From Marathon to Athens

for orchestra

by

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A Musical Composition Presented in Partial Fulfillment
of the Requirements for the Degree
Doctor of Musical Arts

Approved November 2010 by the
Graduate Supervisory Committee:

Glenn Hackbarth, Chair
Kay Norton
Benjamin Levy
Jody Rockmaker

ARIZONA STATE UNIVERSITY

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ABSTRACT

From Marathon to Athens was inspired by the legend of Pheidippides, a Greek messenger who ran approximately twenty-six miles between the cities of Marathon and Athens in ancient Greece to deliver an important wartime message. According to the legend, he died shortly after completing the journey. The marathon races of today were inspired by his story, though it may be more myth than reality.

There is a great deal of inherent drama in the undertaking of such a feat, whether it be a marathon or any other test of strength and endurance. There is the rush of adrenaline when it begins, followed by the excitement and exhilaration of the first few miles. Then, there is a period of settling in and finding a groove – when the runner realizes that there is a long way to go, but is determined to pace him or herself and stay strong. All too often, there is the "wall" that appears about three-quarters of the way through, when it seems that there is no strength left to finish the race. Finally, there is the final push to the finish line – where the runner decides that they are going to make it, in spite of fatigue, pain, or any other obstacle.

In this piece, I used a simple melody that was very loosely modeled after a melody from ancient Greece (the tune inscribed on the *Epitaph of Seikilos*). I used both Phrygian and Dorian modes, which, according to Plato, were most appropriate for soldiers. Throughout the piece, I used different instruments, mostly percussion, to represent the heartbeat of the runner. In the legend, the

runner dies – in the piece, the heartbeat becomes very fast and then rather erratic. It then slows and, finally, stops. Though I find the story of Pheidippides inspiring, I wish all marathon runners and athletes of every kind (myself included) a safer and happier outcome!

ACKNOWLEDGEMENTS

The composition of this orchestral piece, as well as that of the other materials required for this degree, was greatly assisted by the help of my committee members.

I would like to thank Dr. Glenn Hackbarth and Dr. Jody Rockmaker for their guidance throughout this process. During the past few years, I have grown as a musician and a composer, and I realize that studying composition with both of them has been a significant part of that experience. I truly appreciate their knowledge and expertise and would like to thank them for sharing it with me.

I would like to thank Dr. Benjamin Levy and Dr. Kay Norton for their assistance with my research paper. Both of them, in different ways, have helped me grow as a teacher (by serving as excellent examples) and I am grateful for that. During my doctoral studies, I feel I have developed a true interest in the integration of music with other areas of study, such as psychology. The research paper is a reflection of this interest. I would like to thank them for helping me to explore something that I find both interesting and meaningful.

INSTRUMENTATION

2 Flutes

2 Oboes

English Horn

2 Clarinets (B-flat)

2 Bassoons

4 Horns

2 Trumpets (C)

2 Trombones

Tuba

Timpani

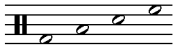
Percussion – 3 Players

Player 1 – glockenspiel, crotales, marimba

Player 2 – bass drum , triangle , wind chimes

tam-tam , vibraphone, tubular bells,

suspended cymbal , tambourine

Player 3 – four tom-toms  , small bass drum

Harp

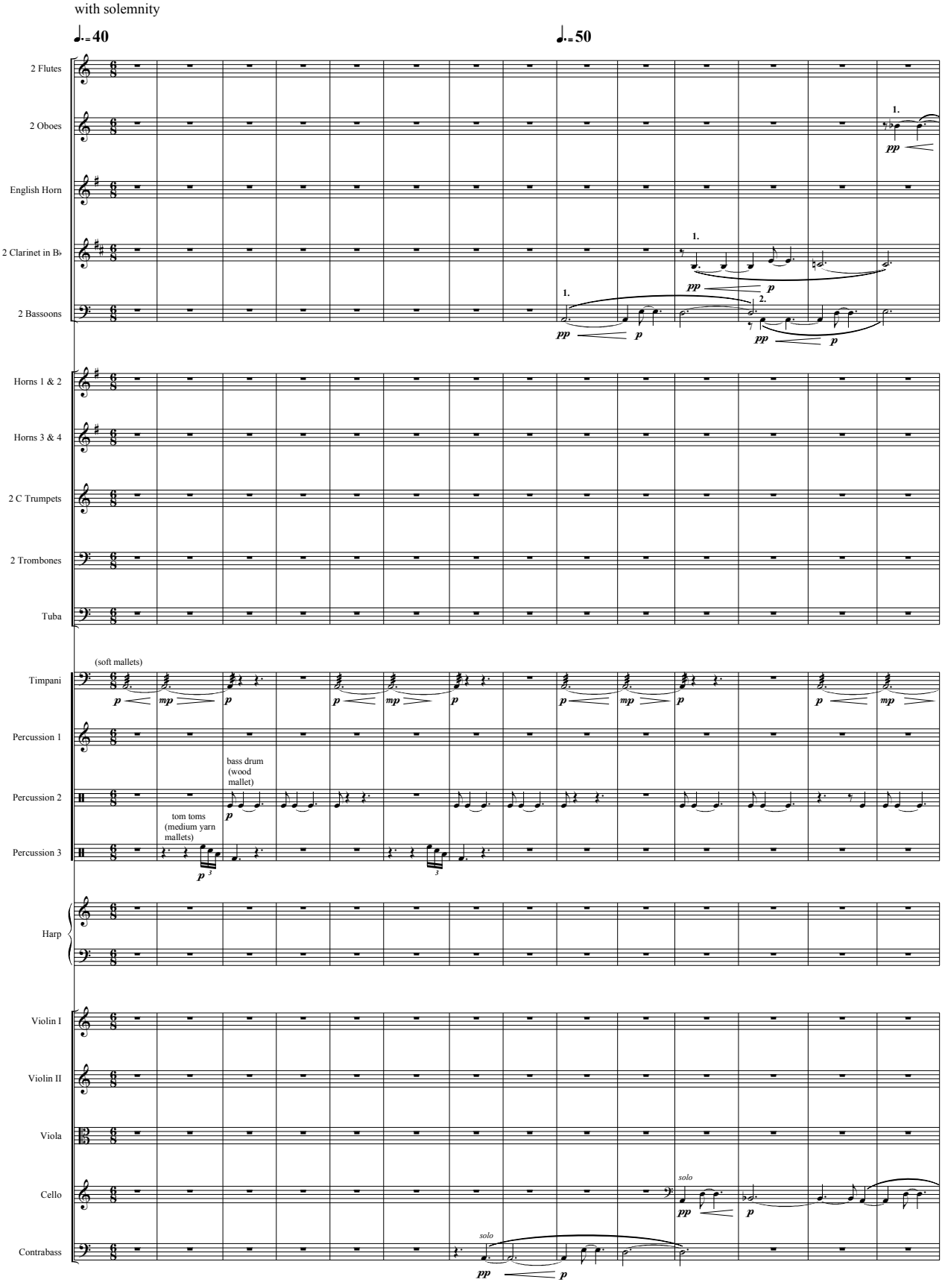
Strings

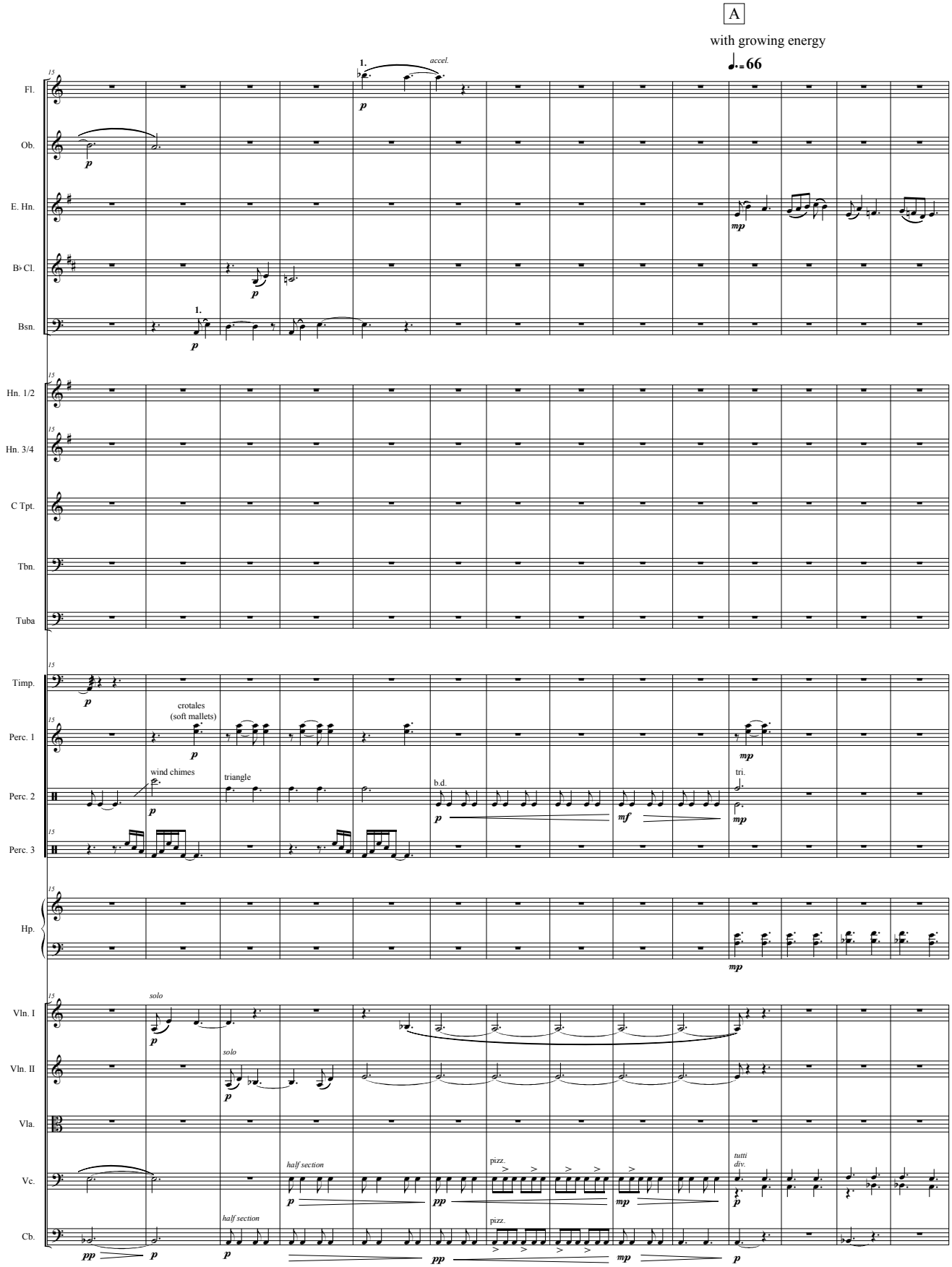
This is a transposed score.

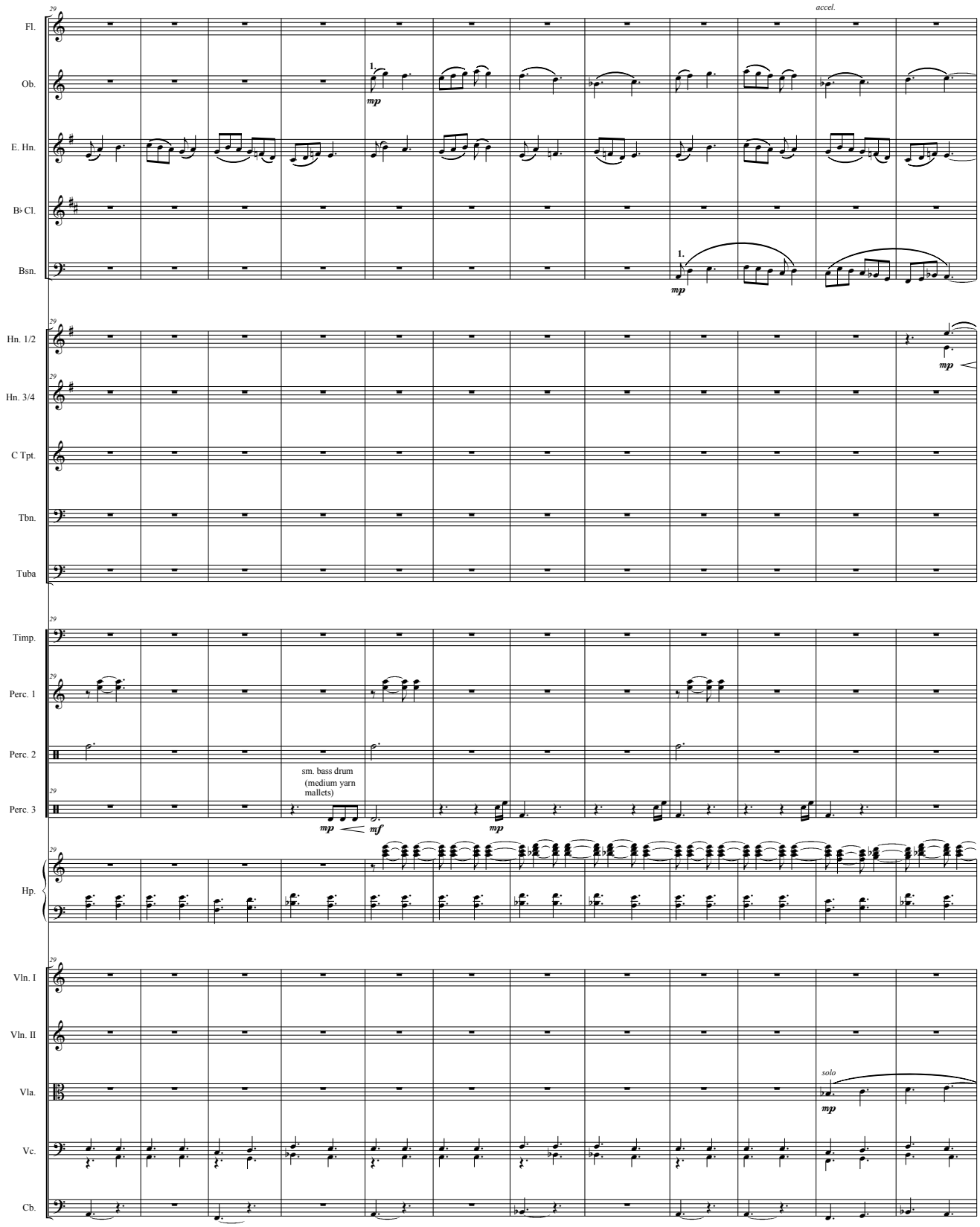
Duration: approximately 9 minutes

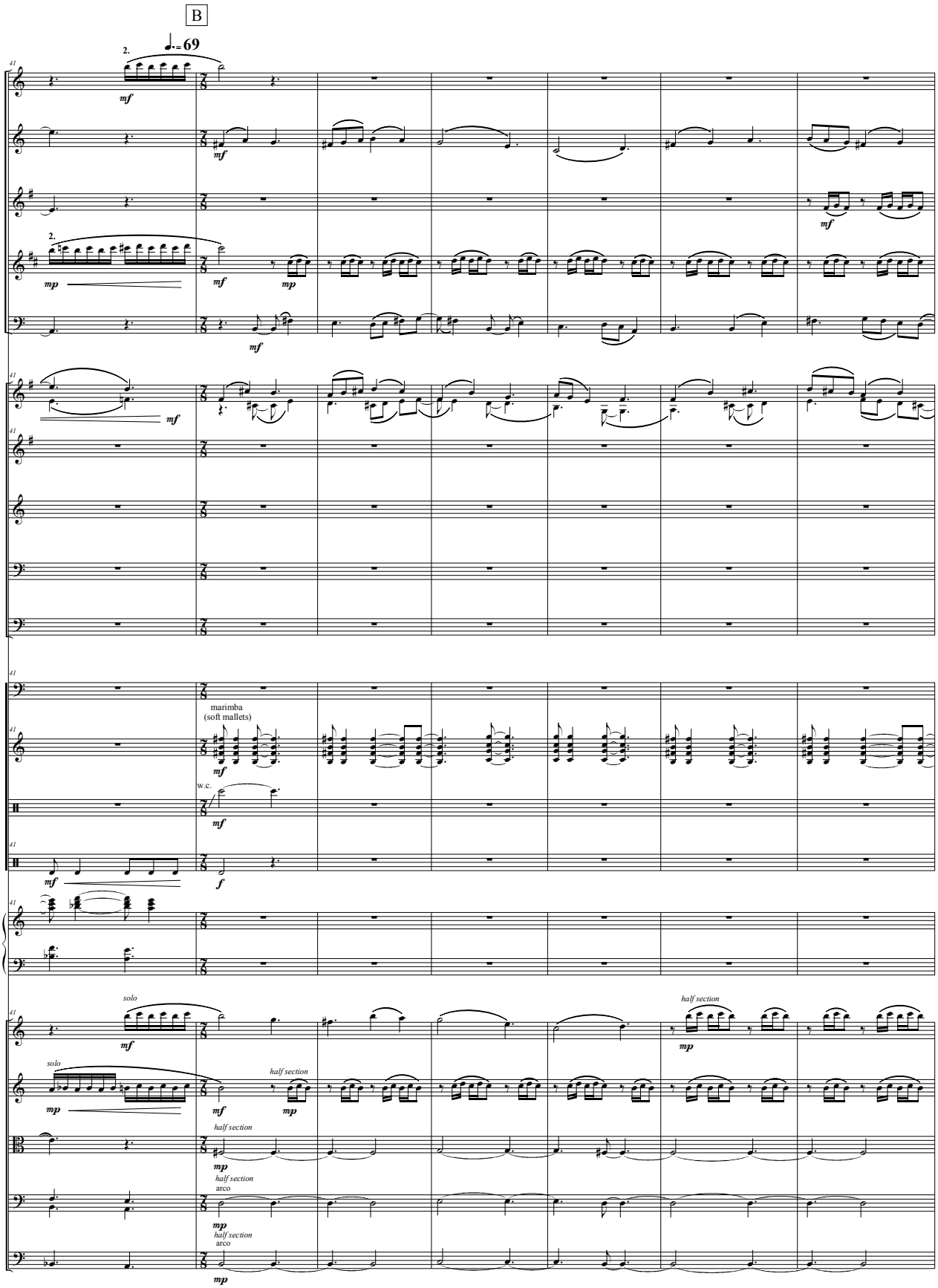
From Marathon To Athens

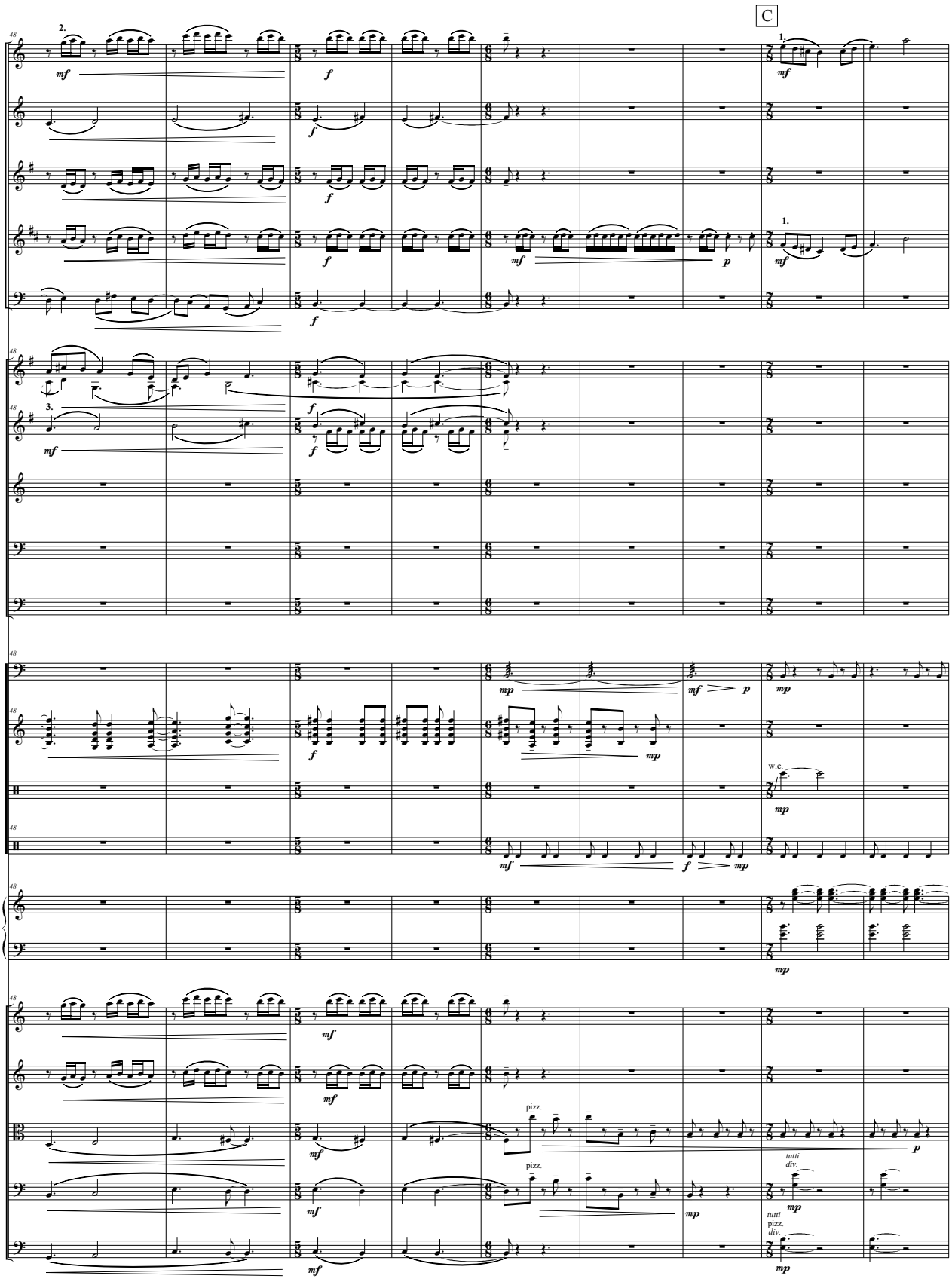
Kim Osteen-Petreshock

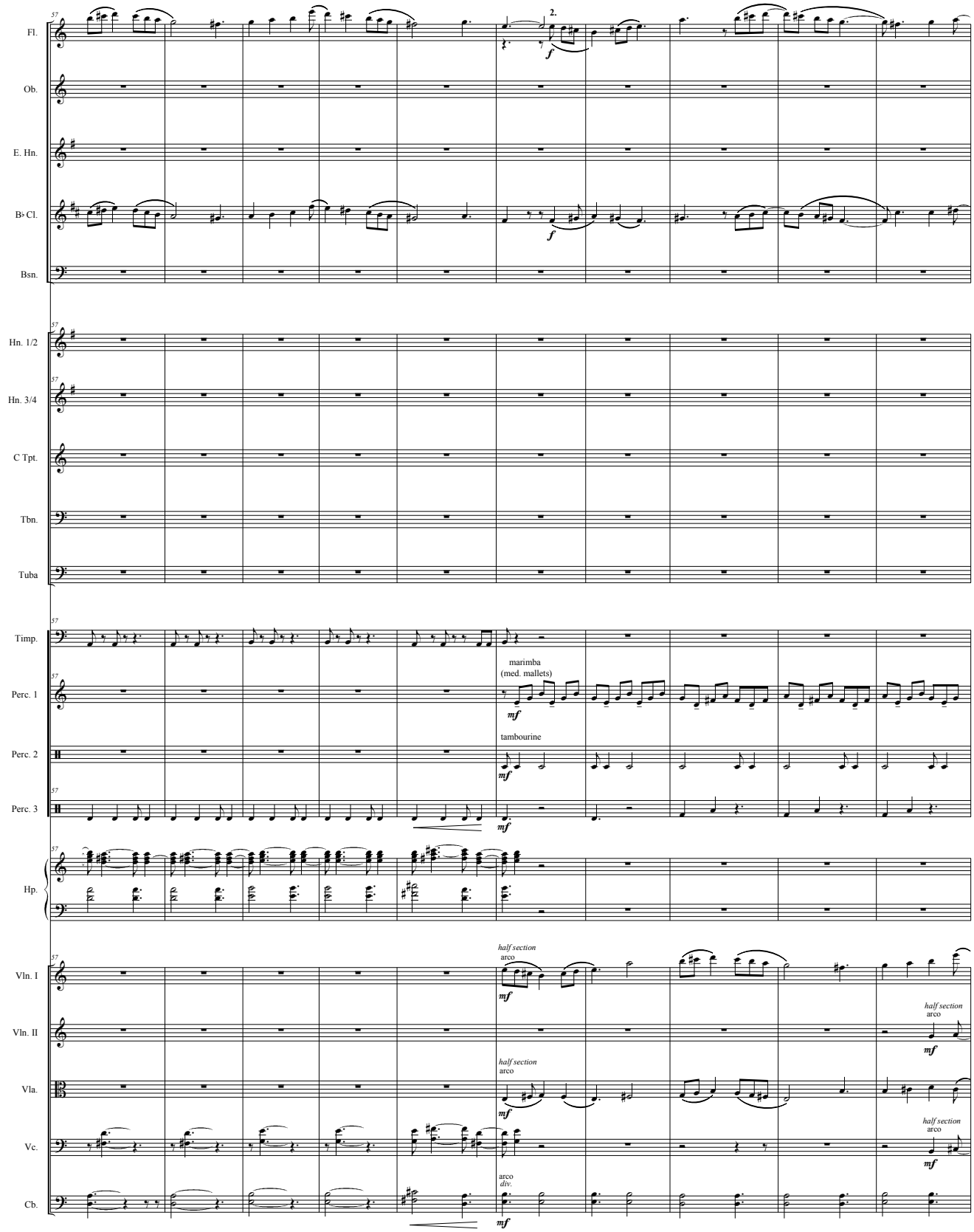


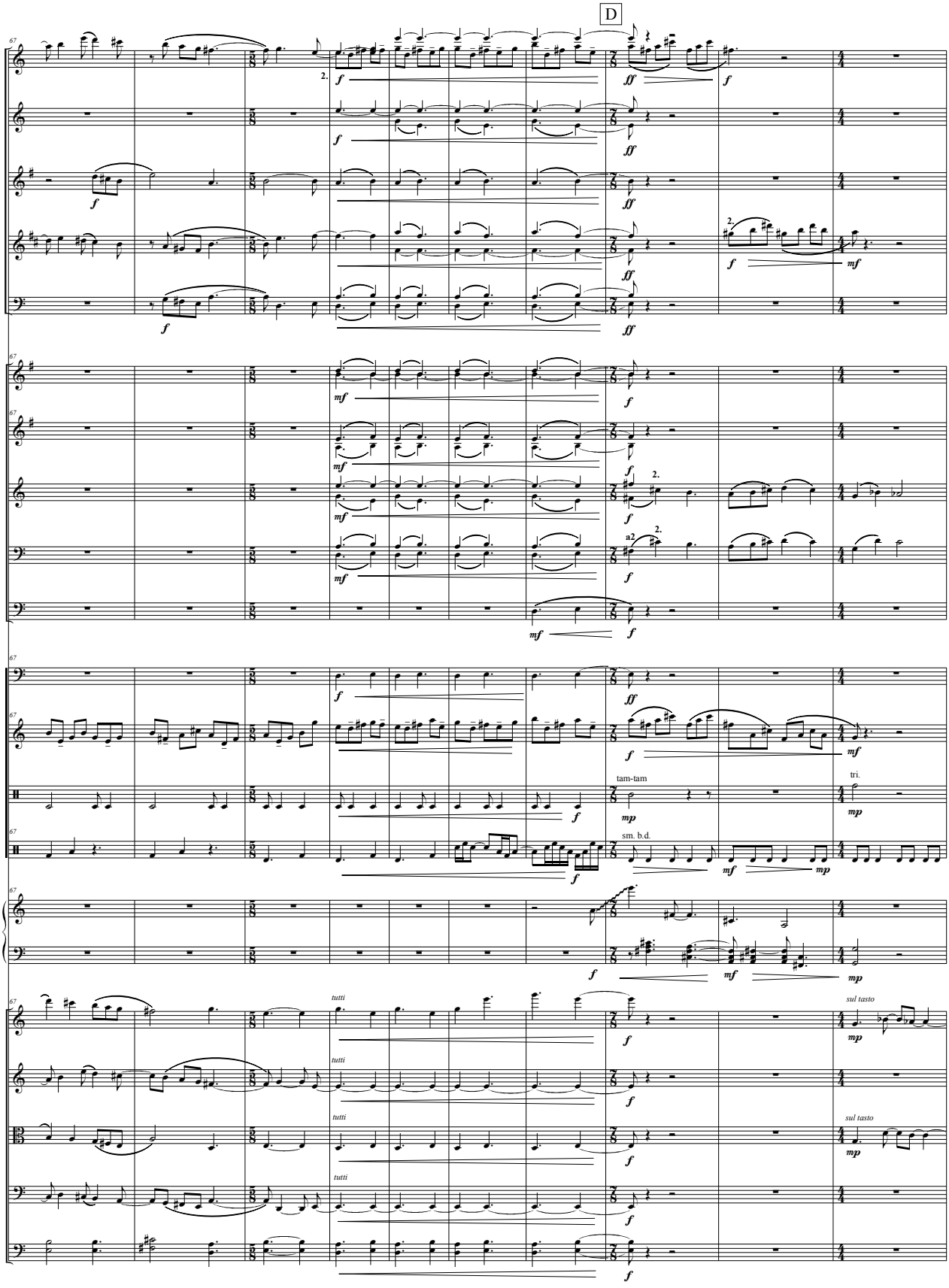

A
with growing energy
♩.=66
1.
accel.
Fl.
Ob.
E. Hn.
B♭ Cl.
Bsn.
Hn. 1/2
Hn. 3/4
C Tpt.
Tbn.
Tuba
Timp.
Perc. 1
crotales
(soft mallets)
Perc. 2
wind chimes
triangle
b.d.
tri.
Perc. 3
Hp.
Vln. I
solo
Vln. II
Vla.
Vc.
half section
pizz.
tutti
div.
Cb.

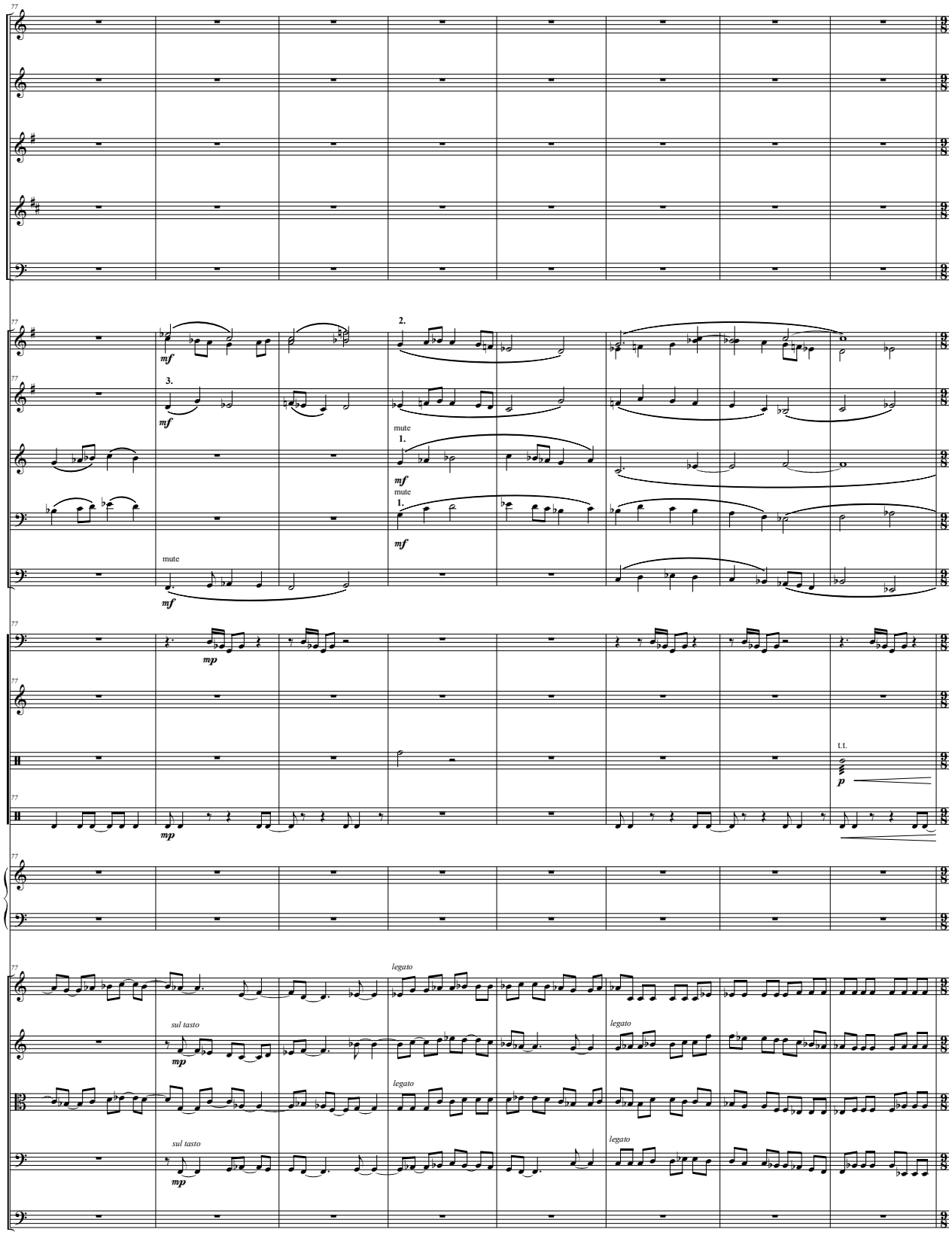

29
accel.
Fl.
Ob.
E. Hn.
B♭ Cl.
Bsn.
1.
mp
Hn. 1/2
Hn. 3/4
C Tpt.
Tbn.
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
sm. bass drum
(medium yarn
mallets)
mf
Hp.
Vln. I
Vln. II
Vla.
solo
Vc.
Cb.

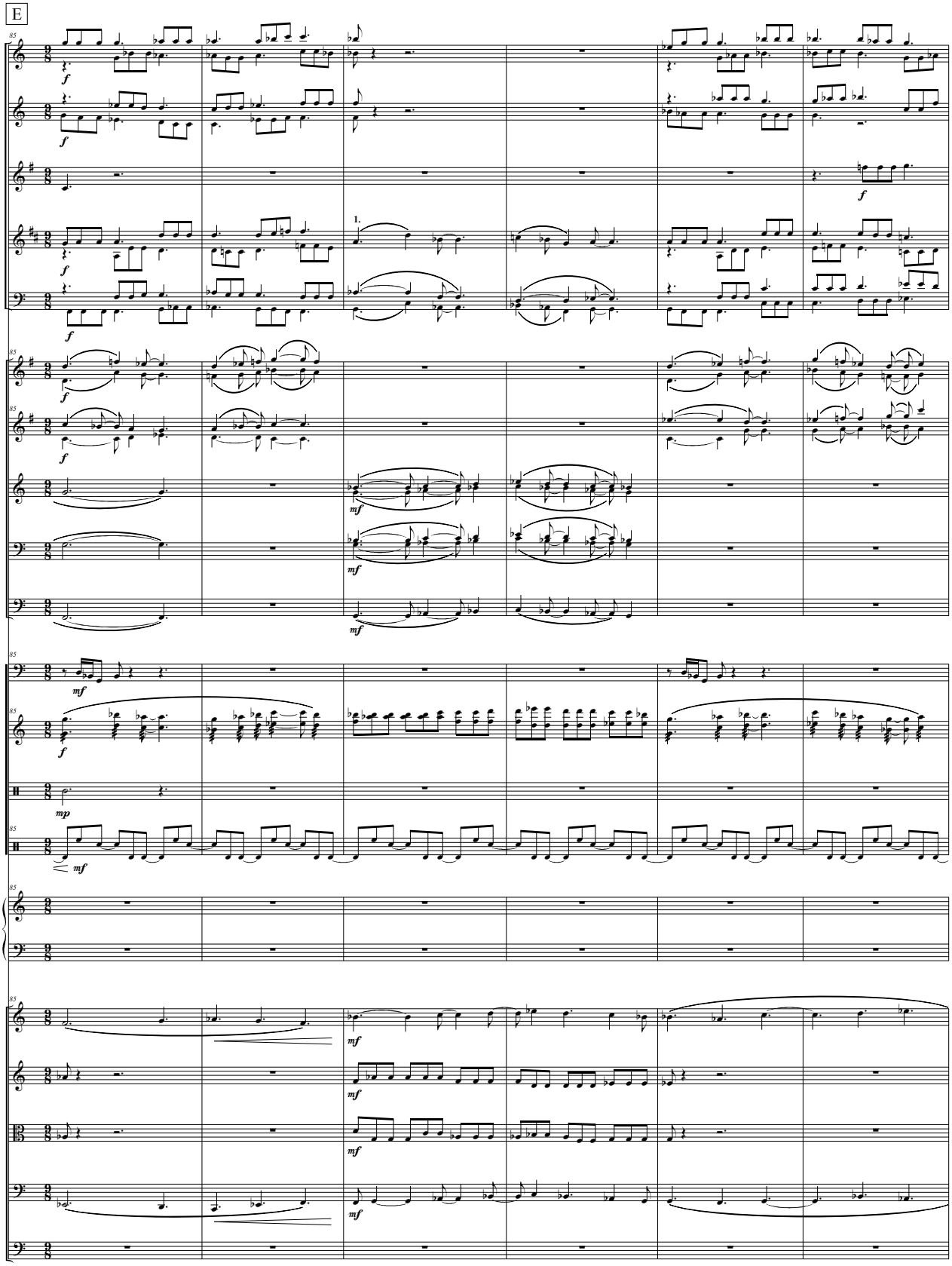

B
2.
♩.= 69
Fl.
Ob.
E. Hn.
B♭ Cl.
Bsn.
Hn. 1/2
Hn. 3/4
C Tpt.
Tbn.
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
marimba
(soft mallets)
w.c.
solo
half section
arco
mf
mp
f

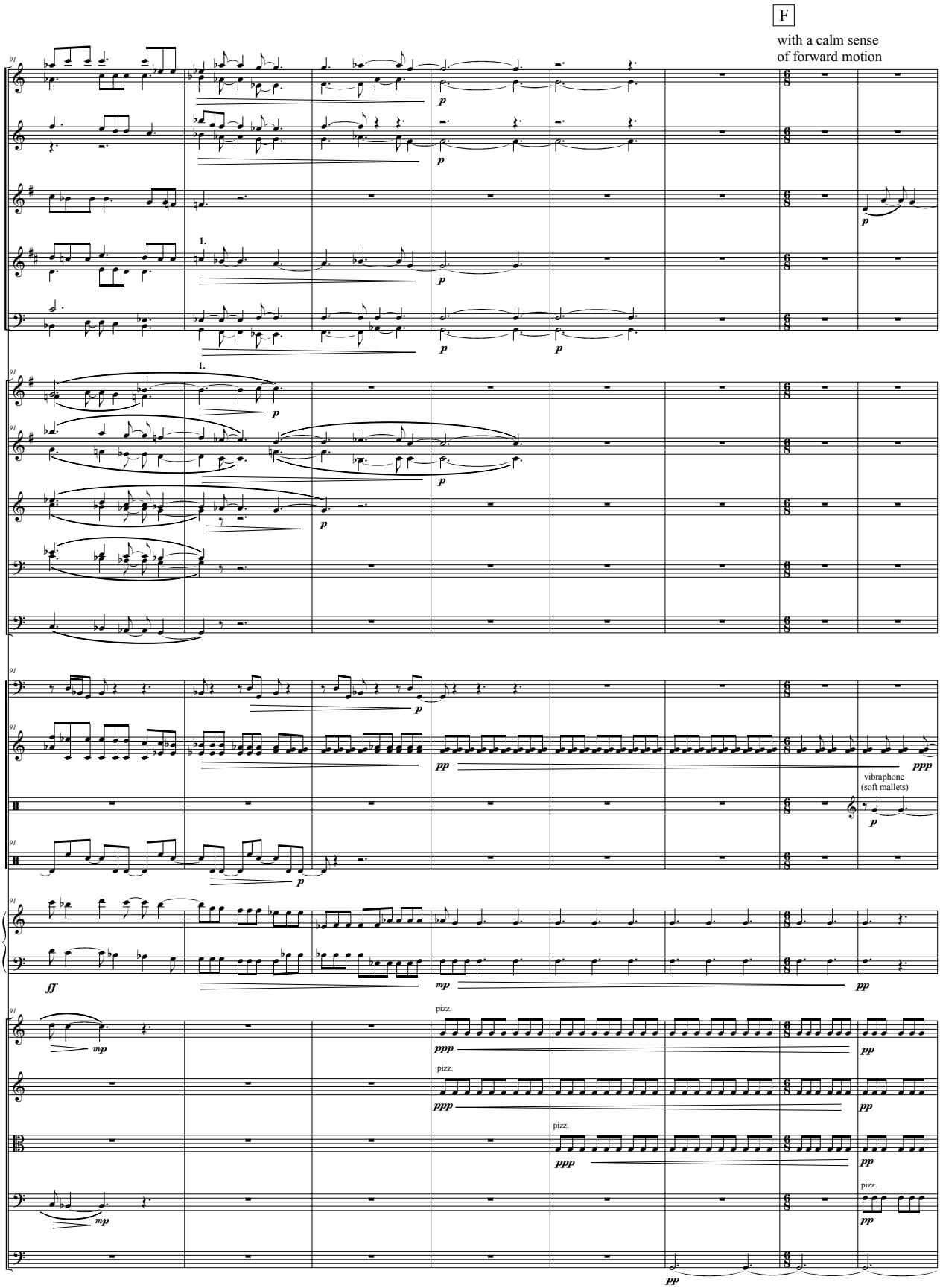

C
Fl.
Ob.
E. Hn.
B♭ Cl.
Bsn.
Hn. 1/2
Hn. 3/4
C Tpt.
Tbn.
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
w.c.
pizz.
tutti
div.

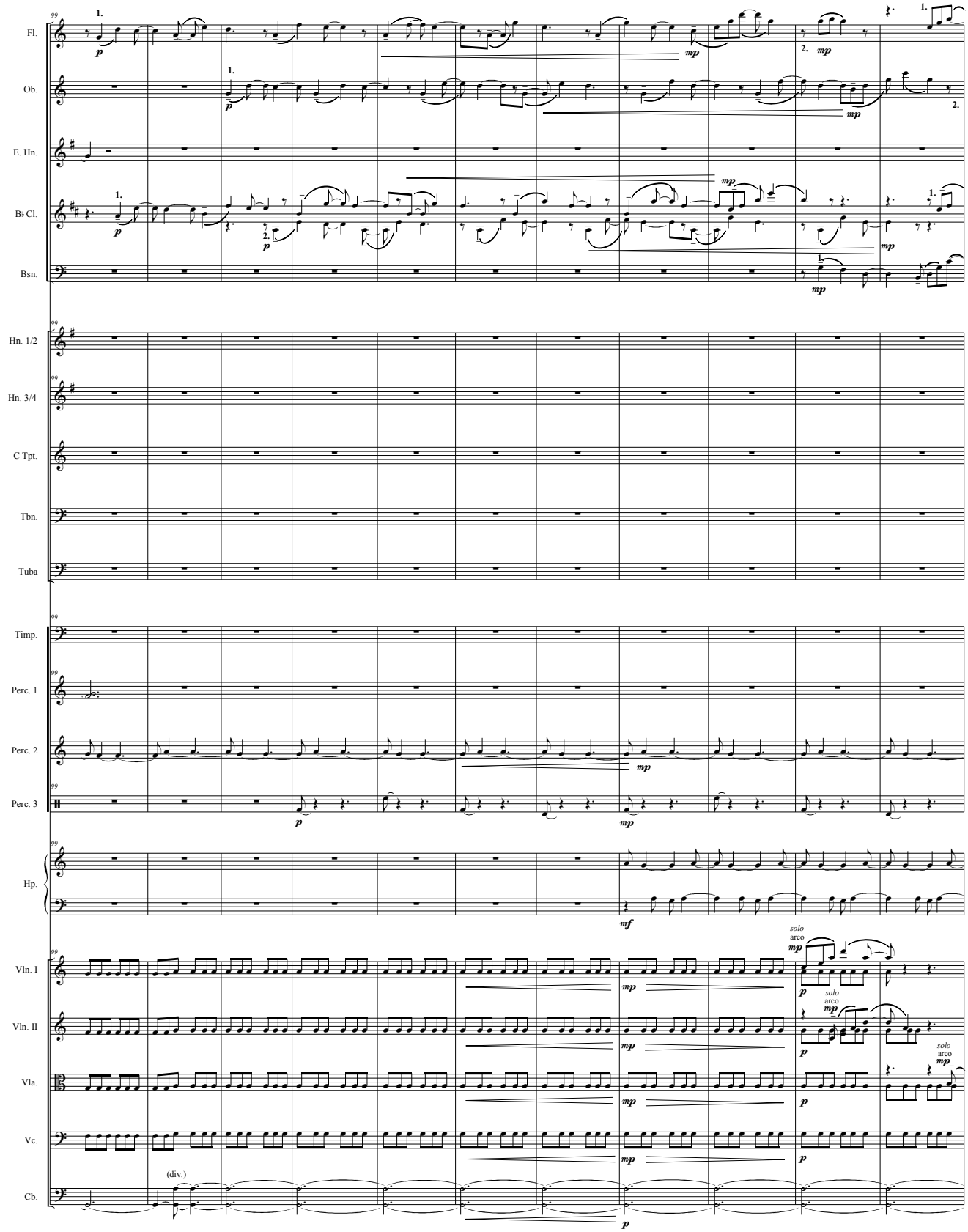

Fl.
Ob.
E. Hn.
B♭ Cl.
Bsn.
Hn. 1/2
Hn. 3/4
C Tpt.
Tbn.
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
57
2.
f
marimba
(med. mallets)
mf
tambourine
half section
arco
arco
div.

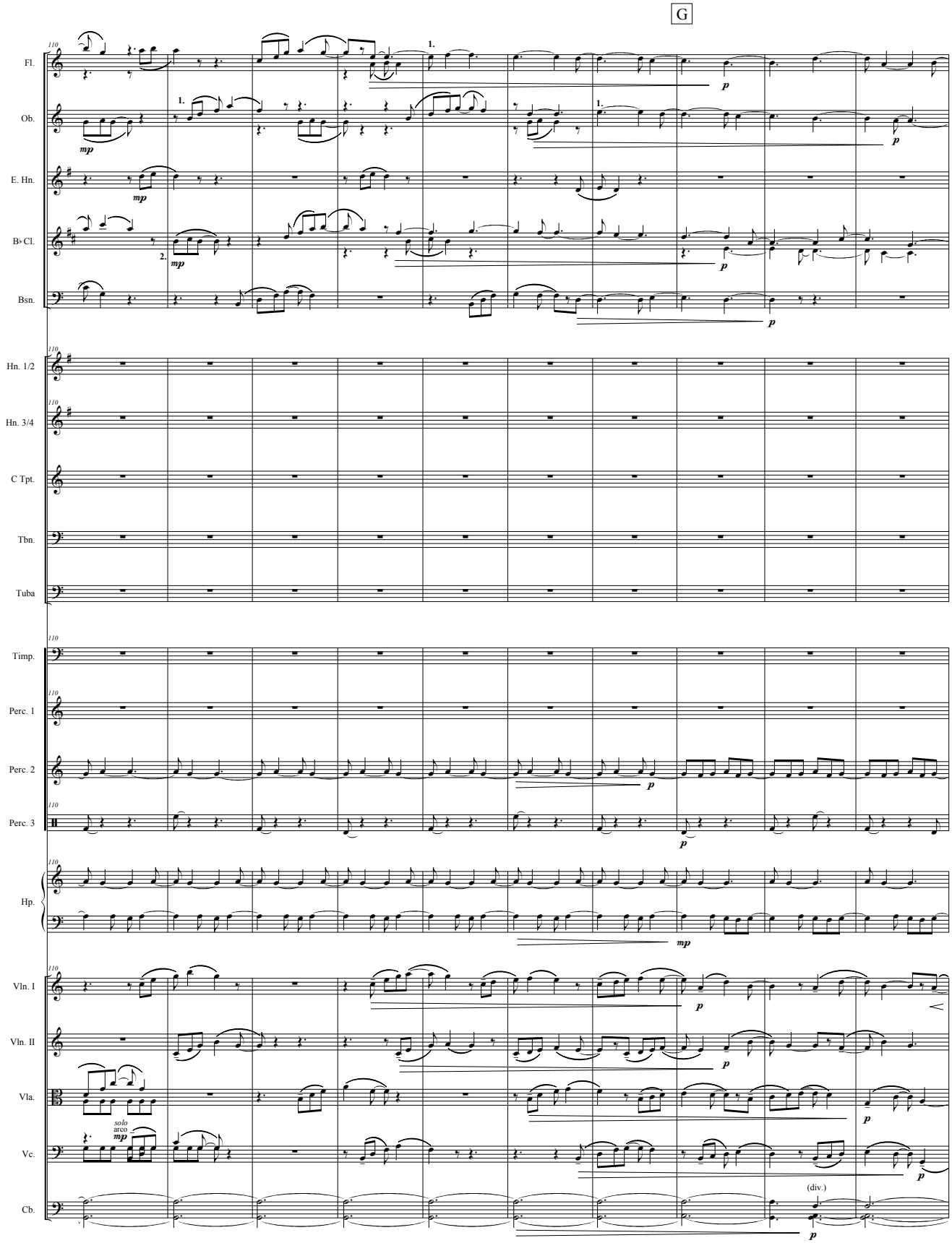

D
Fl.
Ob.
E. Hn.
B♭ Cl.
Bsn.
Hn. 1/2
Hn. 3/4
C Tpt.
Tbn.
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
tam-tam
tri.
sm. b.d.
tutti
sul tasto
a2

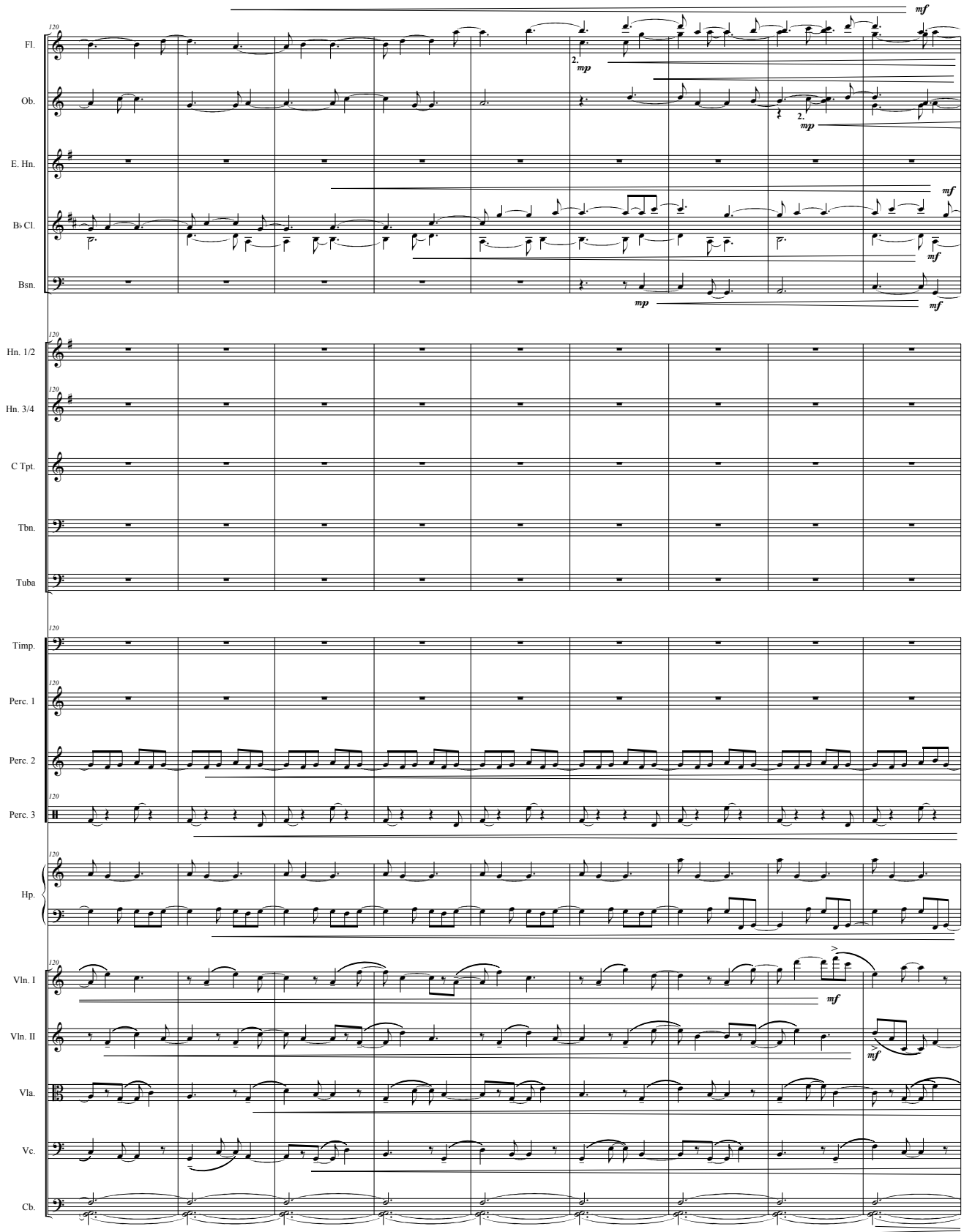

77
Fl.
Ob.
E. Hn.
B♭ Cl.
Bsn.
Hn. 1/2
Hn. 3/4
C Tpt.
Tbn.
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mf
mp
p
2.
3.
1.
mute
t.t.
legato
sul tasto

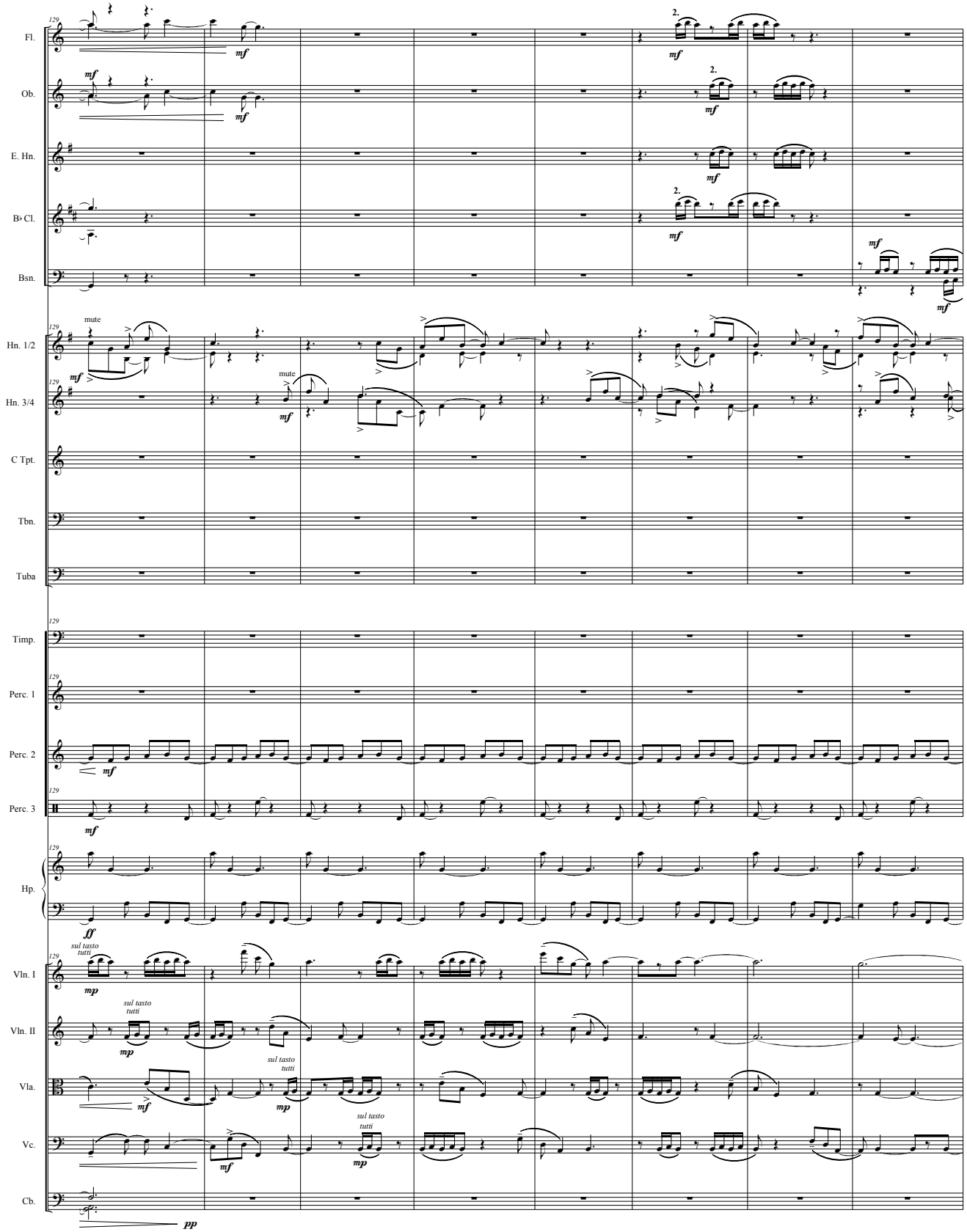

E
Fl.
Ob.
E. Hn.
B♭ Cl.
Bsn.
Hn. 1/2
Hn. 3/4
C Tpt.
Tbn.
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
1.

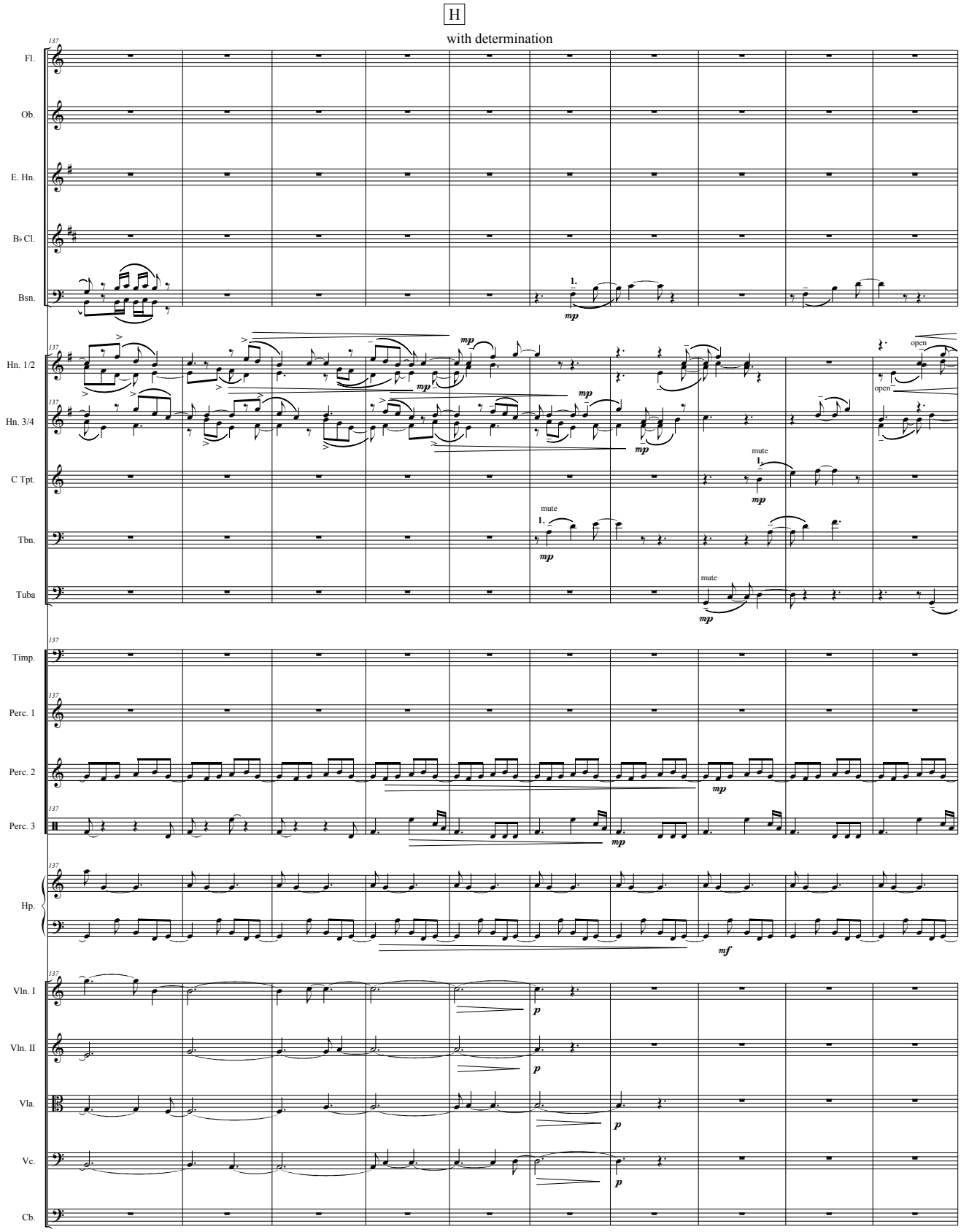

F
with a calm sense
of forward motion
Fl.
Ob.
E. Hn.
B♭ Cl.
Bsn.
Hn. 1/2
Hn. 3/4
C Tpt.
Tbn.
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
vibraphone
(soft mallets)
pizz.

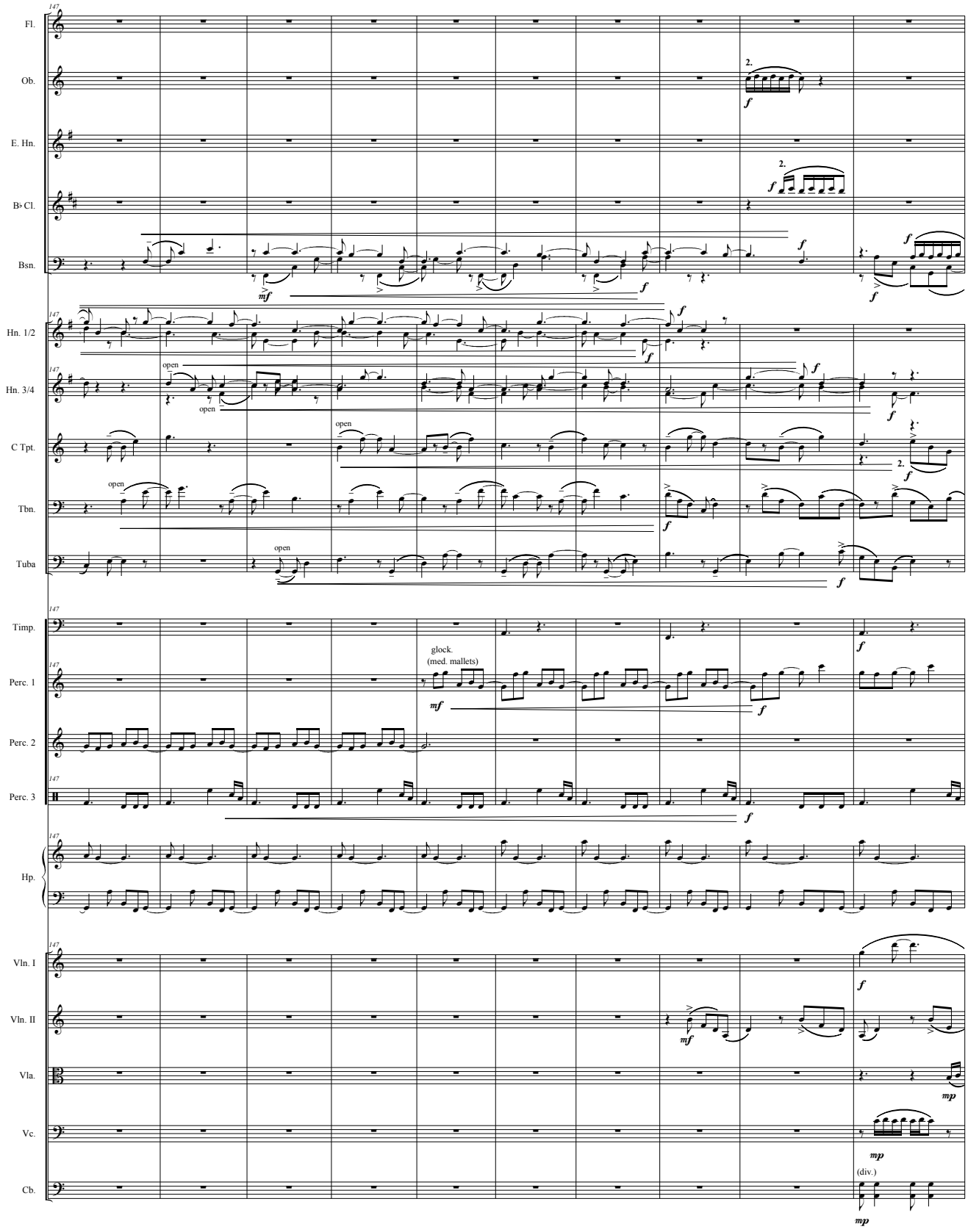

Fl.
Ob.
E. Hn.
B♭ Cl.
Bsn.
Hn. 1/2
Hn. 3/4
C Tpt.
Tbn.
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
(div.)
solo
arco

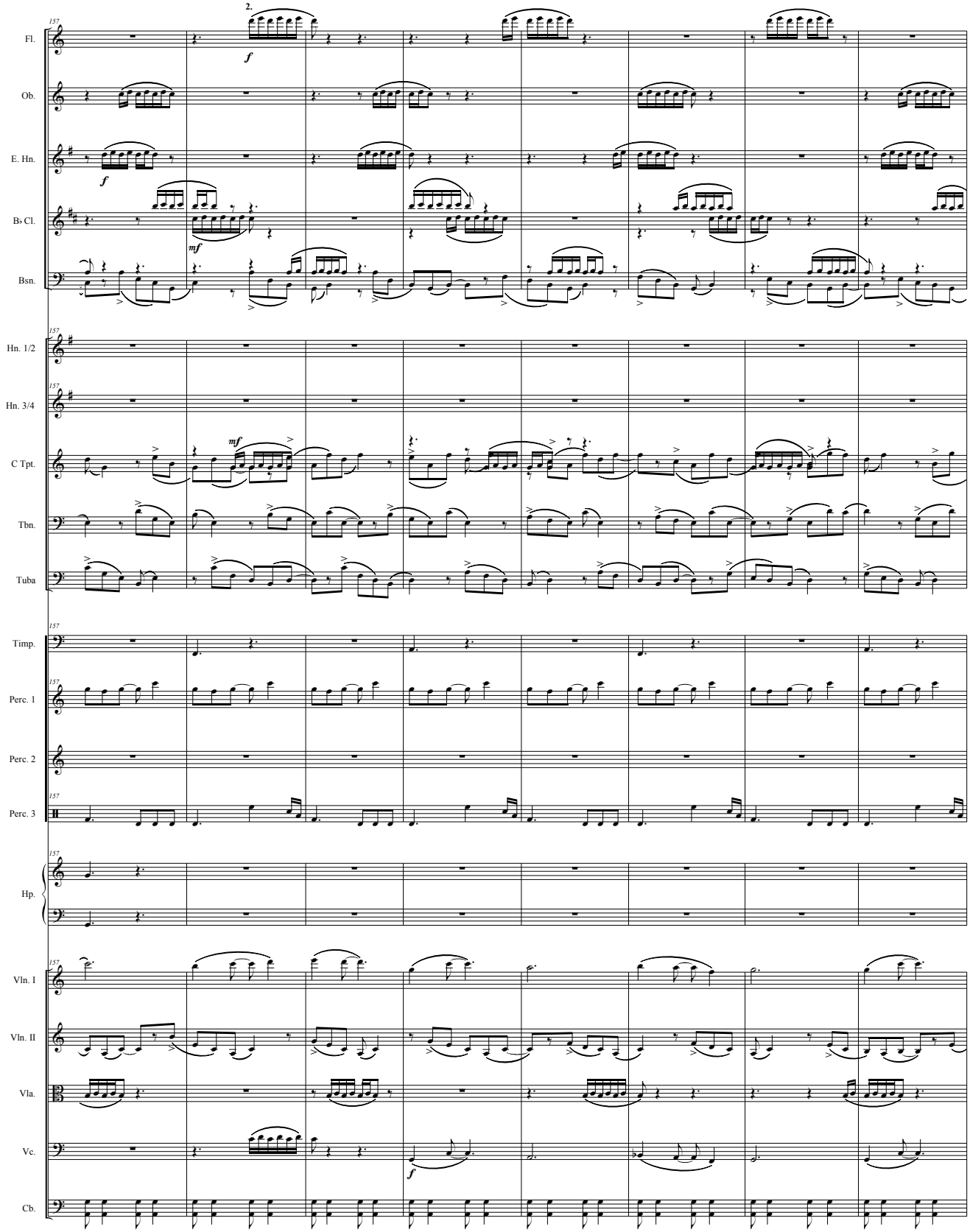

G
Fl.
Ob.
E. Hn.
B♭ Cl.
Bsn.
Hn. 1/2
Hn. 3/4
C Tpt.
Tbn.
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
solo
arco
(div.)

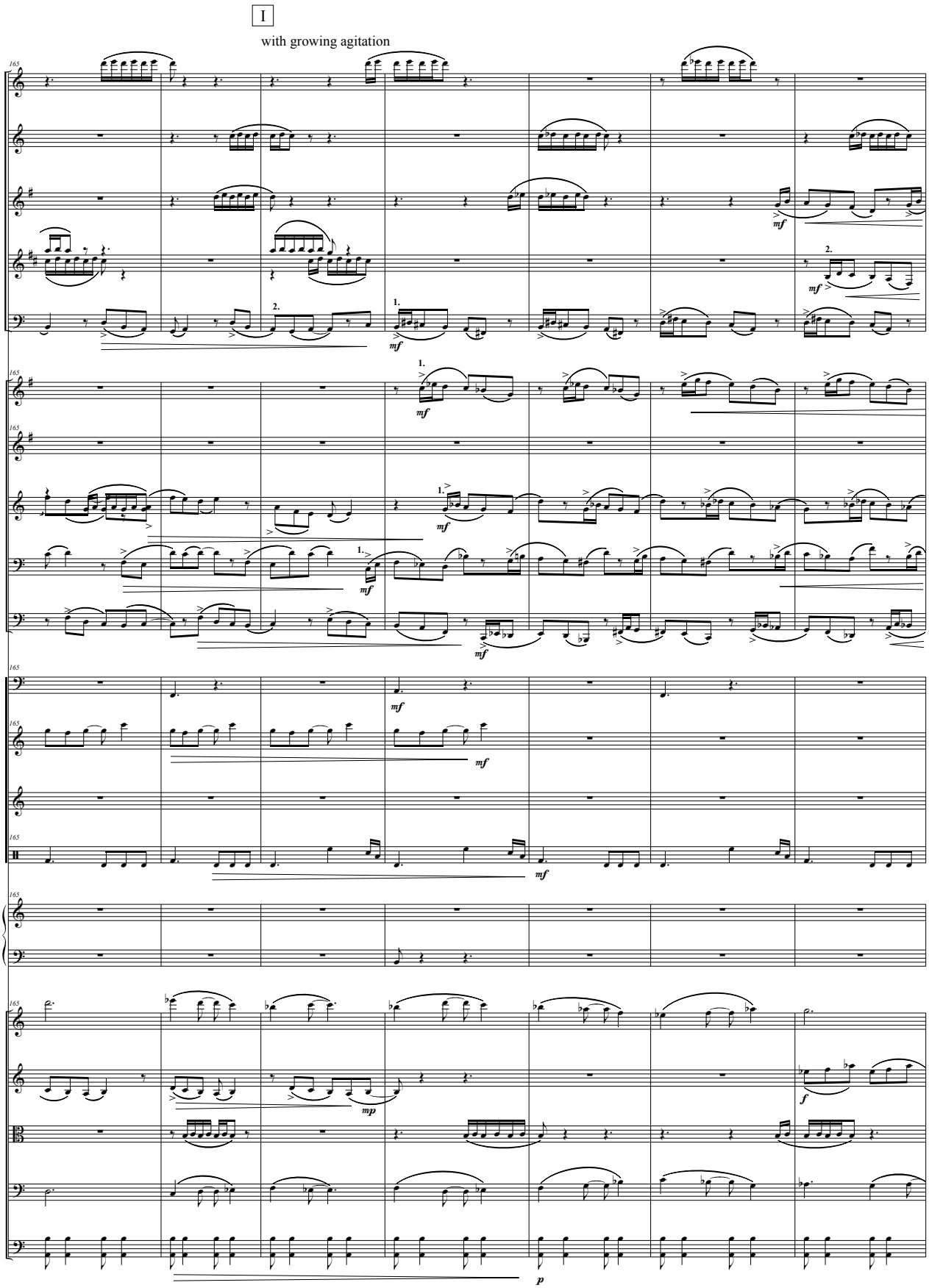

Fl.
Ob.
E. Hn.
B♭ Cl.
Bsn.
Hn. 1/2
Hn. 3/4
C Tpt.
Tbn.
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
120
mf
mp
2.

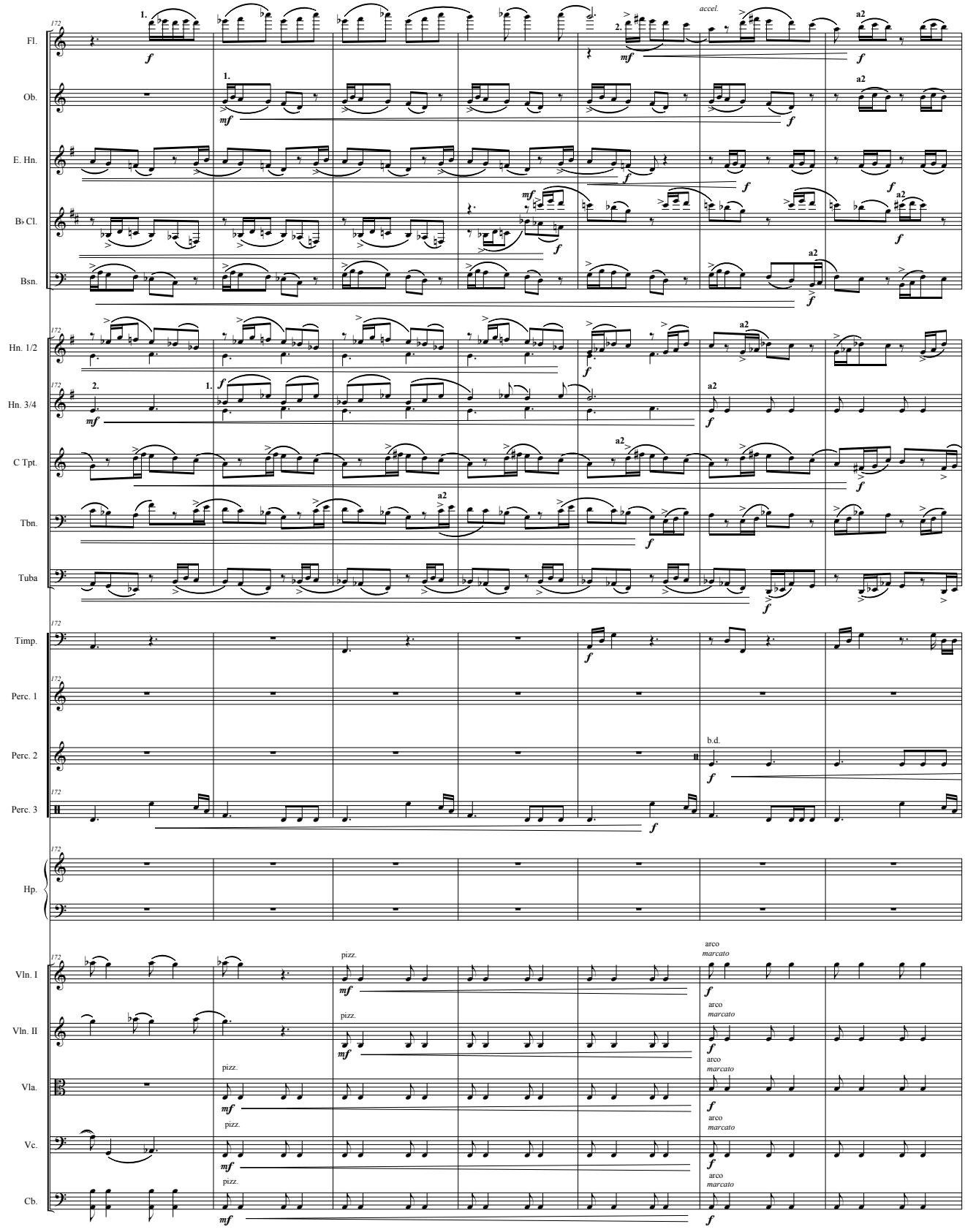

129
Fl.
Ob.
E. Hn.
B♭ Cl.
Bsn.
Hn. 1/2
Hn. 3/4
C Tpt.
Tbn.
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mute
sul tasto
tutti
2.
mf
mp
ff
pp

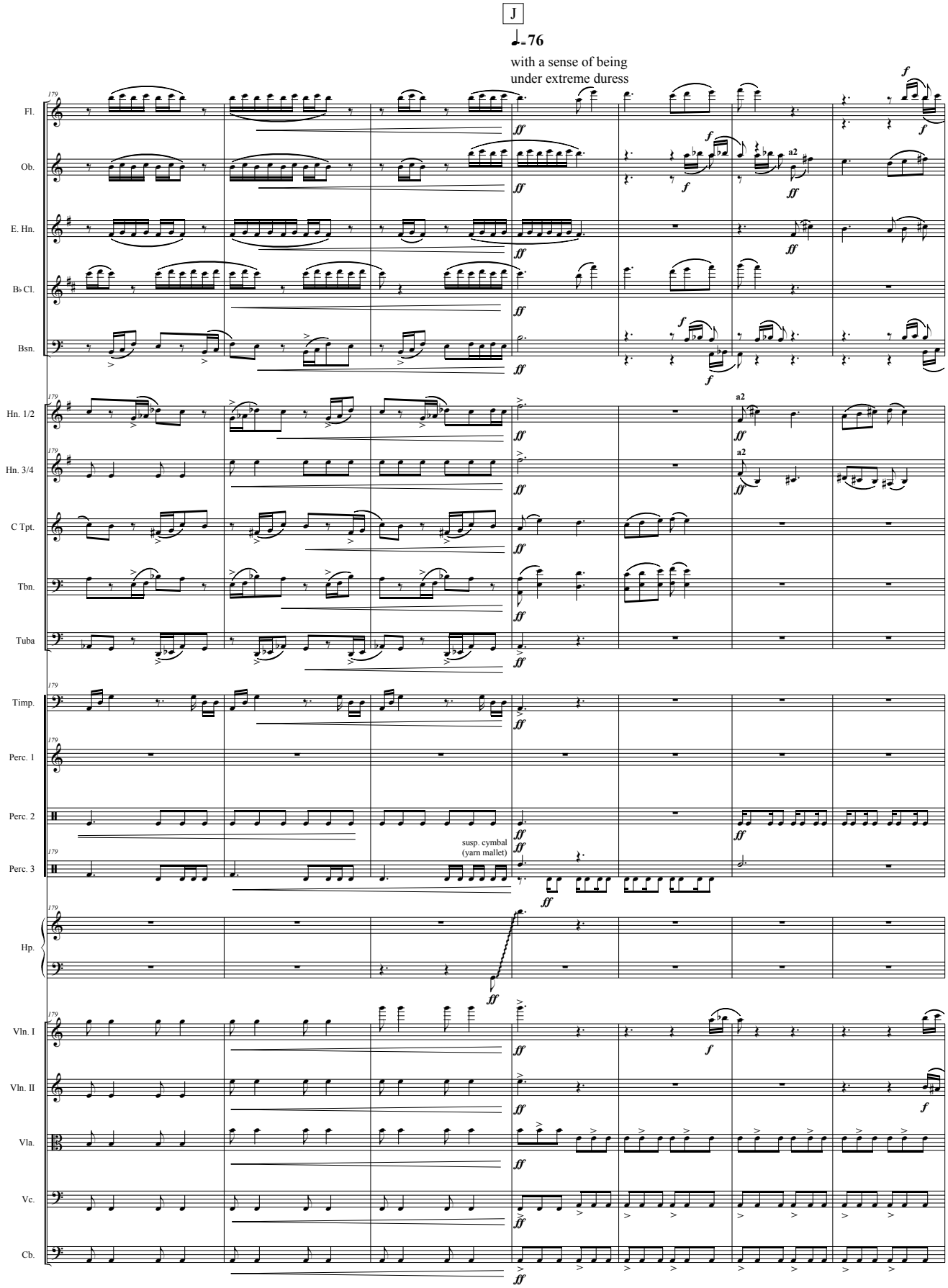

H
with determination
Fl.
Ob.
E. Hn.
B♭ Cl.
Bsn.
Hn. 1/2
Hn. 3/4
C Tpt.
Tbn.
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
137
mp
mf
p
1.
mute
open

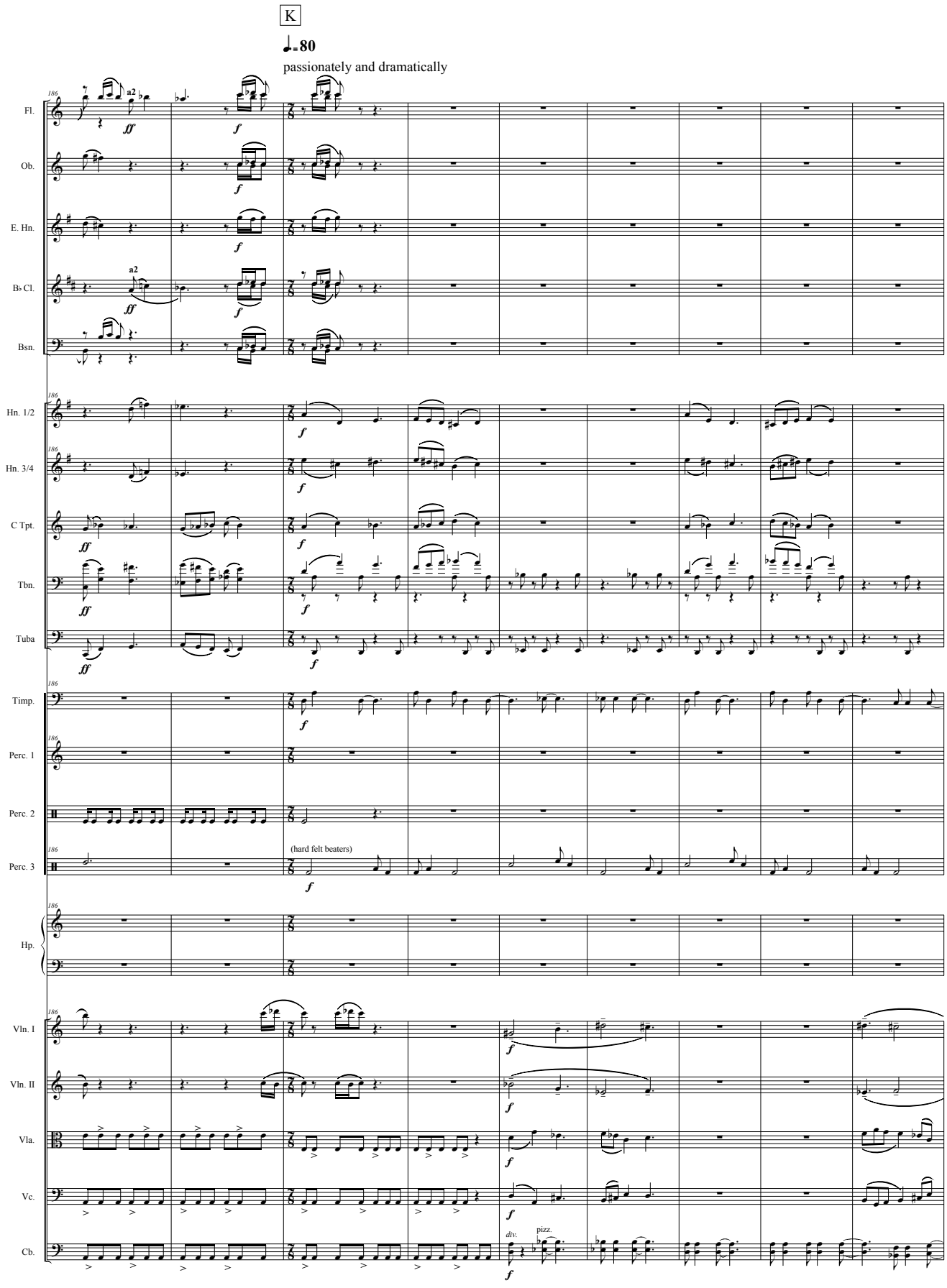

147
Fl.
Ob.
E. Hn.
B♭ Cl.
Bsn.
Hn. 1/2
Hn. 3/4
C Tpt.
Tbn.
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
2.
f
mf
mp
open
glock.
(med. mallets)
(div.)

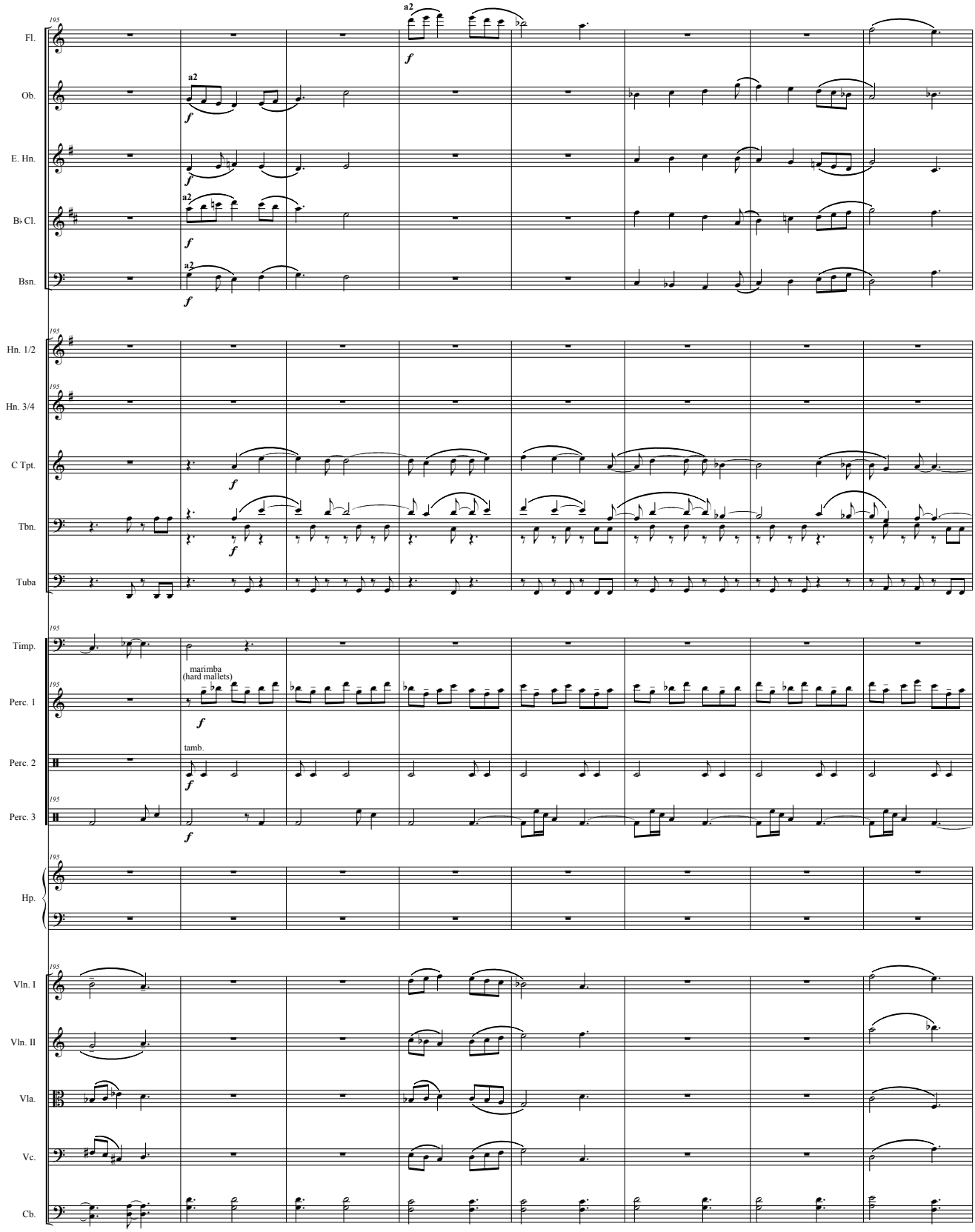

2.
157
Fl.
Ob.
E. Hn.
B♭ Cl.
Bsn.
Hn. 1/2
Hn. 3/4
C Tpt.
Tbn.
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
f
mf

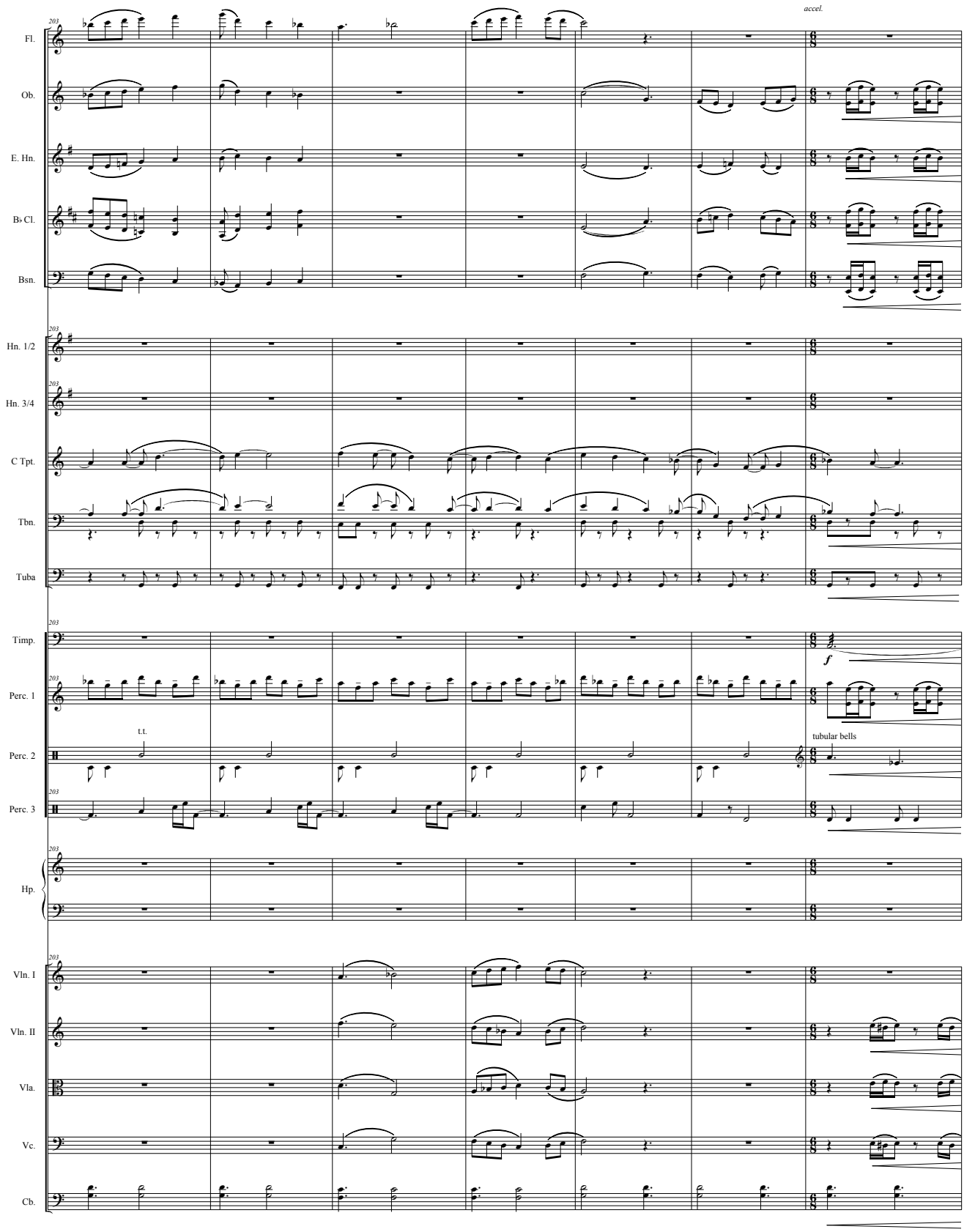

I
with growing agitation
Fl.
Ob.
E. Hn.
B♭ Cl.
Bsn.
Hn. 1/2
Hn. 3/4
C Tpt.
Tbn.
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

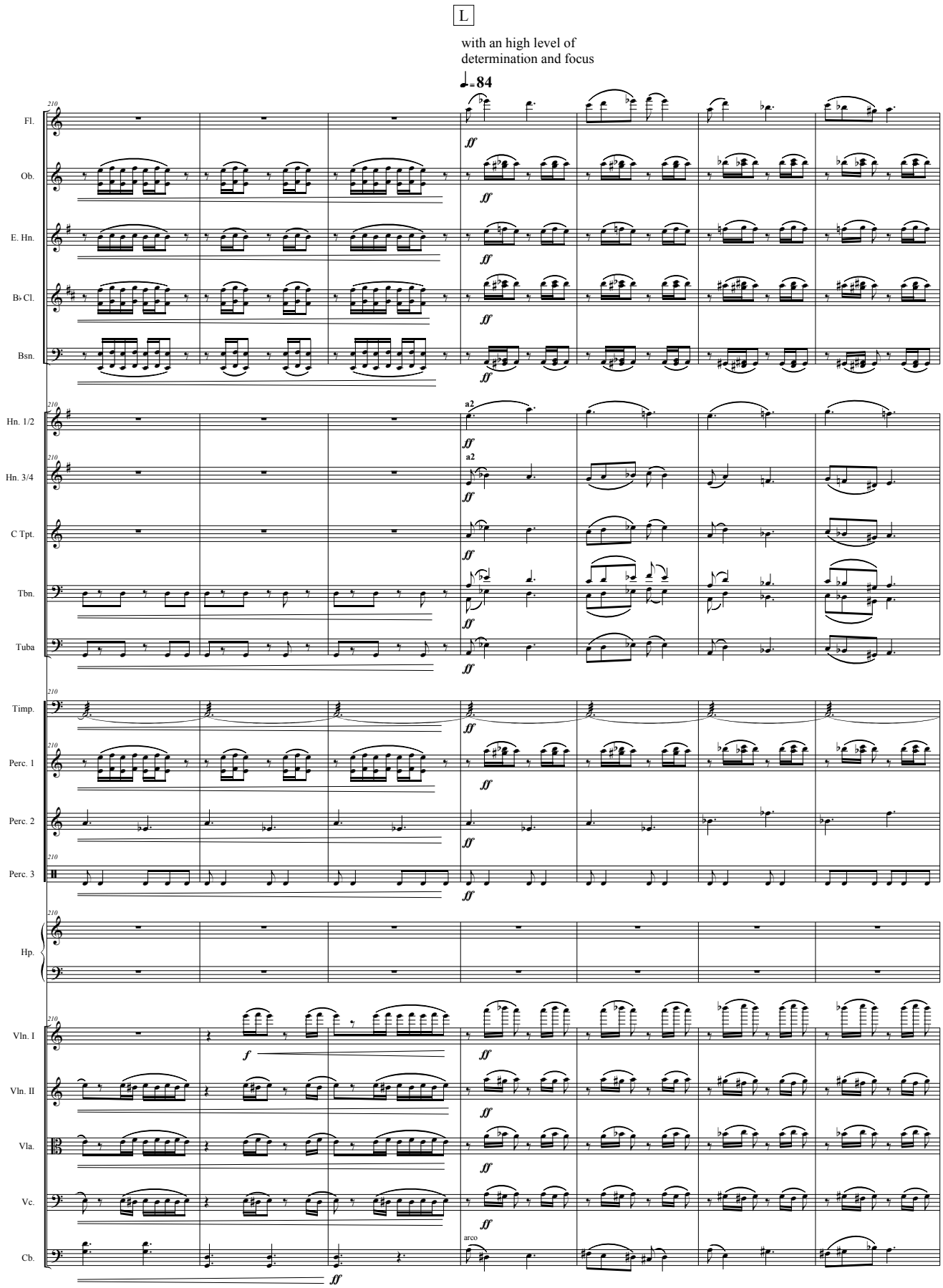

Fl.
Ob.
E. Hn.
B♭ Cl.
Bsn.
Hn. 1/2
Hn. 3/4
C Tpt.
Tbn.
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
accel.
a2
b.d.
pizz.
arco
marcato

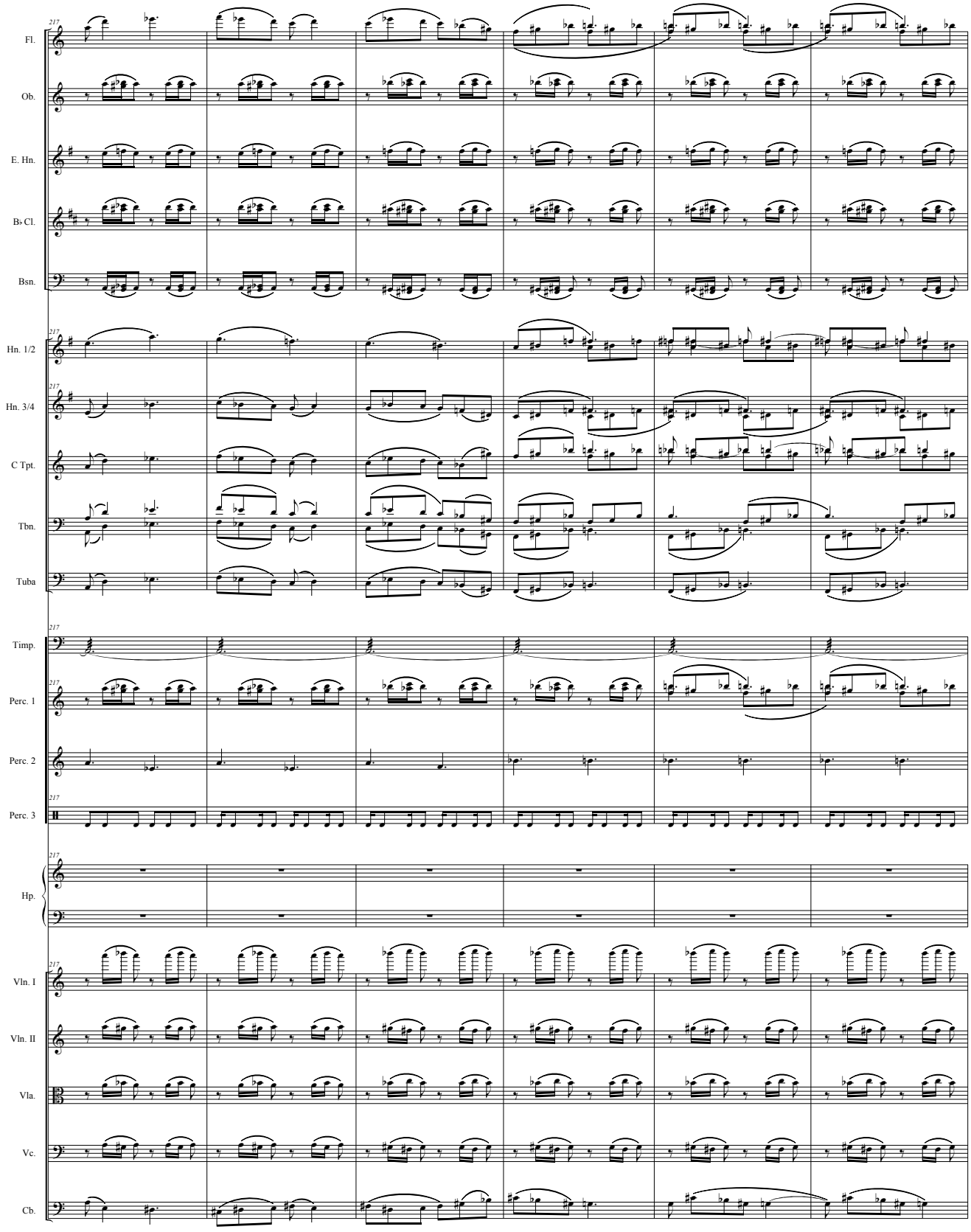

J
♩.= 76
with a sense of being
under extreme duress
Fl.
Ob.
E. Hn.
B♭ Cl.
Bsn.
Hn. 1/2
Hn. 3/4
C Tpt.
Tbn.
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
susp. cymbal
(yarn mallet)
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
a2

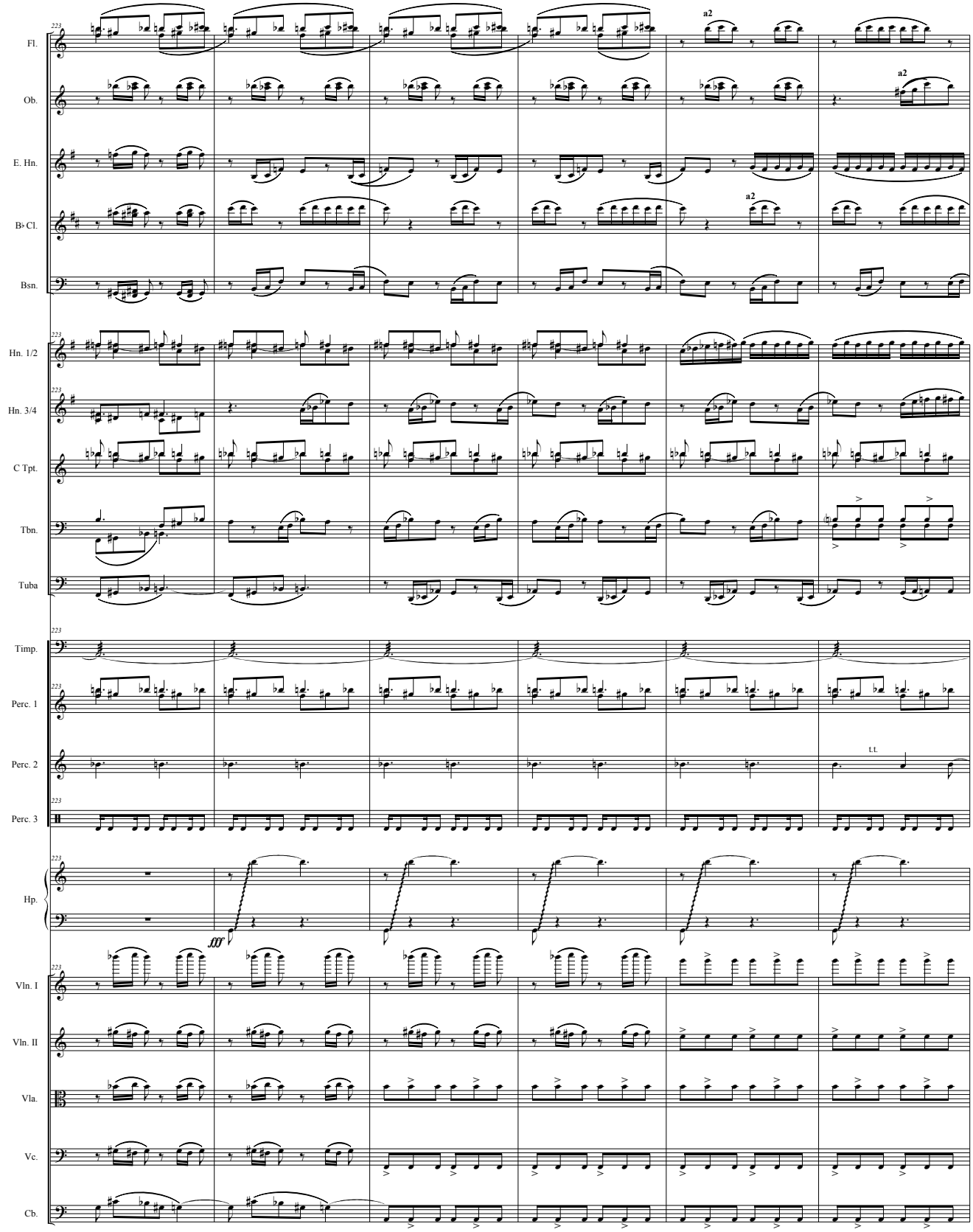

K
♩.=80
passionately and dramatically
Fl.
Ob.
E. Hn.
B♭ Cl.
Bsn.
Hn. 1/2
Hn. 3/4
C Tpt.
Tbn.
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
(hard felt beaters)
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
a2
div.
pizz.

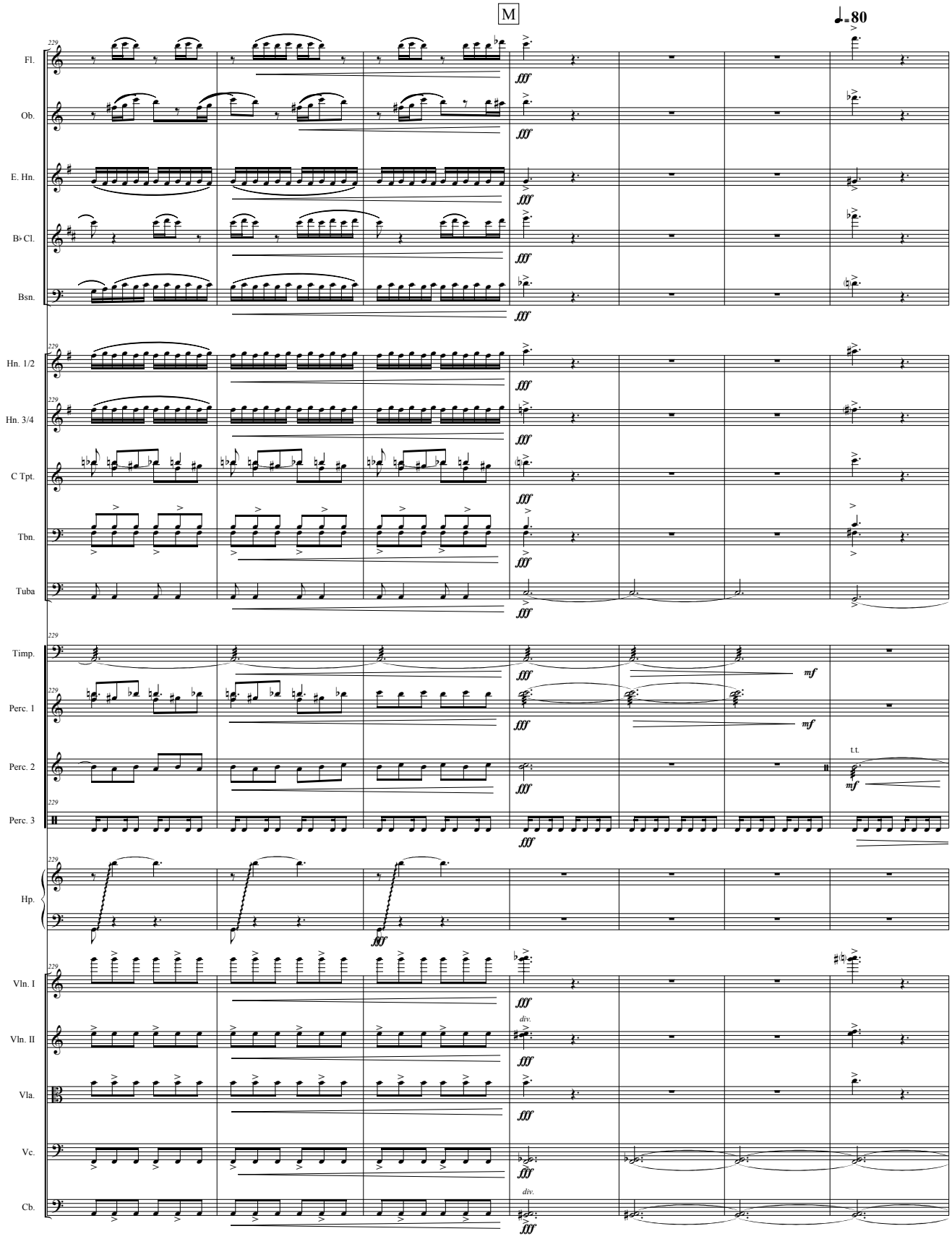

195
Fl.
Ob.
E. Hn.
B♭ Cl.
Bsn.
a2
f
Hn. 1/2
Hn. 3/4
C Tpt.
Tbn.
Tuba
Timp.
Perc. 1
marimba
(hard mallets)
Perc. 2
tamb.
Perc. 3
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

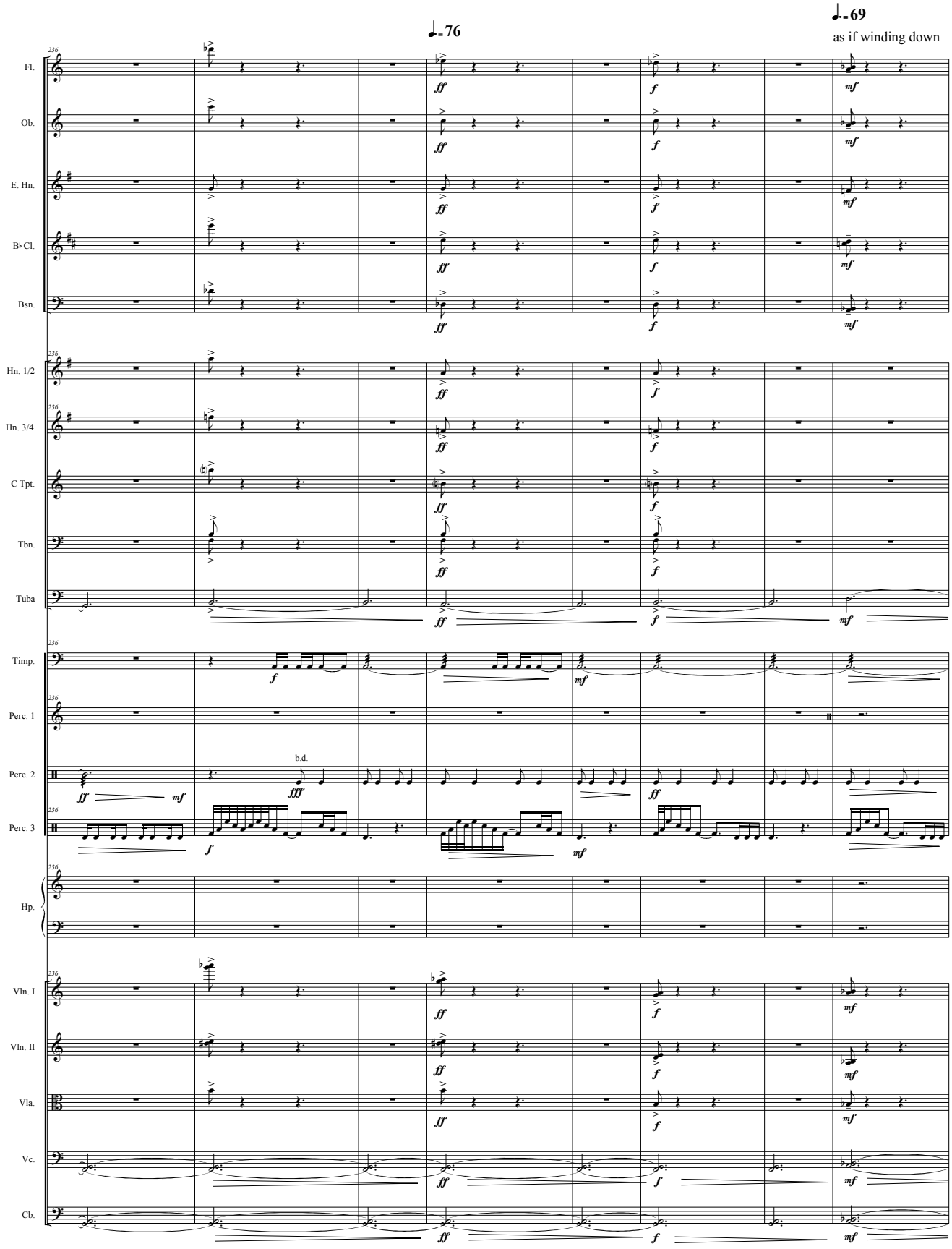

accel.
203
Fl.
Ob.
E. Hn.
B♭ Cl.
Bsn.
Hn. 1/2
Hn. 3/4
C Tpt.
Tbn.
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
f
t.t.
tubular bells

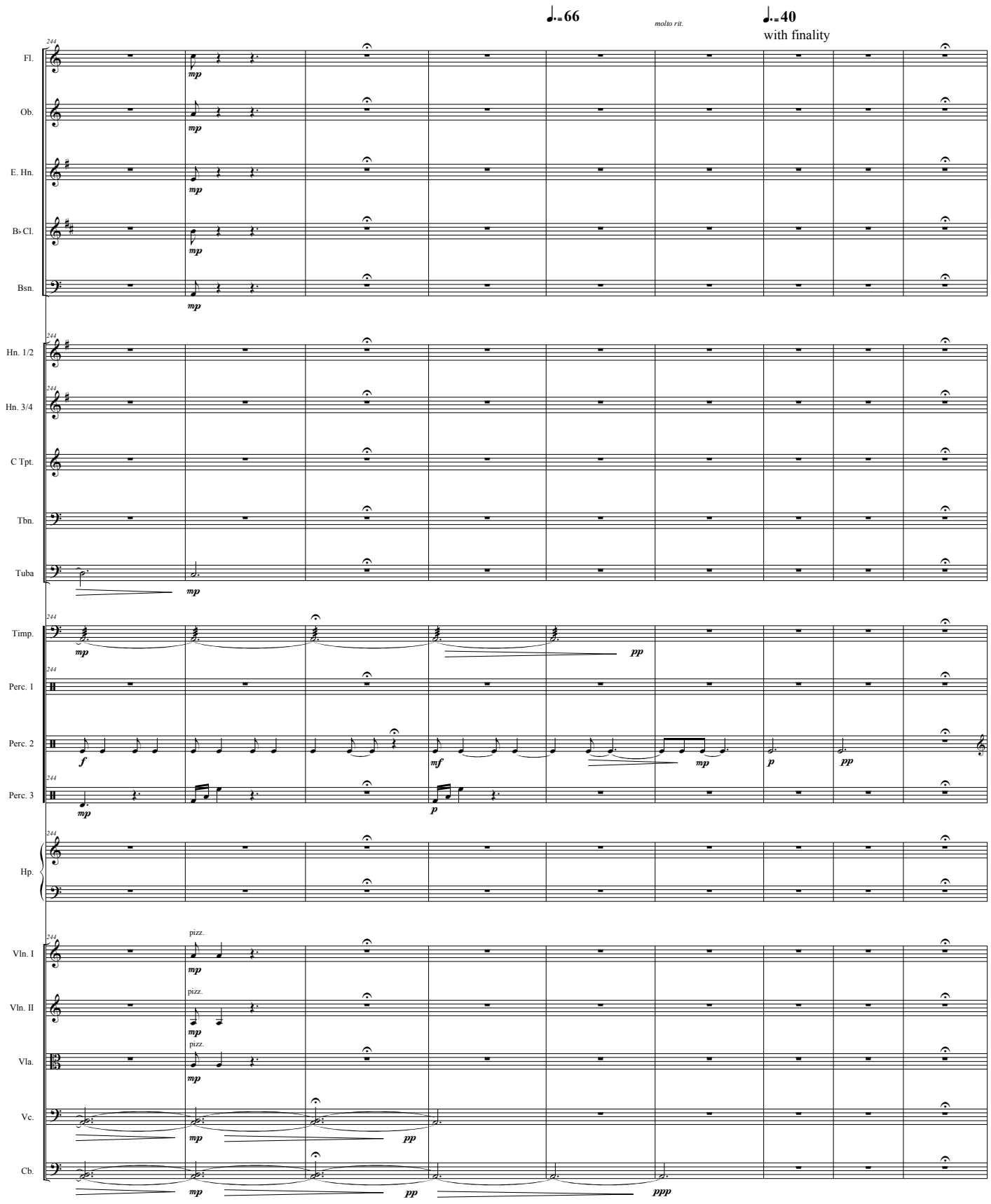

L
with an high level of
determination and focus
♩=84
Fl.
Ob.
E. Hn.
B♭ Cl.
Bsn.
Hn. 1/2
Hn. 3/4
C Tpt.
Tbn.
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
a2
arco
ff
f

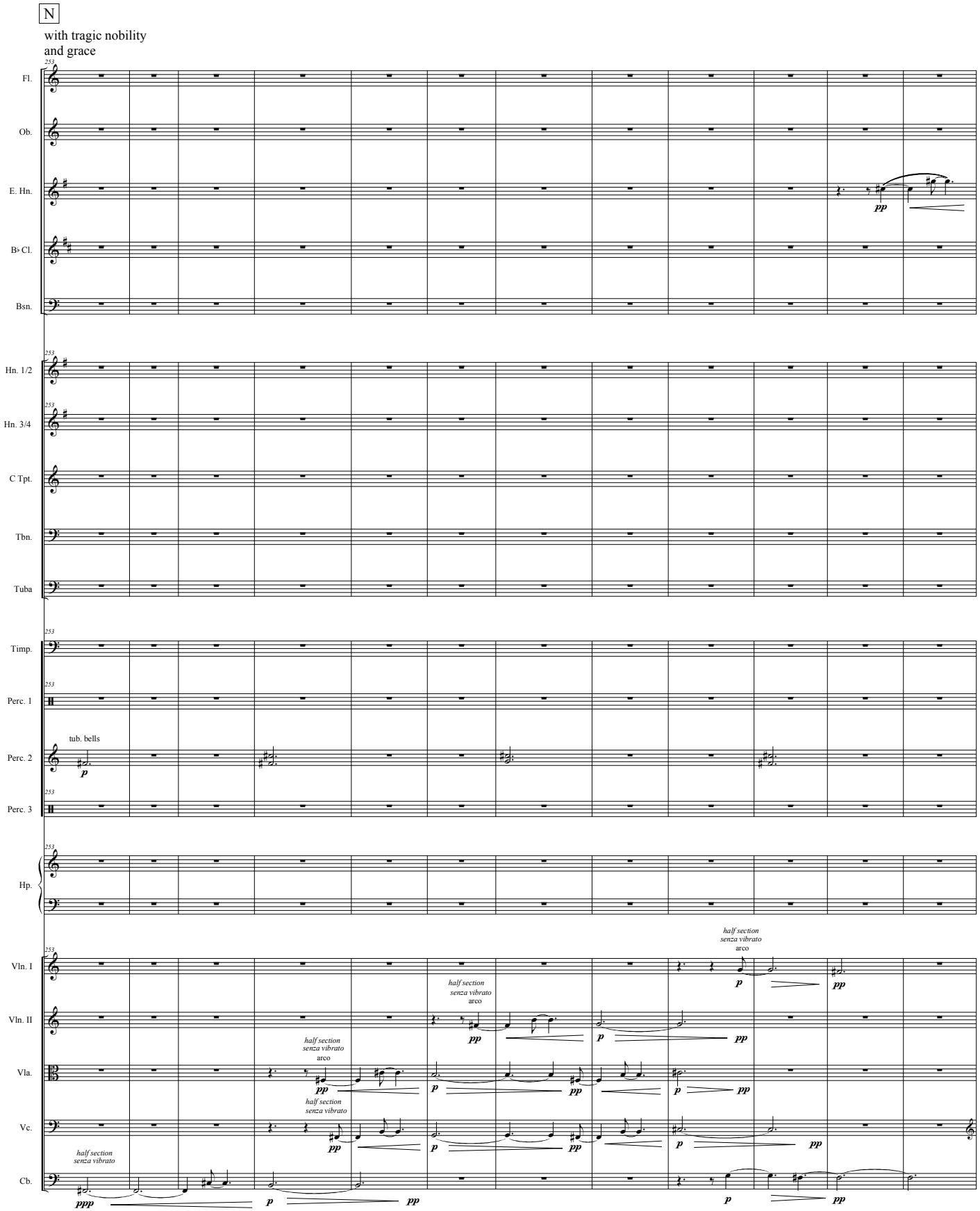

217
Fl.
Ob.
E. Hn.
B♭ Cl.
Bsn.
Hn. 1/2
Hn. 3/4
C Tpt.
Tbn.
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

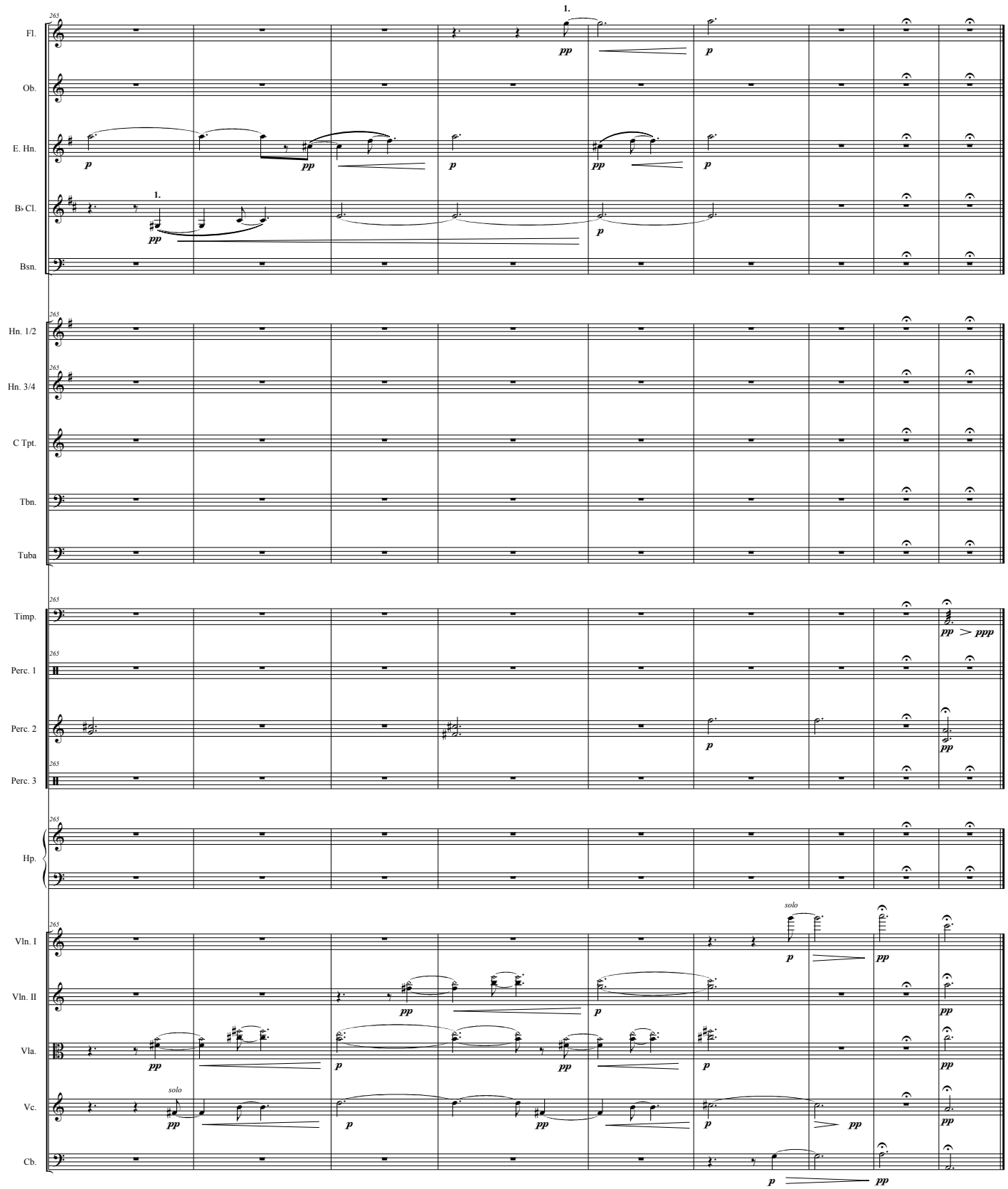

Fl.
Ob.
E. Hn.
B♭ Cl.
Bsn.
Hn. 1/2
Hn. 3/4
C Tpt.
Tbn.
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
a2
t.t.
fff


M
♩.=80
Fl.
Ob.
E. Hn.
B♭ Cl.
Bsn.
Hn. 1/2
Hn. 3/4
C Tpt.
Tbn.
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
fff
mf
t.t.
div.


♩.=76
♩.=69
as if winding down
Fl.
Ob.
E. Hn.
B♭ Cl.
Bsn.
Hn. 1/2
Hn. 3/4
C Tpt.
Tbn.
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
b.d.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.


♩.=66
molto rit.
♩.=40
with finality
Fl.
Ob.
E. Hn.
B♭ Cl.
Bsn.
Hn. 1/2
Hn. 3/4
C Tpt.
Tbn.
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
pizz.


N
with tragic nobility
and grace
Fl.
Ob.
E. Hn.
B♭ Cl.
Bsn.
Hn. 1/2
Hn. 3/4
C Tpt.
Tbn.
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
tub. bells
half section
senza vibrato
arco
pp
p
ppp


265
Fl.
Ob.
E. Hn.
B♭ Cl.
Bsn.
Hn. 1/2
Hn. 3/4
C Tpt.
Tbn.
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
1.
solo
pp
p
ppp