piano
- Piano Prelude No. 4* (2005) - 3'; piano
- Piano Miniature No. 2* (2005) - 1'; piano
- Piano Miniature No. 3* (2005) - 1'; piano
- Elegy for David Diamon* (2005) - 5'; violin, 'cello
- Piano Miniature No. 4* (2005) - 1'; piano
- The Stolen Child* (2005) - 3'; baritone, piano
- Canto* (2005) - 6'; violin, viola, 'cello, double bass, piano

*Chamber Symphony No. 1, "Sabra"* (2005) - 30'; chamber orchestra (1.1.1.1/0.1.1/timp/1perc/pno/strings), actors

*Panopticon* (2006) - 7'; tenor, piano

*Requiem Mass* (2006) - 20'; mixed chorus

*Piano Miniature No. 5* (2006) - Indeterminate time; piano

*Elegy for Naguib Mahfouz* (2006) - 3'; violin, 'cello

*Three Shakespeare Songs* (2006) - 12'; clarinet, bassoon, trumpet, trombone, harp, mezzo sop., violin, double bass

*Two Short Diversions* (2006) - 4'; saxophone, harp

*Piano Sonata, "Reflections on Exile"* (2007) - 15'; piano

*Lan Abkee* (2007) - 5'; mezzo sop., piano

*Litany* (2007) - 6'; flute, oboe, clarinet, bassoon, double bass

*Collisions* (2007) - 7'; percussion ensemble

*Symphony No. 1, "Symphonic Aphorisms"* (2007) - 24'; orchestra (2.2.2.2/2.2.2/timp/1perc/strings)

*Bonsai Journal* (2007) - 20'; high soprano, piano

*Lamentation and Satire* (2008) - 10'; string quartet

*Three Novelettes* (2008) - 14'; alto saxophone, piano

*Airs* (2008) - 11'; guitar

*Tahwidah* (2008) - 7'; soprano, clarinet

*After the Revels* (2009) - 4'; baritone, piano

*Four Critical Models* (2009) - 12'; alto saxophone, violin

*Ok, Hit, Hit But Don't Run* (2009) - 6'; prerecorded electronic sounds

*Sumeida's Song* (2009) - 60'; (2.2.2.2/4.2.3/timp/1perc/piano/strings)

*Ka-Las* (2009) - 12'; clarinet, viola

- We are Seven* (2009) - 7'; baritone, piano
- Two Venetian Frescoes* (2009) - 7'; flute, piano
- Symphony No. 2* (2009) - 17'; chamber orchestra (1.1.1.1/1.1.1/timp/1perc/pno/harp/strings)
- Piano Miniature No. 6, "Addio"* (2009) - 2'; piano
- No Orpheus* (2009) - 14'; mezzo sop., 'cello
- Three Fragments of Ibn Khafajah* (2010) - 10'; soprano, flute, guitar, violin, 'cello
- Furia* (2010) - 30'; baritone, wind quintet, string quartet
- Rubiyaat* (2010) - 7'; tenor, flute, 'cello, piano
- Ughnia't Mariam* (2010) - 5'; 2 Bb clarinets
- Chorale Fantasy* (2010) - 7'; string quartet
- Double Concerto, "States of Fantasy"* (2010) - 25'; solo violin, solo 'cello, orchestra  
(2.2.2.2/2.2.0/timp/strings)
- Symphony No. 3, "Poems and Prayers"* (2010) - 70'; mezzo sop., baritone, mixed choir,  
children's choir, orchestra (2.2.2.2/4.2.3/  
timp/perc/hrp/strings)
- Unwritten* (2010) - 20'; soprano, flute, clarinet, violin, viola, 'cello, piano
- Jeder Mensch* (2011) - 10'; mezzo sop., piano
- Meditation* (2011) - 5'; alto saxophone, trumpet, amplified double bass
- For Victims* (2011) - 15'; baritone, string quartet
- Tahrir* (2011) - 12'; Bb clarinet, orchestra (2.2.2.2/4.2.0/timp/perc/hrp/strings)
- Native Informant-Sonata for Solo Violin* (2011) - 25'; violin
- Adzel* (2011) - 12'; 2 Bb clarinets
- Piano Miniature No. 7* (2011) - 2'; piano
- Piano Miniature No. 8, "Bargemusic"* (2011) - 2'; piano
- Piano Sonata No. 2, "The Last Resistance"* (2011) - 25'; piano

*Refugee Blues* (2011) - 9'; mezzo, soprano, piano

*Jebel Lebnan* (2011) - 20'; flute, oboe, clarinet, f horn, bassoon

*Posh* (2011) - 12'; baritenor, piano

*Akhnaten, Dweller in Truth* (2011) - 15'; 'cello, piano, orchestra (2.2.2.2/4.2.3/timp/perc/strings)

*Incantation and Dabkeh* (2011) - 10'; clarinet, string quartet

*Anything Can Happen* (2012) - 25'; solo baritone, mixed chorus, amplified viola

*Piano Miniature No. 9, "Lullaby for a Chelsea Boy"* (2012) - 4'; piano

*Piano Miniature No. 10, "Liberace"* (2012) - 2'; piano

*Symphony No. 4, "In the Shadow of No Towers"* (2012) - 40'; wind ensemble

*Hindustani Dabkeh* (2012) - 4'; clarinet, string quartet

*The Named Angels* (2012) - 28'; string quartet

*A Source of Light* (2012) - 15'; male vocal ensemble

*Audenesque* (2012) - 30'; mezzo sop., chamber orchestra (fl., clar., hn., bsn., perc., pno., (cel.), strings)

*Piano Miniature No. 11, "For Syria"* (2012) - 3'; piano

*A Prayer to the New Year* (2012) - 12'; soprano, mezzo sop., 'cello, piano

*Pierrot Lunaire* (2013) - 60'; high male voice, flute, clarinet, violin, 'cello, piano (celeste)

## APPENDIX C

## CARNEGIE HALL PREMIERE PERFORMANCE PROGRAM NOTES

Tuesday Evening, March 26, 2013, at 8:00  
Isaac Stern Auditorium / Ronald O. Perelman Stage

# The University of Kansas Wind Ensemble

PAUL W. POPIEL, *Conductor*

The University of Kansas Wind Ensemble performance is co-presented  
by Reach Out Kansas, Inc. and Smithyman & Zakoura, Chartered

PHILIP GLASS (1937–)	Concerto Fantasy for Two Timpanists and Orchestra (2000–01)
<i>trans.</i> MARK LORTZ	Movement 1
	Movement 2
	Movement 3
	JI HYE JUNG, <i>Soloist</i>
	GWENDOLYN BURGETT, <i>Soloist</i>

*Intermission*

MOHAMMED FAIROUZ (1985–)	Symphony No. 4 (“In the Shadow of No Towers”) (World Premiere, 2012)
	I. The New Normal
	II. Notes of a Heartbroken Narcissist
	III. One Nation Under Two Flags
	IV. Anniversaries

PLEASE TURN OFF YOUR CELL PHONES AND OTHER ELECTRONIC DEVICES.

# Welcome

Welcome to a very special Jayhawk event in New York City.

It is my sincere pleasure to have you here this evening for such a momentous performance for the University of Kansas School of Music and our Wind Ensemble. We are so glad that you could join us as the University of Kansas takes center stage for the first time at the famed Stern Auditorium in Carnegie Hall.

This endeavor is much more than a concert at Carnegie Hall. New York composer Mohammed Fairouz was commissioned to compose the featured work for the evening. Because no single event has impacted New York and the United States as much as the September 11 attacks, the new work, Symphony No. 4 ("In the Shadow of No Towers"), highlights a broader vision for positioning society, via the creative arts, for living in a post-9/11 world.

By taking the premiere of Symphony No. 4 ("In the Shadow of No Towers") to one of America's most renowned concert halls, in the city at the epicenter of the 9/11 tragedy, our students offer a message of honor, respect, and hope for the future. The educational experience of our students has been enriched by bringing to life a new musical work that engages such a profound event as the September 11 attacks and explores its aftermath.

Of course this concert would not have happened without the vision and determination of our beloved KU School of Music advocates and partners: Reach Out Kansas, Inc. and the law offices of Smithyman & Zakoura—Overland Park, Kansas. We have been honored to be a part of Reach Out Kansas, Inc.'s mission of increasing cultural, musical, and educational awareness and exchanges between individuals and groups in the U.S. and abroad. On behalf of the students, faculty, and staff of the School of Music and the entire KU community, I would like to extend our deepest gratitude for all that Reach Out Kansas, Inc. and the law offices of Smithyman & Zakoura have done to support us!

I hope that you enjoy the performance. Rock Chalk Jayhawk!

Sincerely,



Robert Walzel, *Dean*  
School of Music

# Notes ON THE PROGRAM

by Paul R. Laird,  
Professor of Musicology, University of Kansas

## PHILIP GLASS (trans. MARK LORTZ) Concerto Fantasy for Two Timpanists and Orchestra (2000–01)

*Born 1937, in Baltimore*

Philip Glass is one of America's more distinctive musical voices of our time. His musical studies included flute, piano, and composition, the latter with William Bergsma and Vincent Persichetti at The Juilliard School of Music. From 1964–66 he worked in Paris with Nadia Boulanger and collaborated with artists in avant-garde theater and film. He transcribed for Western musicians a film score by Indian sitar player Ravi Shankar, a task that caused Glass to seriously consider the additive rhythmic procedures of Hindi music. A trip to India followed and in the late 1960s Glass was back in New York participating in a musical scene that became known as minimalism, an aesthetic based upon concentrated repetition of melodic and rhythmic motives within an accessible harmonic framework, making it possible for everyone to detect musical changes. Minimalists eschewed the extreme complexity associated with the musical avant-garde. In the late 1960s and 1970s Glass wrote many works for varied ensembles, including his own group that tended to include wind instruments and electronic keyboards. His first opera was *Einstein on the Beach* (1976), beginning a lifelong association with the genre.

Like most composers associated with minimalism, Glass dislikes the label. He admits that his music includes repetition, but the composer has manipulated his materials differently as his career has progressed. Throughout the 1980s his pieces included considerably more

repetition than a listener would usually encounter in Western music. In the last few decades, however, Glass' music has exhibited more localized variety, maintaining repetition, but more strictly limiting how many times individual ideas occur and allowing a greater feeling of forward motion. Combined with his inherent lyricism, diatonic harmonic sense, and the great rhythmic interest of his music, Glass continues to create memorable works in his seventies. Since the late 1980s he has written a number of concertos for a variety of solo instruments.

Glass composed the Concerto Fantasy for Two Timpanists and Orchestra in 2000–01 in response to a commission from timpanist Jonathan Haas and five different ensembles. Mark Lortz—a percussionist, composer, arranger, and band director at Stevenson University in Maryland—did this fine transcription for wind ensemble in 2004. The transcription's commission came from five conservatory and university wind ensembles. The work is in three movements and includes fascinating, varied writing for solo timpanists and other percussionists. The exciting first movement demonstrates Glass' controlled use of repetition and the possibilities of timpani as a solo instrument playing fast rhythms, sometimes under lyrical lines in the winds. The second movement builds gradually from activity in the timpani and other low instruments to melodic material in the high winds, and finally the faster notes one often associates with the composer,

returning to the depths at the close. The finale opens with a lengthy improvised cadenza for each timpani soloist, both concluding with composed material in other percussion instruments, especially xylophone and tom-toms. The material that follows the second timpanist's

cadenza proceeds directly into the last, festive segment for full ensemble, a rhythmic tour-de-force with frequent interplay between 3+3+2 rumba rhythms and 7/8 measures, and memorable shifts of timbre between soloists and various voices in the wind ensemble.

## MOHAMMED FAIROUZ *Symphony No. 4 ("In the Shadow of No Towers")* (2012)

*Born 1985*

Born in 1985, Mohammed Fairouz is a prolific young composer who has made numerous contributions in several genres. His education took place at the New England Conservatory of Music and the Curtis Institute, working with Gunther Schuller and Richard Danielpour, and György Ligeti in Austria. Describing himself as "obsessed with text," Fairouz has great interest in vocal music and has composed an opera, 14 song cycles, and many other songs. Some of his instrumental music has also been inspired by literary sources, such as his symphonies. *Symphony No. 1 ("Symphonic Aphorisms")* (2007) was influenced by various authors and images and *Symphony No. 3 ("Poems and Prayers")* (2010) includes Arabic, Aramaic, and Hebrew texts and explores the Middle East conflict. His first three symphonies are for orchestra—the third also includes vocal soloists and chorus—but *Symphony No. 4 ("In the Shadow of No Towers")* (2012) is Fairouz's first major piece for wind ensemble. It was commissioned by Reach Out Kansas, Inc. for tonight's

world premiere with the University of Kansas Wind Ensemble.

Fairouz's inspiration for his fourth symphony was a comic book by Art Spiegelman that bears the same title. Spiegelman began it shortly after the terrorist attacks on September 11, 2001, capturing our horror and varied reactions to the tragedy with provocative images and statements. The artist has found himself "moved by the scary, somber, and seriously silly symphony" that Fairouz composed, noting that they are different types of artists but "equally obsessed with structure." Fairouz had been interested in writing a piece based on Spiegelman's book for several years, but hesitated to approach it because of the work's inevitably divisive nature. Each movement is a faithful rendering of excerpts from Spiegelman and, as will be shown, Fairouz does not shrink from controversy in this work.

The first movement, *The New Normal*, draws its inspiration from three Spiegelman panels that show a family



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asleep in front of the television on September 10, in the same place but horrified on September 11, and then asleep again but with the calendar replaced by an American flag and their hair still frazzled. Fairouz admits that he depicted these frames "literally," composing in ternary form. The opening A section is based upon layered, dissonant *ostinati* that seem to shift repeatedly from one possibility to another. As the horror of 9/11 strikes in the B section, constant rising scalewise passages in the woodwinds clash with great chords in the brass as one hears both towers fall, followed by many loud, dissonant chords. The opening material returns but is momentarily interrupted by a cataclysmic segment from the B section and "a cold and quick funeral march." As the full return of A ensues, there are additional ideas that do not quite fit, because after 9/11 much is similar, but everything is also different.

Fairouz scored the first movement for the entire wind ensemble, but he enters a striking new world in *Notes of a Heartbroken Narcissist*, a telling evocation of the horror of 9/11 for our materialistic, self-centered society. Spiegelman produced four frames, using a limited color palette, that show a man staring in a mirror trying to figure out how he should adjust his facial hair in the post-9/11 world, finally turning into a rodent. Fairouz reacted to the gray scale by scoring for timpani, three suspended cymbals, two sets of chimes, bass drum, harp, piano, and double bass, completely eschewing the traditional wind ensemble sound. Cymbal players set the stage by scraping coins across the instruments: we are at Ground Zero looking for remains and contemplating the event. Sounds from the bass and low range of the piano create a disturbing rumbling while chimes and harp provide an elegiac element. Society might be narcissistic, but this is a heartfelt lament for those who died in the attack.



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The Stars & stripes are a symbol of unity that many people see as a war banner. The detailed county-by-county map of the 2000 election—the one that put the loser in office—made it clear that we're actually a nation UNDER TWO FLAGS!



The next panel from Spiegelman on which Fairouz based his third movement depicts us at each other's political throats in the years following 9/11. He

titled the movement *One Nation Under Two Flags* dividing the wind ensemble into two groups and having them play their music in savage counterpoint. The red group sounds jingoistic and the blue group just plain angry. Spiegelman called it a "martial schizo-scherzo," and it carries a savage, sarcastic air with tacky imitations of patriotic marches and a central section where the two groups begin to move together, but inconclusively, a feeling that carries into the finale. Fairouz states that one of his models is bombastically patriotic material that Stephen Sondheim wrote for his show *Pacific Overtures* (1976).

*Anniversaries*, the finale, maintains the symphony's signature ambiguity. Two Spiegelman excerpts inspired it. The first is six panels with a man commenting on how the clocks restarted on September 12, but the ticking was that of a time-bomb that occasionally explodes, reminding New Yorkers that life goes on. In the other three panels one of the World Trade Center towers fades gradually into a ghostly image, with text commenting on how they seem to grow simultaneously larger than life and fade in memory. Fairouz



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represents this with a ticking clock played throughout by woodblocks, conceiving the finale so that a tempo of quarter note equal to 60 beats per minute makes it 9:11 long. *Anniversaries* builds constantly with *ostinati* coming and going and material representing the towers returning from the opening movement; but the finale, with a studied lack of rhythmic variety, never reaches a sense of fruition. The movement suggests that we endlessly remember the attacks, but have yet to achieve closure, perhaps because, as the *scherzo* notes, our chaotic reactions to the event have failed to draw us together as a country.

About the symphony, Art Spiegelman noted:

Mohammed Fairouz and I are both from different tribes (though we are both thoroughly rooted cosmopolitan New Yorkers). He belongs to the composer tribe (a group that devotes itself to keeping time, while we comics artists find ways to represent time spatially). Composers often don't share Mr. Fairouz's interest in narrative (something that's just part of the job description for us cartoonists) but he and I seem equally obsessed with structure in our respective mediums—and clearly we both were shaken by the tumbling struc-



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tures that struck Ground Zero back in 2001.

Though my idea of a wind ensemble is something often made up of kazoos and jugs, I'm moved by the scary, somber, and seriously silly symphony he has made (especially that martial schizo-scherzo he built around *One Nation Under Two Flags!*). I'm honored that the composer found an echo in my work that allowed him to strike a responsive chord and express his own complex responses to post 9/11 America. He emerges from the rubble with a very tony piece of high-brow cartoon music.

## THE UNIVERSITY OF KANSAS WIND ENSEMBLE



The University of Kansas Wind Ensemble enjoys a long history of excellence and musical leadership in the state of Kansas, across the nation, and around the world. The ensemble has performed at every major wind band and music education convention in the country and performed with musicians such as Aaron Copland, Vincent Persichetti, Percy Grainger, Karel Husa, Michael Colgrass, and Frank Ticheli. The KU Wind Ensemble is at the forefront of

the Naxos Wind Band Classics series, having recorded four CDs on the Naxos label: *Redline Tango*, *Wild Nights!*, *Derivations*, and *Landscapes*. The ensemble is committed to contemporary music and regularly commissions premieres and records new works. The group is also dedicated to the preservation of major works from the standard repertoire. Paul W. Popiel was appointed director of bands and the conductor of the Wind Ensemble in 2010.

## THE UNIVERSITY OF KANSAS WIND ENSEMBLE

Paul W. Popiel, *Conductor*

### Flute

Carissa Smardo, *Fayetteville, AR*  
 Thomas Strauser, *Piccolo, DeSoto, KS*  
 Dorothy Glick, *Charlotte, NC*  
 Morgan Skillett, *Shawnee, KS*

### Oboe

Megan Hipp, *Arab, AL*  
 Renee Metcalf, *Lewisville, TX*  
 Pete Walker, *English Horn, Terre Haute, IN*  
 Lindsey Knox, *Olathe, KS*

### Bassoon

Eric Killen, *Lawrence, KS*  
 Jessica Findley, *Bel Aire, KS*  
 Grant Bingham, *Edmond, OK*  
 Nina Scheibe, *Cape Girardeau, MO*  
 Zongjie Huang, *Contra, Qingdao, China*  
 Benjamin Taylor, *Contra, Lenexa, KS*

### Clarinet

Puyin Bai, *Congmeng, China*  
 Katelyn McKeirnan, *E, DeSoto, KS*  
 Madelyn Moore, *Fort Worth, TX*  
 Emily Bachert, *Lawrence, KS*  
 Mickayla Chapman, *Lee's Summit, MO*  
 John Brabant, *Bass, Chapman, ME*  
 Leah Bernstein, *Overland Park, KS*  
 Kaitlin Fahy, *Bass, Fuels, IL*  
 Tim Hewitt, *Contra, Arkansas City, KS*  
 Courtney Chaffins, *Woodstock, IL*

### Saxophone

Anna Scott, *Chester, SD*  
 Deneige Barr, *Manhattan, KS*  
 Philip Kaul, *Tenor, DeSoto, KS*  
 Aaron Barrett, *Abilene, KS*  
 Jacob Russell, *Holden, MO*  
 Chris Agnew, *Baritone, Louisburg, KS*  
 Javier Valerio, *Heredia, Costa Rica*

### Trumpet

Jānis Porietis, *Riga, Latvia*  
 Peixiang Li, *Beijing, China*  
 Ethan Bartley, *Kansas City, MO*  
 Guangyu Dong, *Beijing, China*  
 Stephen Preisner, *New Castle, PA*  
 Marina Hague, *Overland Park, KS*  
 Michael Solomon, *Boone, IA*

### Horn

Jamie Sanborn, *Wichita, KS*  
 Stephen Meiller, *Norman, OK*  
 Marcus Paccapaniccia, *Shawnee, KS*  
 Sam Parrilla, *Kansas City, MO*  
 Muriel Hague, *Overland Park, KS*  
 Jill Parry, *Blue Springs, MO*  
 Taylor Ensminger, *Peabody, KS*

### Trombone

David Ferneau, *Urbandale, IA*  
 Brian Scarborough, *Lenexa, KS*  
 Gunyong Lee, *Seoul, South Korea*  
 Colin Lohrenz, *Lawrence, KS*  
 Amber Thoennes, *Apple Valley, MN*  
 Andy Newbegin, *Bass, DeForest, WI*  
 Eric Oleksiak, *Bass, St. Clair, MI*

### Euphonium

Albert Miller, *Columbus, IN*  
 Sarah Stout, *Augusta, GA*  
 Ted Oliver, *Raleigh, NC*

### Tuba

Jason Tacker, *Wynne, AR*  
 Jon Heaver, *Sterling Heights, MI*

### Percussion

Mai Tadokoro, *Nara, Japan*  
 Kanako Chikami, *Akashi City, Japan*  
 Tai-Jung Tsai, *Taiwan*  
 Ashley Tini, *Audubon, NJ*  
 Von Hansen, *Topeka, KS*  
 Luke Dull, *Brookville, OH*  
 Patrick Timmis, *Lagrange, IN*  
 Emily Strachan, *Fishers, IN*

### String Bass

Oswald P. Backus V, *Lawrence, KS*

### Piano

Stanton Nelson, *Long Island, KS*

### Harp

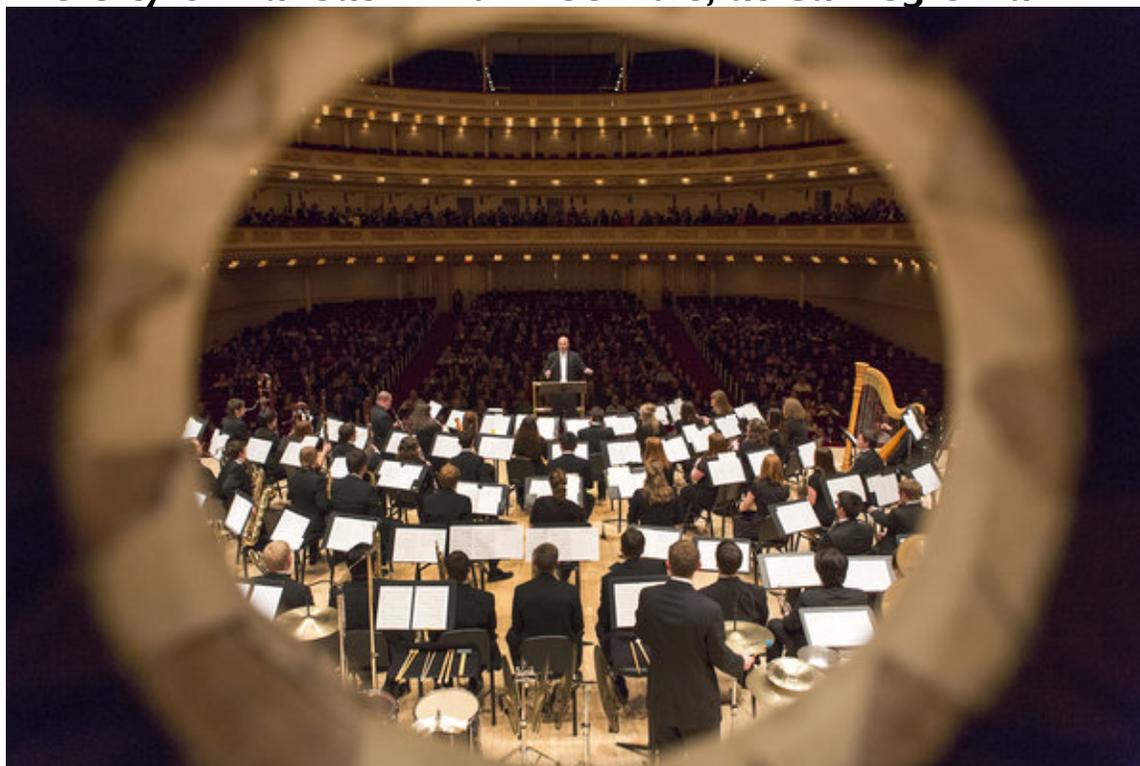
Erin Wood, *Las Vegas, NV*  
 Hannah Glatter, *Kearney, NE*

## APPENDIX D

*NEW YORK TIMES* REVIEW OF PREMIERE PERFORMANCE

# The New York Times

Friday, March 29, 2013

**Music Review****The Harsh and Haunting Winds of Sept. 11****University of Kansas Wind Ensemble, at Carnegie Hall**

Richard Termine for The New York Times

By STEVE SMITH

For many casual observers, the term “wind ensemble” will conjure up notions of earnest students huffing and thumping through Sousa marches and college fight songs. But aficionados, and those who have played in a university wind ensemble during the last 30 years or so, know that such groups now constitute a bona fide hotbed of opportunity for contemporary composers. Neo-Romantics, avant-gardists and postclassical eclectics have heeded the call, lured by generous commissions, multiple performances, and rehearsal time measured in weeks instead of hours.

On Tuesday night one of America's most esteemed concert bands, the University of Kansas Wind Ensemble, came to Carnegie Hall to introduce a commissioned work with the potential to resonate well beyond the usual college circuit, Mohammed Fairouz's Symphony No. 4. Mr. Fairouz, a versatile, prolific young New York composer, based his piece on "In the Shadow of No Towers," a graphic-novel memoir by Art Spiegelman about the personal impact and wider ramifications of the Sept. 11 attacks on the World Trade Center.

The notion of an Arab-American artist addressing Sept. 11 with an ostensibly lowbrow mix of band music and comics might have seemed paradoxical, but what resulted is technically impressive, consistently imaginative and in its finest stretches deeply moving. Rather than adapting Mr. Spiegelman's narrative literally, Mr. Fairouz uses a handful of potent images as a starting point for his own idiosyncratic elaborations.

In the first movement, "The New Normal," Mr. Fairouz uses a comfortably mundane opening theme to evoke a triptych of panels depicting a family watching television before, during and after the attacks. Bombast erupts midway through, after which the initial theme resumes, warped with dissonances and crowned with a funereal trumpet solo (played eloquently here by Jānis Porietis).

"Notes of a Heartbroken Narcissist" sets gentle, melancholy strains on piano, harp and double bass against scraping, skittering percussion, meant to suggest workers digging through the wreckage. In "One Nation Under Two Flags" the ensemble splits into separate groups. A marching-band configuration plays garish, jingoistic fanfares inspired by those in Stephen Sondheim's score for "Pacific Overtures"; they clash with the urgent, angry strains, redolent of Philip Glass's cinematic style, played by the rest of the musicians.

"Anniversaries," a concluding movement calculated to last 9 minutes 11 seconds, evokes memories simultaneously fading and swelling; over a steady ticktock rhythm on woodblock and claves, a melancholy theme on saxophones wanders through various soloists and sections, building to a more controlled reprise of the opening movement's outburst.

The ensemble, conducted by Paul W. Popiel, performed with polish, assurance and copious spirit, eliciting a rousing ovation for its members and for Mr. Fairouz. The playing was equally exacting and enthusiastic in the concert's opening work, Mark Lortz's effective arrangement of Mr. Glass's grandly buoyant Concerto Fantasy for Two Timpanists and Orchestra, which featured Ji Hye Jung and Gwendolyn Burgett as the precise, animated soloists.

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- <http://mohammedfairouz.com/biography>
- [www.peermusicclassical.com/composer/composerdetail.cfm?detail=fairouz](http://www.peermusicclassical.com/composer/composerdetail.cfm?detail=fairouz)
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