

More About **DISSIMULATION FOR BAND**

For my doctoral composition recital at Florida State in 1973, one of the pieces I had written for it was a brass quintet that I called **Delineations for Brass** (which I later shortened to just **Delineations**). It was cast in a form that I had borrowed from Persichetti's **Masquerade for Band**, a free-form theme and variations with everything connected and no pauses between any of the variations.

The following year, the very first composition I wrote after completing my degree was a similar piece for concert band, not quite as long as the quintet, but identical in form. Because it was so closely related to the quintet, I carried the name over and called it **Delineations for Band**. It was performed once at my undergraduate Alma Mater in Iowa, but I wasn't happy with it, so I shelved it, intending to return to it later and try to wrestle it into shape.

"Later" dragged into decades, until I finally pulled it out and went to work on it about 2010 (not sure of the exact year, but that is close). In preparation, I studied the Persichetti work again, but didn't try to emulate his style, just the form.

When I was finished, finally satisfied, I needed a new title because I didn't want to create confusion with the quintet. So I looked for loose synonyms of "masquerade" to use as a nod to Persichetti's work in my title, and found a very exotic one that I had never heard before. I then re-christened my newly-revised composition **Dissimulation for Band**.