

AMERICAN GUERNICA

for Large Wind Ensemble

2nd Edition

Adolphus Hailstork

Edited by Brent Levine



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INSTRUMENTATION

1-FULL SCORE	1-HORN 1 in F
2-PICCOLO (div.)	1-HORN 2 in F
1-FLUTE 1	1-HORN 3 in F
1-FLUTE 2	1-HORN 4 in F
1-FLUTE 3	1-TRUMPET 1 in B _♭
1-OBOE 1	1-TRUMPET 2 in B _♭
2-OBOE 2 (div.)	1-TRUMPET 3 in B _♭
1-BASSOON 1	1-TROMBONE 1
1-BASSOON 2	1-TROMBONE 2
1-CONTRABASSOON	1-TROMBONE 3
1-CLARINET in E _♭	2-EUPHONIUM (div.)
2-CLARINET 1 in B _♭ (div.)	3-TUBA (div. a 3)
2-CLARINET 2 in B _♭ (div.)	1-STRING BASS
2-CLARINET 3 in B _♭ (div.)	1-PIANO
1-ALTO CLARINET in E _♭ (opt.)	1-CELESTA (offstage)
1-BASS CLARINET in B _♭	1-TIMPANI
1-CONTRABASS CLARINET in B _♭ (opt. substitute for Contrabassoon)	1-PERCUSSION 1: Xylophone, Glockenspiel (offstage)
1-ALTO SAXOPHONE 1 in E _♭	1-PERCUSSION 2: Marimba, Vibraphone (offstage)
1-ALTO SAXOPHONE 2 in E _♭	1-PERCUSSION 3: Suspended Cymbal, Large Tam-tam, Large Crash Cymbals, Chimes (offstage)
1-TENOR SAXOPHONE in B _♭	1-PERCUSSION 4: Claves, Tenor Drum, Medium Tam-tam
1-BARITONE SAXOPHONE in E _♭	1-PERCUSSION 5: Bass Drum
	1-PERCUSSION 6: Siren (with instantaneous braking)
	6-PERCUSSION SCORE

Grade 5

Duration: Approx. 6 Minutes



Historical Background

On September 15th, 1963, four members of a local Ku Klux Klan chapter planted and detonated 19 sticks of dynamite beneath the steps of the 16th Street Baptist Church in Birmingham, Alabama. The explosion killed four defenseless little girls and injured between 14 and 22 others. This work is dedicated to the four victims of the bombing: Carole Robertson, 14, Addie Mae Collins, 14, Cynthia Wesley, 14, and Denise McNair, 11. This work is also influenced by Picasso's famous Guernica, a 1937 oil painting crafted in response to the Fascist bombing of Guernica, Spain. Historians believe between 200-250 defenseless civilians were killed in the attack, mostly women and children.

Composer's Program Note

American Guernica began as a technical challenge to myself to combine gospel-flavored material with contemporary compositional techniques. That led to the idea of an interrupted church service, which called to mind the bombing (in which 4 girls were killed and another child was blinded) in Birmingham, Alabama, September 15, 1963. What would that moment (and music reflecting that moment) contain? Sunday School music, explosion sounds, chaos, anguish, screaming. Eventually, there would be a funeral.

From the standpoint of design, American Guernica is in two major contrasting sections (Allegro and Solemn) with an extensive coda. Each section is interrupted by a piano solo.

Allegro

A Short Piano A Transition
Solo Clarinet Solo

Solemn

B Long Piano B Coda
Solo

The upward chromatic scale that opens the work dominates the material of the first main section. It returns transfigured in the coda.

-Adolphus Hailstork

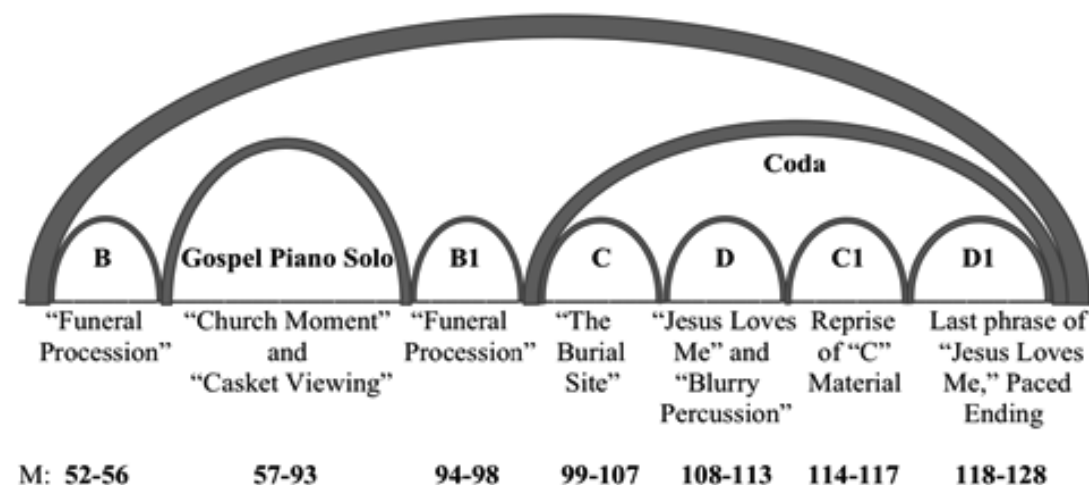
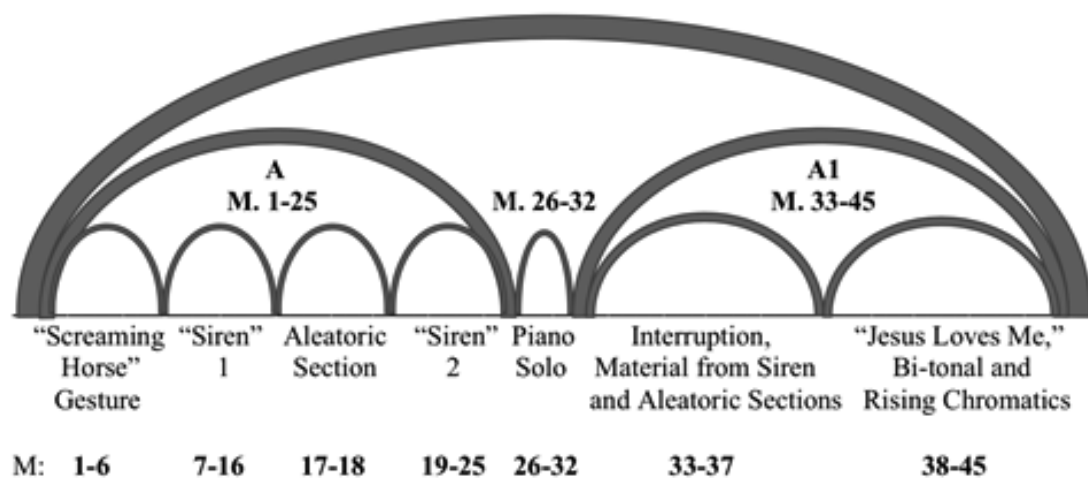
Performance Suggestions

According to the composer, the opening gestures of the Allegro section in m. 1-6 are intended to evoke the image of the “screaming bull” from Picasso’s painting. This is followed by what the Hailstork describes as “siren” gestures in m 7-16. In the aleatoric section in m. 17-18, the composer intends to portray the image of “shattering glass”. To this effect, the repeated passages in the woodwinds, brass, and percussion should be played as quickly as possible. The spacing between the lettered gestures determines the speed in which they are done – ultimately, the pacing is up to the conductor. Following the first piano solo, there must be no ritard - this creates Hailstork’s intended effect of a sudden interruption in m. 33. Musicians should bring out the first quote of the “Jesus Loves Me” hymn played by the horns and trumpets in m. 38-45.

Following the transitional clarinet solo, Hailstork intended for the Solemn section to evoke a funeral procession (m. 52-56), a church service and casket viewing (m. 57-93), a moment at the burial site (m. 99-107), and a final rest for the four little girls (m. 108-128). The composer is adamant that the percussion and celeste parts in m. 108-128 must be played offstage. Percussion 1 should bring out the final two quotes of the “Jesus Loves Me” hymn found in the glockenspiel in m. 108-133 and m. 119-122. The “transfigured” material from the Allegro section can be found in the glissandos in the piano and the sustained vibraphone chords.

-Brent Levine

If space allows, the following analysis graphs can be included.)



Adolphus Hailstork received his doctorate in composition from Michigan State University, where he was a student of H. Owen Reed. He completed earlier studies at the Manhattan School of Music under Vittorio Giannini and David Diamond, the American Institute at Fontainebleau with Nadia Boulanger, and Howard University with Mark Fax.

Dr. Hailstork has written numerous works for chorus, solo voice, piano, organ, various chamber ensembles, band, orchestra, and opera. Among his early compositions are: *Celebration*, recorded by the Detroit Symphony in 1976; *Out of the Depths* (1977), and *American Guernica* (1983), are two band works which won national competitions. *Consort Piece* (1995) commissioned by the Norfolk (Va.) Chamber Ensemble, was awarded first prize by the University of Delaware Festival of Contemporary Music.

Significant performances by major orchestras (Philadelphia, Chicago, and New York) have been led by leading conductors such as James de Priest, Paul Freeman, Daniel Barenboim, Kurt Masur, Lorin Maazel, Jo Ann Falletta and David Lockington. This March, Thomas Wilkins conducted Hailstork's *An American Port of Call* with the Boston Symphony Orchestra.

The composer's second symphony (commissioned by the Detroit Symphony, and second opera, *Joshua's Boots* (commissioned by the Opera Theatre of St. Louis and the Kansas City Lyric Opera) were both premiered in 1999. Hailstork's second and third symphonies were recorded by the Grand Rapids Symphony Orchestra (David Lockington) and were released by Naxos. Another Naxos recording, *An American Port of Call* (Virginia Symphony Orchestra) was released in spring 2012.

Recent commissions include *Rise for Freedom*, an opera about the Underground Railroad, premiered in the fall of 2007 by the Cincinnati Opera Company, *Set Me On A Rock* (re: Hurricane Katrina), for chorus and orchestra, commissioned by the Houston Choral Society (2008), and the choral ballet, *The Gift of the Magi*, for treble chorus and orchestra, (2009). In the fall of 2011, *Zora, We're Calling You*, a work for speaker and orchestra was premiered by the Orlando Symphony. *I Speak of Peace*, commissioned by the Bismarck Symphony (Beverly Everett, conductor) in honor of (and featuring the words of) President John F. Kennedy was premiered in November of 2013.

Hailstork's newest works include *The World Called* (based on Rita Dove's poem *Testimonial*), a work for soprano, chorus and orchestra commissioned by the Oratorio Society of Virginia (premiered in May 2018) and *Still Holding On* (February 2019) an orchestra work commissioned and premiered by the Los Angeles Philharmonic. He is currently working on his Fourth Symphony, and *A Knee On A Neck* (tribute to George Floyd) for chorus and orchestra.

Dr. Hailstork resides in Virginia Beach Virginia, and is Professor of Music and Eminent Scholar at Old Dominion University in Norfolk.



for Carol, Addie Mae, Cynthia, and Denise

American Guernica

Adolphus Hailstork
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Harsh, Brutal ♩=126

Piccolo (div.)

Flute 1

Flute 2-3

Oboe 1-2 (div.)

Bassoons 1-2
Contrabassoon

Clarinet in Eb

Clarinet 1 in Bb (div.)

Clarinet 2 in Bb (div.)

Clarinet 3 in Bb (div.)

Bass Clarinet
in Bb

Alto Saxophone 1-2

Tenor Saxophone
Baritone Saxophone

Harsh, Brutal ♩=126

Horn 1-2

Horn 3-4

Trumpet 1-2 in Bb

Trumpet 3 in Bb

Trombone 1-2

Trombone 3

Euphoniums (div.)
Tuba (div.)

String Bass

Piano
Celeste (offstage)

Xylophone

Percussion 1 - Xylophone,
Glockenspiel (offstage)

Percussion 2 - Marimba,
Vibraphone (offstage)

Percussion 3 - Suspended Cymbal,
Large Tam-tam, Large Crash
Cymbals, Chimes (offstage)

Percussion 4 - Claves, Tenor Drum,
Medium Tam-tam

Percussion 5 - Bass Drum

Percussion 6 - Siren
(with instantaneous braking)

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Fl. 1

Fl. 2-3

Ob. 1-2

Bsn. 1-2

Cbsn.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Alto Sax. 1-2

Ten. Sax.

Bari. Sax.

Hn. 1-2

Hn. 3-4

Tpt. 1-2

Tpt. 3

Tbn. 1-2

Tbn. 3

Euph.

Tba.

S. Bass

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

7

Blatant, raw tone

Blatant, raw tone

Grotesque, ugly sound.
Breathe when necessary.
Always re-enter >

Flutter tongue

Blatant, raw tone

Grotesque, ugly sound.
Breathe when necessary.
Always re-enter >

Flutter tongue

Grotesque, ugly sound.
Breathe when necessary.
Always re-enter >

Flutter tongue

div.

sim.

continual gliss

Large tam-tam

Tenor drum played with timpani mallets

Bass drum

Clarinet 1 in B \flat (div.)

for Carol, Addie Mae, Cynthia, and Denise

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Harsh, Brutal $\text{♩} = 126$

Conducted:

A **C D E F** **8"**

ff **div.** **8va** **B** **ff** **(continue repeating until m. 19)**

18 **A B** **6"** **19** **a2** **ff** **3**

(Low brass)