

## Deep in the Vaults of Earth For Wind Band and Computer Tape

Stephen Montague

The work is scored for flexible instrumentation of woodwinds, brass, keyboards, bass guitar and percussion. The computer tape starts after the piece the piece has begun and the composer has indicated where the sounds on the tape should be in relation to the band parts, but exact synchronisation is not required. It is not like playing to a click track

The computer generated tape was produced in May 2000 at the Electronic Music Studios of University of Texas, Austin, when Stephen Montague was Guest Professor at the university for Spring Term, 2000

The score is prefaced by an original poem written by Stephen

*Deep in the Vaults of Earth  
Deep in the vaults of Earth  
My head pressed to the ground  
I heard the rumble of ancient feet,  
The springs of time worn down  
The dust along the river bank  
Obscured my secret view,  
But there, were men who once stood tall  
Now rusted, stooped and few.*

*Lost, in the vaults of Earth  
Emerged a ghostly march,  
Along the dusty river bank  
Beneath a broken arch  
The men were all in dented iron,  
The women, cold and pale,  
The children running after them  
Were hungry, weak and frail.*

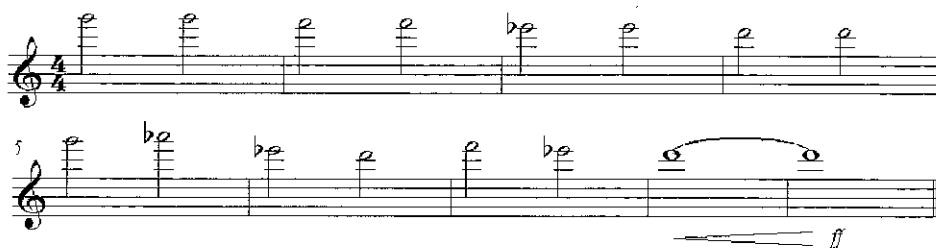
The piece starts on Timpani 'pp' and immediately sets up the relentless tread of weary desolate beings, over which is played a melancholy trombone fanfare



This is followed by the brass/Sax who introduce a fragment of a Chorale-like tune

The trombones return and the second phrase of the Brass/Sax chorale is then played. The woodwind, who up until this point have not played, now enter with a new chorale-like tune, which leads to the climax of the piece, when all

to enrich the sound palette available to bands by composing a work in which these additional sounds were an integral part of the composition process. It seems to him, that by using these techniques we could invent new musical forms and structures for Wind Band and string orchestra



the sections thunder out the Chorale melody

The tempo slows but the emotional intensity remains, before the augmented rhythms and repeated dissonant chord bring the work to a halt

The work has been funded by Wade Deacon High School, www.wademusic.net; BASBWE; North Cheshire Concert Band and Basbwe, London and Home Counties. It is anticipated that the work will be published by UMP.

Keith Robinson writes that he commissioned Stephen to write this work because he believes that it is important that young people have the opportunity to play quality works in a contemporary style. His other concern was that since most school bands have incomplete instrumentation, it would be a good idea

Stephen Montague (b 1943 Syracuse, NY) was born and educated in the USA but has been living in Europe since 1972, first as a Fulbright Scholar in Warsaw (1972-74) and since 1974 in London where he works as a freelance composer. His works have been performed world wide by leading orchestras, ensembles and soloists including the London Symphony Orchestra, National Symphony Orchestra (Washington DC), The Hilliard Ensemble, Ensemble Bash, pianists Stephen Kovacevich, Joanna McGregor and Marc-Andre Hamelin and percussionist Evelyn Glennie. He has also served as Artistic Director and Chair of the SPNM, Concert Director of Sonic Arts Network, and the 1995-97 Associate Composer with the Orchestra of St Johns, Smith Square. He has recently had Composer Portrait Concerts of his music in Vienna, St. Polten, Budapest and London. He was the Featured Composer for the Cambridge Festival 2000. His works have been recorded on ASV, NMC, Continuum, Centaur and Point Record labels and are published by United Music Publishers, London, info@ump.co.uk and www.ump.co.uk