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# THE WIND BAND MUSIC OF STEVEN REINEKE: A STUDY OF THREE OF HIS MUSICAL COMPOSITIONS, HIS CHARACTERISTIC SOUND, AND THE INSPIRATION BEHIND HIS WORKS

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THE WIND BAND MUSIC OF STEVEN REINEKE: A STUDY OF THREE OF HIS  
MUSICAL COMPOSITIONS, HIS CHARACTERISTIC SOUND, AND THE  
INSPIRATION BEHIND HIS WORKS

A Thesis Submitted to the Graduate School  
in Partial Fulfillment of the Requirements  
for the Degree of  
Master of Music

Eric Lee Stark

Pittsburg State University

Pittsburg, Kansas

July, 2023

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THE WIND BAND MUSIC OF STEVEN REINEKE: A STUDY OF THREE OF  
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An Abstract of the Thesis by  
Eric Lee Stark

The purpose of this project proposal is to examine the music of Steven Reineke. The study will investigate and discuss the background information of three pieces and find common compositional elements used by Mr. Reineke. The study will also include rehearsal and performance considerations of each work. Form graphs and conducting analysis will be included. Other information presented in this study will educate the reader about the life of Mr. Reineke. The goal of this thesis is to help band instructors with rehearsal guides and performance instructions for *Heaven's Light*, *The Witch and the Saint*, and *Pilatus: Mountain of Dragons*.

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## CHAPTER I

### BIOGRAPHY OF STEVEN REINEKE

Steven Reineke's love for music started when he began playing the trumpet and saxophone in the school band. His interest in composition came from listening to the soundtracks of movies leading him to learn the piano. After studying the piano, he could play and write the music he was imagining.

After graduating high school, he attended Miami University in Oxford, OH where he received two bachelor of music degrees: bachelor of music in trumpet performance and bachelor of music in composition. After the conclusion of his degrees, he started his career in music composition in Los Angeles, CA. Here, Reineke conducted the Warner Brothers Studio Orchestra at the ASCAP Film Composers Workshop.

After its composition of the spring of 1994, Reineke was asked to assist with the orchestration of Carmon DeLeone's production of *Peter Pan* with the Cincinnati Ballet Company. In the following five years he orchestrated two more of DeLeone's ballet scores: *A Cole Porter Celebration* and *The Princess and the Pea*. He became the principal composer/arranger and conductor for the Cincinnati Pops Orchestra in the summer of 1995, over 100 of his works were performed with this group. Two of these

works were *Celebration Fanfare* and *Casey at Bat; (An American Narrative Folk Tale)*, with Burt Reynolds as narrator, were premiered in the 1995 season.<sup>1</sup>

In 1996, the Cincinnati Pops premiered *The Legend of Sleepy Hollow* and a year later the *Riverbend Rhapsody* with Reineke as the piano soloist. In the summer of 1997, Reineke created a set of variations for Doc Severinson's 70th birthday celebration titled *Ode to Doc*.<sup>2</sup>

Reineke has created a prominent career by being the music director of the New York Pops Orchestra since 2009, then in 2011 he became the principal pops conductor of the National Symphony Orchestra.<sup>3</sup> Mr. Reineke also performs regularly with the Toronto Symphony in a similar role (2014-present).<sup>4</sup> Besides these world class orchestras he has conducted as a featured guest with the following symphonies; Long Beach, Modesto, Philadelphia, Boston Pops, Cleveland, Chicago, Seattle, Edmonton, and Pittsburgh.<sup>5</sup> Reineke's music has also been played by many professional symphonies, including the New York Philharmonic and the Los Angeles Philharmonic.

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<sup>1</sup> Steven Reineke, "The Witch and the Saint" (Oskaloosa, IA: C.L. Barnhouse Company, 2004.), 1.

<sup>2</sup> Steven Reineke, "Pilatus: Mountain of Dragons" (Oskaloosa, IA: C.L. Barnhouse Company, 2002.), 2.

<sup>3</sup> Katherine Boyle, "NSO Extends Contract of Pops Conductor Steven Reineke." (The Washington Post. WP Company, September 17, 2013.), [https://www.washingtonpost.com/entertainment/music/nso-extends-contract-of-pops-conductor-steven-reineke/2013/09/17/79e0a5ae-1fac-11e3-8459-657e0c72fec8\\_story.html](https://www.washingtonpost.com/entertainment/music/nso-extends-contract-of-pops-conductor-steven-reineke/2013/09/17/79e0a5ae-1fac-11e3-8459-657e0c72fec8_story.html).

<sup>4</sup> John Terauds, "Steven Reinecke the Face of Generational Change at Toronto Symphony's Pops Concerts." (Ludwig van Toronto, October 9, 2012.), <https://www.ludwig-van.com/toronto/2012/10/09/steven-reinecke-the-face-of-generational-change-at-toronto-symphonys-pops-concerts/#:~:text=The%20Toronto%20Symphony%20Orchestra%2C%20faced,for%20first%20Daide%20in%20Toronto.>

<sup>5</sup> "Steven Reineke: Kennedy Center." (The Kennedy Center. Accessed November 6, 2022.), <https://www.kennedy-center.org/artists/r/ra-rn/steven-reineke/>.

## CHAPTER II

### HEAVEN'S LIGHT

#### **Background**

*Heaven's Light* was commissioned by the Evans High School band program in Evans, Georgia in memory of Holly Spivey. On "October 4, 2002, a house fire took the life of Holly Spivey, her mother, and her father."<sup>6</sup> Many of Holly's classmates described her as:

"bright shining star who lit up everyone's life by being in it. She always made it comfortable for people, especially freshmen just starting out. She talked to everyone and was never 'cliquey.' She'd always have her beautiful black hair pulled back in a pony tail, and wouldn't look quite right without her hoodie and boots."<sup>7</sup>

When writing the piece, Steven Reineke used a poem written by Holly for the work:

"Some people come into our lives and quickly go  
Some people move our souls to dance  
They awaken us to new understanding  
with the passing whisper of their wisdom  
Some people make the sky  
more beautiful to gaze upon  
They stay in our lives for awhile,  
Leave footprints on our hearts,

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<sup>6</sup> Steven Reineke, "Heaven's Light" (Oskaloosa, IA: C.L. Barnhouse Company, 2004.), 1.

<sup>7</sup> Ibid



And we are never, ever the same...”<sup>8</sup>

### **Technical Considerations**

Technically, *Heaven's Light* is a simple, lyrical composition of moderate tempo. This piece can also be performed with a smaller ensemble as long as important parts are rewritten. This is not a piece that is going to stretch the range of the players. The first trumpet and trombone stay on or below high F. The clarinet family is the section that will be most challenged by this piece. There is almost a 2-octave range for bass, second, and third clarinet. Most of the time the clarinet one part is crossing the break, but clarinet two and three do not until after measure 55. The flute (measure 16) and clarinet (measure 9) solos that occur are exposed, with only the mallet percussion accompaniment playing alongside. A good vibraphone player is needed throughout the piece for the exposed mallet accompaniment.

Below is a brief analysis of three compositional techniques used by Steven Reineke in *Heaven's Light*. Throughout the piece, Reineke relies on contrasting orchestration, and motivic development. These three strategies help shape the piece and highlight the form.

### **Contrasting Orchestration**

*Heaven's Light* starts with five instrument voices, mainly the clarinet family. These instruments are all in their lower tessituras (e3 – c5), allowing for this to be the quietest part of the piece. Throughout the introduction, the music is expanded to include most of the woodwind family (measure 1 – 9). This adds depth to the already established

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<sup>8</sup> Richard B. Miles, Larry Blocher, Eugene Corporon, Ray Cramer, Tim Lautzenheiser, and Edward S. Lisk. “Teaching Music through Performance in Band” 10. Vol. 12 vols. (Chicago, IL: GIA Publications, Inc., 2015.), 242.

motive Reineke has created. The tessitura is relatively low still allowing for instruments to remain quiet and still provide the piece room to build. The introduction ends with Reineke using just the clarinet family and mallet percussion to create a thin texture (measure 15).

The A section begins with solo flute playing in mid-upper range (c5 – c6). This area of the flute is free and the player should be encouraged to use vibrato. The next phrase (measures 34 – 50) is a repeat of the first section except for minor changes to the scoring. The melody is in the first clarinet but an octave lower (c4 – c5) than when it was played by the flute resulting in a fuller sound. This is supported well by triads in the low brass. Finally, the vibraphone arpeggios are transferred to the low reeds so they can be heard through the thicker texture.

The B section (measures 50 – 60) is the highest range that Reineke has written for most instruments. The music is building in intensity for the final return of the A section. Reineke has the trumpet entering for the first time in measure 61 and the french horn soars with a counter melody to help push the music along. The melody is now being played in octaves and all instruments are present in the instrumentation, giving this section the largest, most broad sound. Reineke has used all of this unique orchestration to bring the piece to the apex.

Once Reineke has reached the pinnacle of the piece (measure 77) he immediately thins the texture and begins to lower the tessitura with a series of solo instruments, starting with the flute, then the clarinet to help relax the piece and create a sentimental feeling. Reineke uses a solo clarinet in the soft, throat-tone range (e4 – b4) to bring the piece to an end. The last chord is the tonic triad (major A-flat) played by the clarinets,

saxes, and mallet percussion, all in the medium to low range, resulting in a warm-fuzzy sound sure to tug at the heartstrings.

### **Withholding Tonic Closure**

The beginning of *Heaven's Light* starts with a chorale-like structure with the absence of the tonic chord. Reineke does not introduce the tonic chord until the start of the A section in measure 9. This idea continues throughout *Heaven's Light*. Reineke uses the lack of a tonic chord during a cadence to create a sorrowful feel to the music. Typically, modern wind band repertoire uses a variety of cadences; but Reineke only uses half cadences except for the last few measures (measures 93 – 93) where the composition is finally conclusive. Reineke uses the tension of only half cadences to create this continuous feeling in the piece until the final breath mark that brings in the tonic chord. This brings life to the piece and shapes the sound of the music to create a dramatic feeling of continuance of Holly's life until her final breath.

Reineke uses more jazz or pop style in the chord progression of *Heaven's Light*. This piece lacks classical resolutions of many chords in the piece. He also likes to use the chord progression ii-I-IV-V as seen in measures seven and eight. This progression is heard in many rock and pop songs. Reineke's background in film and pop arranging had an impact on how he creates his chord progressions, however, the notes he uses for his melodies do follow classical voice leading.

### **Motivic Development**

In *Heaven's Light*, Reineke introduces a theme that is manipulated using various compositional strategies that help simulate the journey of Holly's life. The first manipulation of the theme occurs at the beginning of the piece (measures 1 – 9) where

Reineke only introduces a fragment of the melody. He uses the clarinet family to introduce the piece, giving the beginning a delicate start, symbolizing early childhood.

At measure 16, the full melody is heard for the first time, played by the flute and accompanied by mallet percussion. The theme is fully restated at measure 34, however it is scored an octave lower in the reed family and accompanied by the low reeds. Reineke is slowly expanding the number of ensemble members that are playing, helping to build the music dynamically. Measure 51 introduces a B section with a similar rhythm and phrasing as the A section theme. This section is in a darker mode. All of these details help create tension and drama to the music leading up to the key change.

The full band enters at measure 61 and the melody is now transposed up a minor third to Ab major. The new key has a higher tessitura and makes the piece sound brighter in contrast to the darker mode before it. In measure 78, Reineke fragments the theme by suspending the fourth note. The fragmented melody starts in the flute and then is passed to the clarinet slowing bringing it down in tessitura. This section recreates the beginning of the piece but with a clarinet solo instead of the flute. Reineke is trying to bring the composition to an end in a softer, mellow sound than how the A theme started.

## CHAPTER III

### THE WITCH AND THE SAINT

#### **Composition**

*The Witch and the Saint* is a piece written for the Ellwangen Youth Wind Orchestra in Germany. The piece is based on the book *Die Hexe und die Heilige* by Ulrike Schweikert. “*The Witch and the Saint* is a programmatic tone poem for symphonic band and is constructed of five distinct sections.”<sup>9</sup> He uses five sections to tell the story of Helena and Sibylla, twin sisters born in Germany in 1588. The main conflict from the story comes from the twin sisters “second sight” or ability to see future events. The first section of this piece is characterized with Gregorian chant-like melodies that represent the two sisters. Measures 56 through 113 are the development of Sibylla’s theme. The piece transitions into the third section, Helena’s theme, from measures 133 through 165. Measure 166 through 200 is a section of music that represents the chaotic lives the girls lived. The fifth section starts in measure 210 and illustrates that Helen is trying to find her sister. They are captured and Helen drinks poison to escape death and dies in Sibylla’s arms.

#### **Technical Considerations**

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<sup>9</sup> Reineke, “*The Witch and the Saint*,” 1.

This piece can be difficult for a developing band. This is also a piece that can be performed with reduced instrumentation as long as parts are rewritten for solo sections if the band does not have bass clarinet, french horn, or euphonium. The piece is fairly easy to put together because many parts repeat in a different key. Some areas to pay careful attention to are: measures 5 through 35, 56 through 64, 68 through 76, 117 through 133, and 200 through 209.

Reineke uses asymmetrical meters to create more of a Gregorian Chant like melody. This melody is played by the french horn and euphonium in measures 5 – 15, the french horn again in measure 118 through 124, and the bass clarinet in measures 125 through 130. The most challenging part of these solo sections is the asymmetrical meters. If the soloists are capable, then the conductor should give the ensemble mainly downbeats instead of conducting through the 5/8, 9/8, and 11/8 measures.

At measure 56, percussion has staggered entrances. The cabasa, snare drum, and tambourine help drive the tempo. The cabasa part specifically says to play with fingertips. This allows the player to be more in time with the conductor rather than struggling to keep up while playing the cabasa in a traditional way such as scraping or shaking the beads. The tambourine enters with a rhythm that accents the cabasa rhythm. Finally, the timpani and snare drum enter playing the rhythm established by the previous instruments. This is an ostinato pattern that will continue through the piece.

In measures 68 through 76, the flutes and clarinets are using the ostinato pattern the percussion was playing in measure 56, creating a melodic line. This is a delicate sounding, syncopated four bar melody that is repeated four times. The performers might have a hard time playing the rhythm correctly. The C#5 that occurs on the upbeat of beat

four of measure 71 is a note that should be played for the full value because the performer will be prone to take a breath and cut the note short if they are acclimated to four bar phrases. It would be best for the performers to stagger breath through this section at measure 68 to help connect the different phrases.

This is a great piece that will stretch the musicianship of the ensemble. Most instruments' ranges are wide with trumpets ascending to g5 and flutes to f6. Starting at measure 210, the french horn will need to soar over the ensemble. The french horn is the only instrument with this counter melody. As the piece approaches the end, at measure 227, the music gets aggressive and dark. The Tempo Primo melody allows for the f horn and trombone to come through the texture. The trombones and french horn can play out and produce a "brassy" sound. This helps to create more of a dark sound.

Below is a brief analysis of three compositional techniques used by Steven Reineke in *The Witch and the Saint*. Throughout the piece, Reineke relies on the use of unique ways to move tonal areas, varied orchestration, and thematic development. These three strategies help shape the piece and create this thematic work.

### **Movement Between Tonal Areas**

There are a couple of unique items Reineke uses in his pieces. In *The Witch and the Saint*, he continues to keep most of the piece in the same key and uses chords from the closely related set of keys for Helena's theme. Reineke uses the key of d minor for most of the piece with the only exception being the Helena theme.

Helena's theme starts out using functional harmony. When the composition gets to the second phrase of the melody he starts to change the harmonization. Most of the chords in the section do not serve a specific function, however they can all be found in

the closely related set of keys. For example, he uses a G major chord in the key of Ab minor. G major can be found as the bVI chord of the relative key B major. This chord can easily be sourced through mode mixture.

At measure 27, Reineke uses a short sequence to have the piece arrive to a new key area for Helena's theme. He writes a two-bar sequence that is six measures long starting on Bb major and G minor. The sequence drops by a fifth to Eb major and c minor, then down another fifth to Ab major and f minor. He changes up the sequence on the seventh measure by writing a D major chord, which functions as the V/V chord as it is followed by G major. The next phrase starts in C major making the G major chord a half cadence. Reineke uses this sequence to take the listener on a journey from one key to the next. This allows for a fluid descending bass line along with a melodic line that is slowly ascending. This is pleasing to the ear because of the contrary motion that is happening between the bass line and the melody.

### **Varied Orchestration**

Steven Reineke uses different ensemble combinations, tessituras of instruments, and asymmetrical meter to create different scenes in *The Witch and the Saint*. The piece starts with loud timpani solo using the notes a and d followed by low reeds and low brass on a concert d. The open fifths set the scene for Gregorian chant. The instrumentation is reduced and soft when the french horn and euphonium enters in a minor mode. By having reduced instrumentations with mainly low reeds and brass, Reineke has advertised the piece will be dark and immediately gives the audience a shiver. Each time the Gregorian Chant theme is heard, he uses reduced instrumentation such as this, typically in the lower tessitura of these instruments. By using reduced lower



sounding instrumentation, this creates the overall similar sound of Gregorian Chant music heard back in the fifteenth century.

Reineke uses mixed and asymmetrical meter throughout the piece to create an anxious and rushed feeling. The theme from Sibylla is based in the meter of 5/4. The general way he divides the 5/4 meter, in eighth notes, is 3+3+2+2. During the theme he adds syncopation causing the rhythm to feel rushed. All of these things combined clue the listener into Sibylla background of being the persecuted sister.

The theme for Helena is introduced first in measure 35 with the oboe. The tessitura in the oboe and accompanying woodwinds is in the middle of their ranges, giving this area an easy, comfortable sound. The melody is given to the oboe due to its melancholic tone and its ability to cut through the ensemble. Once Helena's theme has been introduced, Reineke continues to add instruments starting with the low brass section, then high brass and flutes.

### **Thematic Development**

*The Witch and the Saint* is a programmatic tone poem for symphonic band. This piece is constructed in 5 different sections. Reineke uses three themes throughout the piece to represent different characters and feelings. The piece starts out with a Gregorian Chant-like melody in the french horn and euphonium, accompanied by a drone sound in the low reeds and low brass sections. Reineke is trying to develop a setting for this piece. As the introduction section of the piece continues, Reineke introduces the themes he will be using for the two sisters, which will come back in different sections.

At measure 56, the listener is introduced to Sibylla's theme in its entirety. Sibylla had a hard life and was looked down upon by the townspeople, she was feared and

considered to be a witch. Sibylla's theme is composed in a minor mode and in an asymmetrical meter. The asymmetrical meter mixed with a faster tempo results in the melody sounding rushed. The melody is also based on the d minor scale that sometimes adds the raised 7th note (C#) from the harmonic scale. The raised 7th is necessary to create an A major chord which functions as the major five chord in d minor.

The Gregorian Chant introductory theme is added as a transitional material at measure 118, but the themes are being moved around melodically. Measure 118 starts in c minor with a short interjection from the clarinets and lower saxophones that causes tension and raises the melody to eb minor before ending the section on an Eb major chord.

The next section of the piece is Helena's theme. Helena was sent to a convent where she was valued as a saint because of her gift of second sight. In measure 133, her melody starts in Ab major and is slower. There is more dynamic contrast, specifically because of the hairpin dynamics. In my opinion, Reineke makes her melody more peaceful than Sibylla's theme because she was seen as a saint rather than a witch.

Following Helena's theme, there is a long transition from measures 166 to 209. This music consists mostly of new ideas that are fast and in a minor mode. Almost all of the parts are accented, low brass and reeds have a syncopated ostinato pattern and, the meter switches between 3/4 and 2/4. The mixed meter gives this section an angular and uneven feel, building up to Sibylla being imprisoned. Reineke symbolizes her imprisonment by asking the high and mid winds to pick a note, at random, creating a cluster of sound. All parts crescendo leading to a sudden cut off and caesura.

In the story, Helena has returned from the convent to save her sister who has been imprisoned by the townspeople. Helena tries to free her sister and escape but the sisters end up getting captured together. Helena's theme returns in measure 210 in F major. The theme is heard in its entirety without changing key. The music is triumphant with an important french horn melody that has been added. This section leads into the Tempo Primo theme heard earlier at measure 51. The music decrescendos each measure with a chime strike being the last sound heard from the piece.

## CHAPTER IV

### PILATUS: MOUNTAIN OF DRAGONS

#### **Composition**

*Pilatus: Mountain of Dragons* by Steven Reineke is a programmatic piece that was commissioned by the Lucerne, Switzerland Jugend-Blasorchester (Youth Wind Orchestra) to commemorate their ensembles 50<sup>th</sup> anniversary. The piece was premiered on May 31, 2002 in the Kultur und Kongresszentrum Lucerne (Culture and Congress Center) performance hall at the base of Mt. Pilatus in Lucerne. The piece is about a group of mountain climbers that are climbing Mt. Pilatus to search for dragons. The view from the top of the mountain is breathtaking and incredible. The climbers come across a dragon lair where they awaken the dragon. Only one climber survives and begs for his life. “Demonstrating great compassion, the dragon produces a magical stone, called draconite, from his own wounds in order to heal and save the intruders. In doing so, the dragon has also placed compassion and tolerance in the hearts and minds of man leading them to a happy and peaceful coexistence with the dragons of Pilatus.”<sup>10</sup>

Steven Reineke also writes,

One final insight into this piece is how Mt. Pilatus got its name. At the base of the mountain lies Lake Lucerne and its is rumored that the Roman governor Pontius Pilate was laid to rest in the lake. The man’s tormented spirit is said to surface every year of Good Friday in a vain attempt to wash his bloodied hands. In a

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<sup>10</sup> Steven Reineke, “*Pilatus: Mountain of Dragons*,” 1.

symbolic gesture representing the Holy Trilogy of Christianity, I chose to end the work in the powerful, three-flatted key of E-flat major.<sup>11</sup>

### **Technical Considerations**

*Pilatus: Mountain of Dragons* is a difficult thematic composition created by six different themes that are heard throughout the piece. In measure 31 there is a four-part french horn split. There are other areas where there is a four-part french horn split, including measures 97 through 105, measures 142 through 150, and measures 224 through 228. In my opinion, a band will need four highly skilled french horn musicians to successfully perform this piece. Some of the most challenging music is written in the french horn part. The flute has ascending range of Bb6 and trumpet A5. The piece has many different tempo changes and contains both simple and compound time signatures. This is an advanced piece that is difficult to perform well, therefore it is not intended for small or developing high school bands.

Below is a brief analysis of three compositional techniques used by Steven Reineke in *Pilatus: Mountain of Dragons*. Throughout the piece, Reineke relies on thematic development, the use of mode mixture, and varied orchestration. These three strategies help shape the piece and create the symphonic tone poem.

### **Thematic Development**

In the score of *Pilatus: Mountain of Dragons*, Reineke tells the viewer about the 6 themes that will be encountered in the piece. These six themes are used to tell the story of hikers that find the dragon lair of Mount Pilatus and intend to slay the dragon. The six themes that Reineke uses each have a title: Mystery Theme, Ascension Theme, Theme of Majesty, Dragon Theme, Villager Theme, and Myth or Reality Theme.

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<sup>11</sup> Steven Reineke, "Pilatus: Mountain of Dragons," 2.

Reineke uses the Mystery Theme, Ascension Theme, and Theme of Majesty to represent the mountain. The Mystery Theme is a haunting theme in a minor tonality that is used in the music to describe the unknowns of what the hikers will be experiencing. The Ascension Theme is used to symbolize the hikers climbing the mountain. The shape and direction of the melody slowly ascends higher and higher creating a general action of climbing a mountain. The chordal center of the Ascension Theme is ambiguous and creates a sense of building in the music like the listener is climbing. The last theme representing the mountain is the Theme of Majesty which is in a major tonality. This theme represents the beauty, size, and scope of the 7,000-foot summit of Mount Pilatus. All three of these themes work together to create the journey of breath-taking views and scenic beauty the hikers experienced on the way to find the dragons lair.

Once Reineke introduces the Theme of Majesty in measure 48, the music is lively, upbeat, and fun. At measure 56, the mallet percussion takes over with an *accelerando* into the Villager Theme. The Villager Theme represents the townspeople at the base of the mountain.<sup>12</sup> From measure 97 to 132, Reineke is alternating between the Majesty and Dragon Themes. This adds a sense of adventure as all of the themes are upbeat.

The ensemble comes to a complete halt on the downbeat of measure 132 and a dramatic percussion roll happens on beat two with the timpani and bass drum. This signifies danger to the listener. The trombone family plays 2 chromatic, descending, augmented chords to get the listeners attention. Reineke then introduces the last theme in the euphonium as an augmented theme variation of the Myth or Reality Theme. This

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<sup>12</sup> Steven Reineke, "Pilatus: Mountain of Dragons," 1.

foreshadows the theme that will later be heard in its entirety in measure 250. The Myth and Reality Theme is introduced here because the hikers are about to find the dragon's lair and they cannot believe their eyes; something that was a myth is now a reality and dragons do exist.

The Dragon Theme comes back, in measure 142, a whole step down in the key of Bb minor with the exact instrumentation (including the same cued instruments) as it was heard in measure 31. This point is important because Reineke does not usually use the exact instrumentation for a theme once the theme has been established. This causes the listener to find the theme familiar and tells the listener that something is about to happen. Reineke describes measure 142 as being the point in the music where the intruders find the dragon's lair.<sup>13</sup>

At measure 150, the Dragon Theme decrescendos to an end and Reineke writes a tutti fortissimo accented eighth note on beat one. The tempo is the fastest it has been so far in the piece with a quarter note equaling 160 beats per minute and the Mystery Theme is back with a slightly different rhythm in the upper winds. Additionally, there are fragmentations of the Theme of Majesty in the low winds and fragmentations of the ascension theme in the mid winds layered throughout. There is about to be a fight. The hikers cannot believe their eyes and they are about to die.

Reineke uses the Dragon theme through the battle scene measures 163 -181 because the dragon comes out victorious in the end. All of the hikers, except one, has faced mortality and the last hiker standing is pleading with the dragon to spare him. The Mystery Theme, Myth or Reality Theme, and Theme of Majesty are fragmented together

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<sup>13</sup> Steven Reineke, "Pilatus: Mountain of Dragons," 2.

at measure 191. The dragon is showing empathy and letting the hiker live by creating a stone from his wounds to revive and save the hikers.

At measure 216, Reineke has written an abbreviated Villager Theme. He is showing that the hikers have been spared and they are sympathetic to the dragon for sparing them. The Dragon Theme in measure 232 has changed to a major tonal center. The Dragon has created a positive relationship with the hikers and has shown them that they can co-exist.

Reineke sets up the music so that he could have ended the composition at measure 249 with a triumphant fanfare like ending but he adds this last final theme at measure 250. The final theme, Myth or Reality Theme, is present in its actual form for the first time. The tempo is described as grandioso quarter note equals 72 beats per minute. The Myth and Reality Theme is mysterious compared to the triumphant fanfare he has written under the theme.

### **Use of Mode Mixture**

In this fantasy world of *Pilatus: Mountain of Dragons*, Reineke employs his music theory knowledge to craft a composition using basic chord progressions. The first chord progression that he writes is at measure 27 and he uses this progression: c-, Ab, f-, d-, & G. This is a VI-iv-ii-V. This allows for the smoothest possible voice leading for a half cadence as long as all chords are in root position. He writes a descending scale in the bass voices. This transitions well into the new section.

The next chord progression he uses is for the dragon theme, which occurs many times in the piece. This progression is in a minor mode i-VI-VII-v-VI-iv-V. The submediant (VI) chord functions as a weak pre-dominant chord. This allows for smooth



voice leading as it goes into the pre-dominant chord (iv) followed by the dominant chord. This creates a stronger half cadence than heard before.

So far, Reineke has used traditional chord progressions. After the strong half cadence at measure 40, the harmonic progression becomes less functional. The melody is ascending, the dynamic is becoming louder, the texture of the ensemble is thickening, and he is adding suspensions to chords. The piece has been in c minor since the beginning and now he is writing Db minor, Gb minor, and D major chords. While these chords do not fit in the original key, these chords come from using mode mixture within the closely-related set of keys. For example, B major spelled enharmonically as Cb major is the major 6th chord of Eb minor. Eb minor is a parallel mode to Eb major, the relative major of C minor. This section has no clear tonal center because of the nonfunctional harmony.

### **Varied Orchestration**

*Pilatus: Mountain of Dragons* starts out with the unconventional technique of the brass players blowing air through their instruments without buzzing. This is the only piece for wind band that Reineke has used this technique. This creates a mysterious setting and establishes the theme for the piece. Reineke slowly adds voices until measure 46. The music accelerates, gets louder, and builds to the sunrise all within the key of c minor. Suddenly, the phrase climaxes on a Gb major chord, which is jarring compared to the previous material. The trumpet is introduced for the first time in measure 46 and helps bring the music to a bright and bold section at measure 48.

Reineke uses creative compositional techniques to simulate a train ride. The Pilatus Railway, that travels from Alpnachstad to Pilatus Klum, is the steepest cogwheel train in the world. This section, at measure 64, starts with an ostinato pattern in the mallet

percussion that is slowly getting faster. At measure 64, the brass section introduces a call and response idea that begins in half notes, then repeated in quarter notes, and finally again in eighth notes. The hi-hat come in with repetitious 16th notes that resemble a train on railroad tracks and the listener is introduced to the villager theme.

Reineke uses stereotypes of instrumentation to pull the piece together. For a more haunting sound in the piece, Reineke uses the mid to low voices of the reed and brass family. The beginning melody of the piece starts out with a reduced instrumentation of bass clarinet, bassoon, saxophones, euphonium, and french horn. This same idea comes back in measure 97 but with added mallet percussion. Reineke does an excellent job at giving melody to all instruments in this piece.

Reineke takes the listener on an adventure by using reduced and full ensemble playing. Frequently, when a theme is introduced for the first time there is sparse instrumentation. He often uses mid to low brass and reed instruments to introduce the theme or upper woodwinds playing over low brass, french horn, and saxophone. As he develops the new material, he adds instruments until he achieves the peak of the section and suddenly he reduces the number of instruments playing in the ensemble and the listener is introduced to a new theme.

The last way Reineke cleverly orchestrates this piece is by using trumpet as the cake topper for many areas of the piece. The trumpet enters after the melodies have been introduced to change the tonal color and add more volume. One example of this is the beginning of the piece. The trumpet is not introduced until measure 46 and is used to build the dynamic level. Another area where the trumpet enters on the theme after it has been introduced is in measure 183. The idea starts in the low reeds and brass and then is

added to instruments based on their tessitura. The trumpet and flute are the last to be added in the ensemble.

The trumpet seldomly is playing the melody in reduced instrumentation areas. In measure 101, the trumpet is playing an ostinato that was introduced in the saxophone family. The trumpet is added to create dynamic difference and to build to the peak of that section. When the trumpet has melody, generally it is during full ensemble moments. In measure 232, the trumpet is playing a melody with the high woodwinds. This is one of the peak moments of the piece. This section of music is the introduction to the end of the piece where the french horn, euphonium and saxophones take over the melody to finish the piece.

## CHAPTER V

### CONCLUSION

Steven Reineke's love for music started when he became a part of his school band. That foundation pushed him to be able to learn to read and write his own music. His career in orchestral pops conducting has made him popular today. The reason for this thesis is to explore three of his pieces for wind band of different grade levels and find common compositional practices he used in those pieces. This thesis is to not say that all of Reineke's music is composed the same way but to see some resemblance in each piece he writes.

After reviewing three pieces by Steven Reineke there are some common ideas within the scores. He writes his pieces based on themes that he develops with fragmentation and augmentation as he moves the themes in the wind band's tessitura. In *Pilatus: Mountain of Dragons*, Reineke uses the Myth and Reality theme three times in the piece. The first time he uses this theme he augments the notation in solo euphonium in measure 137. In measure 196 he writes the theme in the french horn and upper woodwinds and still has the theme augmented. The last time the listener hears the theme is in measure 250 and the idea is repeated five times in the saxophone, french horn, and euphonium parts.

He uses reduced instrumentation to help control dynamics and simulate moods within the score. In *Heaven's Light*, Reineke writes the main melodies as solo parts and has accompaniment in mallet percussion. As the melodies continue he adds instruments starting with the woodwind and low brass families. This allows for the dynamic range to increase but leave plenty of room for the piece to still grow in volume. The trumpet does not enter in *Heaven's Light* until measure 60 where the piece is at the loudest volume. Reineke also uses the clarinet family as the stars of the composition. Clarinets are known for their gently, warm, and soft sounds. This piece might be considered a grade three but to successfully play the piece with true musicianship of emotion will take an ensemble of high quality.

He also uses stereotypical groupings of instruments to create well-orchestrated areas that helps reinforce his ideas. In *The Witch and the Saint*, the french horn and the alto saxophone have similar parts except for the french horn solos. In a band setting, there are certain instruments that become traditional pairs with the french horn and alto saxophone being one of them. Another pair of instruments commonly seen playing together are the flutes and trumpets. At measure 100 in *The Witch and the Saint*, Reineke has paired the french horn and alto saxophone together on an ascending line that is only scored in their parts. This line is important because all other instruments are playing an ostinato rhythmic part. At measure 149, Reineke uses the pair again but this time with the development for Helena's theme.

Another compositional strategy Mr. Reineke uses, is traditional chord progressions interspersed with jazz/pop mode mixture to create uncertainty as he moves from theme to theme. This harmonic structure is familiar to him from his experience as a

pops arranger and conductor. In *Pilatus: Mountain of Dragons*, he uses VI-iv-V-i as an ending chord progression for the Dragon Theme. This is a classic strong half cadence in a minor key. As the Dragon Theme transitions into the Ascension them in *Pilatus: Mountain of Dragons*, Reineke adds Db minor, Gb minor and D major chords. These chords are not found diatonically in key of c minor. His use of mode mixture from closely related to keys to create exciting and adventurous compositions.

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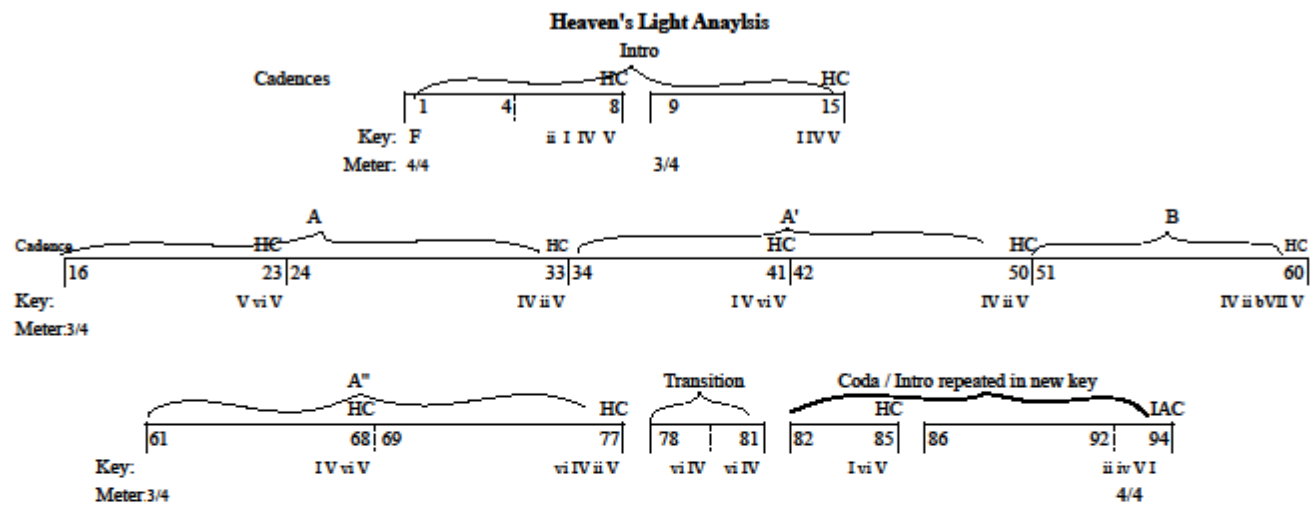
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## APPENDIX A



**The Witch and the Saint**

Intro

1 4 5 b 9 10 d a b c d c theme development 26 27 34

Key: d: 4/4 7/8 4/4 5/8 4/4 3/4 4/4 7/8 4/4 5/8 4/4 3/4 4/4 iii 3x4 IV

Meter: 4/4 7/8 4/4 5/8 4/4 3/4 4/4 7/8 4/4 5/8 4/4 3/4 4/4

Melismatic Gregorian chant like music with melody in tenor instrument voice

A A2

e f e g

35 42 43 50 51 55

Key: C: V IV V Ab: d: I bII V

Meter: 3/4 4/4

a tempo Molto Rall. Tempo Primo

B2

56 63 64 67 68 75 76 83 84 87

Key: 5/4

Meter: 5/4

intro building

B3

transition

88 89 90 99 100 105 106 112 113 116

Key: d: 3x4 IV c: 5/4

Meter: 4/4

Molto Rit

117 124 126 133

Key: c: 2/4 4/4 5/8 3/4 4/4 9/8 4/4 11/8 4/4

Meter: 2/4 4/4 5/8 3/4 4/4

A3 A4 C A5

133 140 141 148 149 156 157 165

Key: Ab: V iv V I iv V V cb iv 3x4 V

Meter: 3/4

Andante Poco Accel. Più Mosso Molto Rit. A tempo rit.

166 167 178 179 184 185 198 199

Key: 4/4

Meter: 4/4

Allegro

200 201 209 210 217 218 226

Key: d: b' F: IV V IV V IV bVII V

Meter: 9/8 4/4 11/8 4/4 3/4 4/4

Molto decrescendo Appassionato Rall...

227 230 231 241

Key: d:

Meter: 4/4

Tempo Primo rit. a tempo

### Pilatus: Mountain of Dragons

	Mystery Theme										expands theme by using ocho										Dragon Theme																			
Key	1		6		7				16		17				26		27		30		31		34		35		38													
Meter	c-		i						i						i V i				ii 4x3 V		rit		3/4		i VI III IV V		i VI III IV V													
	Adagio Mysterioso										Adante, Rubato																													
	Ascension Theme										Majesty Theme					Dragon theme					Villager theme fragmented building																			
Key	39				47		48		51		52		55		56				63		64						75													
Meter	c-				borrowed chords				Cadential Extension						c-/Eb:				i																					
	3/4				rit		4/4		rit		rit		rit		3/4		Accel				4/4						Festoso													
	A Tempo				Stringendo				Tempo Primo				A Tempo		Andante						Festoso																			
	Villager Theme										Villager					Majesty fragmented themes																								
Key	76				86		87		90		91				96		97						106																	
Meter									i IV v IV						4x3 Bb:								I																	
	Dragon Theme										Villager Theme										Myth and Reality Theme augmented																			
Key	107		110		111				115		116		117		118		119		120		123		124		125		126		131		132		141		142		145			
Meter	D:		I IV V				vi iii IV V		Cad. Ext Bb:		IV V				I ii I IV		I ii IV		Cadential Extension				6/8		4/4		rit				rit		2/4		4/4					
	Transitional Material										Dragon theme										Tempo Subito										Andante, Rubato									
Key	146		150		151				157		158		160		161		162		163		166		167		170		171		174		175		181							
Meter	VI IV III V		g-						3/4		4/4		4/4		g-		VI iv V		III iv V		VI iv V								V i											
	Allegro Con Fuoco																																							
	transitional material										Mystery theme					Myth/Reality Augmented					Majesty																			
Key	182		183		184				190		191				203		204		205		206				209															
Meter	g-														Molto Rit		rit		3/4		rit		rit																	
																					Pesante Deliberato																			
	Mystery Theme										Villager Theme					Dragon Theme										Ascension Theme														
Key	210				215		216		219		220		223		224				233		232		235		236		239		240				249							
Meter	g-				Eb:														ii I V		I IV V		iii IV V						II vi bVI V											
	4/4		2/4		4/4		3/4		3/4								rit		4/4						3/4				4/4											
	Solemn				Poco Più Mosso														Maestoso																					
	Myth/Reality Theme																																							
Key	250				258																																			
Meter	Eb:				bVI iv I																																			
	Grandioso																																							