

REDISCOVERING JAMES ROBERT GILLETTE'S *VISTAS*

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This dissertation focuses on *Vistas*, Gillette's second published tone poem. One of the primary goals of this dissertation is to draw attention to *Vistas* since it is a rarely performed piece from Gillette's repertoire. First, this study starts with the examination of the history of *Vistas* from its origins as the middle movement in Gillette's edition of Fauchet's Symphony in B-flat to its subsequent publication as an original work for band. Next, the performance history and reception of *Vistas* in the United States is traced and described from the year of publication to the present day. Finally, discrepancies present in the 1934 publication of *Vistas* are addressed through the creation of a performance edition. This performance edition also provides modifications to make the piece more widely accessible to wind bands today and the full score is presented at the end of the study.

Vistas leaves room for questions of interpretation.¹¹¹ When discrepancies were found between published parts, a comparison of all similar parts in the published part, scores, and manuscript parts was made to see if a clear choice was available. In many cases, discrepancies were isolated to one or two instrumental parts, and editorial decisions were often made based on what was shown in the majority of parts. In some cases, especially with articulations, many different options were presented within similar parts. Manuscript parts did prove to be useful at times, but several discrepancies required an interpretive editorial decision.

Another decision to make was if and how to show the original publication versus the editorial decisions. To allow the original composition to remain as is and show the editorial decisions through a consistent marking system has the advantage of allowing viewers to immediately see what decisions were made and whether or not to follow those editorial suggestions. The negative aspect to this type of system is that the page and the music can become very cluttered and actually harder for the performer and conductor to read, which potentially would slow down the rehearsal and performance process. Because this performance edition was created for the purpose to provide clarity in the music and to facilitate a more cohesive rehearsal and performance process, the editor decided not to mark the editorial changes in the score.

Editorial Decisions

Organizational Format

To create a performance edition, a score was created based on the 1934 full, published

¹¹¹ Grier, *Critical Editing*, 38.

APPENDIX

REPRINT AUTHORIZATION LETTER

Teachers College Mirror (Greeley, CO). "Noted Conductor Presents Carleton Symphony Dec. 7."
November 22, 1934.
<https://digarch.unco.edu/islandora/object/cogru%3A19198#page/1/mode/1up>
(accessed July 10, 2017).

Wood, Dave. "Remembering that Great Carleton Band." Neighbors. *Minneapolis Star and Tribune*, June 9, 1984.