ABSTRACT

Title of Dissertation: ADAPTIVE REUSE: A CHAMBER SYMPHONY FOR 13 MUSICIANS

Henry Ross Wixon, Doctor of Musical Arts, 2017

Dissertation directed by: Professor Robert L. Gibson, School of Music

Adaptive Reuse is a chamber symphony of approximately 14 minutes 30 seconds in four continuous movements and is scored for 13 musicians: 1 flute (doubling piccolo); 1 oboe (doubling English horn); 1 B-flat clarinet (doubling bass clarinet); 1 horn in F; 1 trumpet in C; 1 percussionist (quad toms and vibraphone); 3 violins; 2 violas; 1 cello; and 1 double bass. The piece explores the term “adaptive reuse:” the repurposing of old buildings to meet a community’s changing needs while preserving sites of historic value. Whether in the form of rustic tables made from reclaimed barn timbers or mixed-use developments that breathe new life into derelict industrial buildings, the notion of adaptive reuse combines our society’s increased awareness of the earth’s limited resources with our demand for authenticity. This concept is ideally suited to musical materials as well: since the Middle Ages, Western composers have reused their own music and the compositions of others or have simply found inspiration in older, more “learned,” forms throughout every stylistic period.
The musical materials of *Adaptive Reuse* are drawn from my 2007 solo bass clarinet work *Requiem for Dead Wood*; I develop the original composition’s compelling motives through non-tonal and rhythmically asymmetrical explorations. The first movement, “Reclaimed Wood,” acknowledges the source material (*Dead Wood*) and the aforementioned repurposing of old construction materials into furniture or architectural details. The second, “Persons of Record,” divides the ensemble into two competing choirs, reflecting the attempts by impassioned speakers to sway community members at public hearings. “Request for Proposal,” refers to the solicitation of bids from developers; in this movement, I rework a second-movement countermelody through several guises (“proposals”) using a number of compositional schemes. As the subtitle “Old and New” suggests, the final movement conveys the dual outcomes of adaptive reuse: first, the ensemble coalesces into the only true climax of the piece for one shimmering moment—its new purpose—and second, the opening material returns, indicative of the preservation inherent to this type of development.
ADAPTIVE REUSE: A CHAMBER SYMPHONY FOR 13 MUSICIANS

by

Henry Ross Wixon

Dissertation submitted to the Faculty of the Graduate School of the University of Maryland, College Park, in partial fulfillment of the requirements for the degree of Doctor of Musical Arts 2017

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Adaptive Reuse

a chamber symphony for 13 musicians

I. Reclaimed Wood ...4'00"
II. Persons of Record ...4'00"
III. Request for Proposal ...4'30"
IV. Old and New ...2'00"

total duration: ca.14'30"

Henry Ross Wixon
Instrumentation:

1 Flute (doubling Piccolo)
1 Oboe (doubling English Horn)
1 Clarinet in Bbb (doubling Bass Clarinet)
1 Horn in F
1 Trumpet in C
1 Percussion:
   Vibraphone (motor off throughout)
   Quad Toms
3 Violins (1., 2., 3.)
2 Violas (1., 2.)
1 Cello
1 Double Bass

Score and Performance Notes:

In cases where individual string parts share a stave (violins 1 and 2, violas 1 and 2), these parts are generally independent of each other. For clarity, I have chosen to use wind indications (1., 2., a2) rather than indicating unis. or div.

Throughout the piece, many gestures are heterophonically doubled (e.g. mm. 1–11); in these cases, pitches are for the most part the same but the rhythms are displaced. To speed rehearsal, announce to performers that they need not attempt to align with the similar figures of other players, but arrive at downbeats together.

Percussion Instructions:

Vibraphone:
   An “x” following a note indicates when to damp the bars.
   Pedaling durations are indicated by “Ped.” followed by a line; a vertical bracket indicates when to release the pedal; a triangular tick indicates when to release and re-engage the pedal; a dotted line indicates to hold down the pedal until the sound has completely decayed.
   “L.V.” indicates to allow the sound to decay in conjunction with pedaling instructions.

Quad Toms:
   “X” noteheads indicate striking the rim, rather than the drum head.

String Instructions:

"Col legno" should always be performed "battuta."
"Sul ponticello" should be performed near, but not on, the bridge.
All double bass pitches, including harmonics, sound an octave below the written note.
A dashed line between sul tasto and ord. indicates to gradually move from one position to the other.
Adaptive Reuse
I. Reclaimed Wood

Henry Ross Wixon

Transposed Score

to my parents, Henry and Nora,
for teaching their children to imagine new uses for old things

Startled $j = 69$

Flute

Oboe

Bass Clarinet

Horn in F

Trumpet in C

Vibraphone

Violins 1, 2

Violin 3

Violas 1, 2

Cello

Double Bass

Adaptive Reuse
Henry Ross Wixon

I. Reclaimed Wood

for teaching their children to imagine new uses for old things
Anxious ($\frac{4}{4}$ = 108)

To Picc.

To Eng. Hn.

Eng. Hn.

Fl.

E. Hn.

Cl.

Hn.

Tpt.

Vib.

Vln. 1, 2

Vln. 3

Vla. 1, 2

Vc.

D.B.
prepare four mallets
6 Flowing ($\dot{q} = 60$)

Fl.

E. Hn.

Cl.

Hn.

Tpt.

Vib.

Vln. 1, 2

Vln. 3

Vla. 1, 2

Vc.

D.B.
II. Persons of Record

Mercurial ($J = 132$)

- Fl.
- Ob.
- B. Cl.
- Hn.
- Tpt.
- Vln. 1, 2
- Vln. 3
- Vla. 1, 2
- Vc.
- D.B.
Poco meno mosso ($\frac{4}{4} = 112$)
(15) Tempo I (\( \bar{=} \) 132)

Fl.

Ob.

Cl.

Hn.

Tpt.

Toms

Vln. 1, 2

Vln. 3

Vla. 1, 2

Vc.

D.B.
Suddenly Heavier \( \left( \frac{q}{126} \right) \) (as at Wild)

Bass Clar.

Vla. 1, 2

Vc.

D.B.

To Bass Clar.
III. Request for Proposal

Translucent ($\downarrow = 54$)

Vib. with bow

L.V.

Hold through decay

To Clar.

Vib. with bow

Vla. 1, 2

Vc.

B. Cl.

Vln. 1, 2

Vla. 1, 2
Playful \( \text{\textit{q}} = 100 \) (\( \text{\textit{j}} = \dot{\text{\textit{j}}} \))
As at Translucent (\( \bullet = 54 \))

- Picc.
- Ob.
- Cl.
- Hn.
- Tpt.
- Vib.
- Vln. 1, 2
- Vln. 3
- Vla. 1, 2
- Vc.
- D.B.
IV. Old and New

On edge (\( \frac{1}{4} = 63 \))

Fl.

Ob.

Cl.

Hn.

Tpt.

Toms

Vln. 1, 2

Vln. 3

Vla. 1, 2

Vc.

D.B.
Pushing onward ($q = 63$)
Adrift in the wake ($q = 63$)

Flute

Eng. Hn.

Vib.

Vln. 3

Vla. 1, 2

Vc.

To Oboe

B. Cl.

Vib.

Vla. 1, 2

Vc.
Not startled anymore (q = 66)

hold until
bass clar. release