PAUL DOOLEY
MASKS AND MACHINES
FOR WIND ENSEMBLE
(2015)

PAUL DOOLEY MUSIC
Winner of the 2016 Sousa / American Bandmasters Association / Ostwald Award
Winner of the 2015 National Band Association William D. Revelli Composition Award

*Masks and Machines* (2015) was commissioned by a consortium of wind ensembles organized by Timothy Shade in honor of Gary Green’s retirement from the Frost School of Music at the University of Miami including

Daniel Belongia, Arkansas Tech University
Phillip Clements, Texas A&M University in Commerce
Catherine Rand, University of Southern Mississippi Wind Ensemble

First performed on March 3, 2015 by the University of Miami Frost Wind Ensemble conducted by Gary Green

*Performance materials and recording available from the composer*

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BIOGRAPHY

Paul Dooley's music has been described as "impressive and beautiful" by American composer Steve Reich. Mr. Dooley's path has embraced not only his Western Classical heritage, but also a cross-cultural range of contemporary music, dance, art, technology and the interactions between the human and natural worlds.

Dooley is a Lecturer in Performing Arts Technology at the University of Michigan. While at the University of Michigan, Dooley has taught courses in electronic music, co-directed the 2009 Midwest Composers Symposium and in 2010 was coordinator of the ONCE. MORE. Festival, a 50 year anniversary of the ONCE Festival of Contemporary Music. He studied composition primarily with composers Michael Daugherty, Bright Sheng, Evan Chambers, Frank Ticheli, Stephen Hartke and Frederick Lesemann.

Dooley's band compositions Point Blank (2012) and Masks and Machines (2015) were recently commissioned by consortiums organized by the University of Miami Frost Wind Ensemble conducted by Gary Green, and performed at venues such as the College Band Directors National Association (CBDNA) National Conference and The Midwest Clinic. Dooley's Meditation at Lagunitas (2014) was commissioned by the American Bandmasters Association and the University of Florida, and premiered at the ABA Annual Conference.

Dooley's recent orchestral work includes: Mavericks (2015), inspired by the legendary surf break off the shore of Half Moon Bay in Northern California, commissioned by the American Youth Symphony, and premiered in Disney Hall in March 2015 conducted by Alexander Treger; Coast of Dreams (2014), inspired by early Los Angeles activist Charles Lummis, premiered by the Los Angeles-based Young Musicians Foundation Debut Orchestra, conducted by Roger Kalia, and by the Amarillo Symphony conducted by Jacomo Rafael Bairos; Run for the Sun (2013), commissioned by the New York Youth Symphony, and premiered in March 2013 at Carnegie Hall, conducted by Joshua Gersen; Point Blank (2011) premiered by Santa Cruz's Cabrillo Festival Orchestra and New York City-based new music ensemble Alarm Will Sound. In 2010, Mr. Dooley was commissioned by San Francisco Ballet Principle Dancers Muriel Maffre and Damian Smith to create a project for Marina Abramovic Institute West (Making Visible (2010)).

Other performances of Dooley's music include those by the Charlotte Symphony, Omaha Symphony, Grand Rapids Symphony, Charleston Symphony Orchestra, Naples Philharmonic, Lansing Symphony, Aspen Philharmonic Orchestra, Chautauqua Festival Orchestra, American Philharmonic, the Atlantic Classical Orchestra, USC Thornton Symphony, Nu Deco Ensemble, and a reading by the Detroit Symphony, conducted by Leonard Slatkin.

Mr. Dooley has received a wide range of prizes for his work, including: the William D. Revelli Composition Contest co-winner for Masks and Machines (2015), the 2013 Jacob Druckman Award for orchestral composition from the Aspen Music Festival for Point Blank (2012), a 2010 BMI composer award for Gradus (2009) for solo cello, a 2008 ASCAP Morton Gould Composer Award for Dani's Dance (2007) for piano trio.
Oskar Schlemmer
Bauhaus Stairway
Oskar Schlemmer
Sketches for Triadic Ballet
COMPOSER’S NOTE

*Masks and Machines* (2015) was commissioned by a consortium of wind bands organized by Timothy Shade in honor of Gary Green’s retirement from the Frost School of Music at the University of Miami. *Masks and Machines* is inspired by the early twentieth century works of Bauhaus artist Oskar Schlemmer, and the Neoclassical music of Igor Stravinsky. I admire the simplicity of shapes and color in Schlemmer’s works such as the "Bauhaus Stairway" and "Triadic Ballet" as well as the renaissance and baroque musical influences in Stravinsky’s "Pulcinella." *Masks and Machines* contains three contrasting character pieces featuring renaissance brass music, Baroque fortspinnung in virtuosic mallet percussion, lush oboe, clarinet and bassoon solos, and machine-like flute rips.

- Paul Dooley
INSTRUMENTATION

Number of players doubling each part at discretion of conductor (but in keeping with a balanced sound). One player per part is recommended.

3 Flutes (3rd doubling Piccolo)
Oboe
English Horn
E♭ Clarinet
3 B♭ Clarinets
B♭ Bass Clarinet
B♭ Contrabass Clarinet
2 Bassoons
Contrabassoon

B♭ Soprano Saxophone
E♭ Alto Saxophone
B♭ Tenor Saxophone
E♭ Baritone Saxophone

3 C or B♭ Trumpets (mutes: straight metal, cup, harmon)
4 F Horns
2 Tenor Trombones
Bass Trombone
Euphonium
Tuba

Timpani (4 drums; 32” 29” 26” 23”)

Percussion (6 players)
1. Glockenspiel / Marimba (shared with Percussion 4 in Movement II only)
2. Vibraphone
3. Xylophone
4. Marimba (5 octaves) (shared with Percussion 1 in Movement II only)
5. Chimes, Suspended Cymbal, Finger Cymbal, Triangle, Castanets, Brake Drum, Bass Drum (shared with Percussion 6)
6. Crash Cymbals, Flexatone, Whip, Bass Drum (shared with Percussion 5)

Harp
Celesta

Contrabass

Transposed Score

Duration: ca. 9:30 minutes
molto rit.
I. a tempo

take Flute
D $j = 56$

3 Fls.
Ob.
E.H.
E.b Cl.
3 Cls.
B. Cl.
Cb. Cl.
Bn. 1,2
Cbn.
4 Hns.
3 Tpts.
Euph.

D $j = 56$

Perc. 1 (Mar. II)
Perc. 2 (Vib.)
Perc. 4 (Mar.)
Perc. 5
Hp.
Cb.
molto rit.
(non vibrato)

3 Fls.
pp
molto rit.

Ob.
pp
molto rit.

E.H.
pp
molto rit.

Eb Cl.
pp
molto rit.

Cl. 1
pp
molto rit.

Cl. 2
pp
molto rit.

Cl. 3
pp
molto rit.

B. Cl.
pp
molto rit.

Cb. Cl.
pp
molto rit.

Bn. 1,2
pp
molto rit.

Cbn.
pp
molto rit.

T. Sax.
pp
molto rit.

B. Sax.
pp
molto rit.

Timp.
pp
molto rit.

Perc. 2 (Vib.)
pp
molto rit.

Perc. 3 (Chimes)
pp
molto rit.

Perc. 4 (Mar.)
pp
molto rit.

Perc. 5
pp
molto rit.

Suspended Cymbal

Perc.

Hs.

Cb.

arco
sul tasto

pp
molto rit.

pp
molto rit.

pp
molto rit.

pp
molto rit.

pp
molto rit.

pp
molto rit.

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molto rit.

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molto rit.

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molto rit.

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molto rit.

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molto rit.

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molto rit.

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molto rit.

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molto rit.

pp
molto rit.

pp
molto rit.

pp
molto rit.
III.

\[ \frac{\text{perc}}{44} \]

\[ \text{Glockenspiel} \]

\[ \text{four brass mallets} \]
III. *più mosso*
accel. poco a poco in One