A STUDY OF ORCHESTRATION TECHNIQUES FOR THE WIND ENSEMBLE/WIND BAND AS DEMONSTRATED IN SEMINAL WORKS

By

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To all the teachers who selflessly shared with me their knowledge and experience, this study is respectfully dedicated

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By

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Chair: Paul Richards
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The purpose of this study is to explore orchestration techniques found in several significant works drawn from the body of literature composed for the wind ensemble and/or wind band. Although there are already a number of highly regarded books on orchestration, none of them look directly at pieces from within the wind ensemble/wind band repertoire.

In an attempt to chart the growth and development of these orchestrational practices, several examples drawn from ten representative works will be studied, focusing on textures and effects unique to the medium. Also included will be the first appearances of techniques from other compositional mediums that represent a significant departure from the standard practices in place for bands at the time of the composition. Special focus will be devoted to the practical aspects of orchestration from the standpoint of the composer/conductor, and how scoring decisions impact both the conductor and the individual musicians.

The pieces selected for examination will be presented chronologically, in an effort to document the gradual evolution of orchestrational practices and trends as they occurred over time. Each work will be treated separately, but with references to previously studied pieces, tracing the influence and impact of earlier pieces on later ones.

CHAPTER 1
INTRODUCTION

As the 21st century begins, the wind ensemble and other forms of the wind band have become entrenched as the premier performance groups for music programs in most American colleges, universities, and secondary schools. The repertoire for this ensemble has enjoyed continued development and growth over the past century, and has attracted many notable composers of music from other genres. Their contributions have given legitimacy to the wind band as a vehicle for serious composition, a group that was once considered only suitable for performing marches, overtures, and/or transcriptions of established works from the orchestral canon. In his book *The Wind Ensemble and Its Repertoire*, esteemed conductor Donald Hunsberger commented in 1968, "The wind band today currently stands at a level of development which reflects tremendous growth over the past four decades and promises a highly encouraging future as a concert performance medium."[1]

Hunsberger's words ring just as true today, over 40 years later. Yet in spite of the profusion of activity aimed at increasing and enhancing the wind band repertoire, very little has been done in the area of documenting the orchestrational opportunities exclusive to this configuration. The composer's challenges are many, involving not only the creative process of finding new material that is meaningful and worthy, but also deciding how best to transfer these ideas to the printed page in order to accommodate the practical aspects of performance. A study of some of the timeworn, established pieces from the wind band lexicon from the standpoint of orchestration would seem a necessary exercise for those wishing to make a significant contribution to the already existing body of work.

---

[1] Donald Hunsberger, *The Wind Ensemble and Its Repertoire*, Rochester, NY: University of Rochester Press, 1994, 33.

In addition to the well-known general orchestration texts in current use, there are a handful of band-specific texts, but as yet no study that explores in depth works already composed for the medium. It is the intention of this study to produce a body of knowledge focusing on the unique orchestrational possibilities of the wind ensemble and wind band. Areas explored will include instruments and configurations not normally found in other large art music ensembles (e.g. the saxophone section; massed clarinets, including the alto and contrabass clarinets, etc.). Composers accustomed to having a string section available have developed strategies for using certain groups of winds to simulate that mass of sound or otherwise compensate for its absence. These strategies will be noted as they appear.

Of particular interest is the expanded role of the percussion section as it has developed over the past few decades. As wind bands typically include up to a dozen percussionists (in contrast to the 3-4 in a standard orchestra), naturally the possibilities of this group are still ripe for exploration. Modern composers are discovering new sounds for the percussion section, whether functioning as an entity unto themselves or when used in combination with other wind instruments to produce new and unique sounds.

Value of Study

As stated previously, there is as yet no text devoted solely to the study of existing pieces composed for wind band. This is a significant gap within the lexicon of orchestrational texts considering the current prominence of the wind band as a collegiate-level performing group and also as an outlet for new compositions. Recognizing that the wind band is an area more accepting of new contemporary works than the patron-driven professional orchestra, significant composers are now regularly contributing to its repertoire. A text documenting innovations made by contemporary band composers, along with suggestions for possible new textures, would be a

useful tool for the composer seeking to make a significant contribution to the wind band repertoire.

Methodology

Ten pieces from the wind band repertoire have been chosen for their unique orchestrations and/or historical significance. The process by which these pieces were chosen was based on input from numerous band directors who teach at the secondary and collegiate levels. A frequency chart listing the number of times pieces were mentioned revealed a number of seminal works that were identified by the majority of those directors polled. Although there were many other worthy pieces mentioned, the list was narrowed to ten in order that they all may receive due attention within the confines of this study.

These pieces will be examined one by one, focusing on passages that display innovative approaches to the wind ensemble and wind band that have resulted in new, previously unheard sounds or textures. These orchestrational effects will be evaluated based not only on their originality, but also on the impact they may have on the listener, that is, what kind of response they might elicit be it emotional or otherwise.

Occasionally, harmonic language will be discussed with regard to how it may suggest certain moods and/or how it may influence decisions about the orchestration. Basic scoring techniques from the early repertoire will be included where they have impacted what has become known as standard practice. Also included will be passages that represent a significant departure from orchestrational practices for the wind band that were in place at the time of the composition. In places, there will be references made to standard repertoire orchestra works from which wind band composers may have borrowed certain techniques.

The pieces will be presented chronologically with emphasis placed on how each impacted the ones following. Before each analysis, information specific to the piece regarding the com-

poser's impetus for creating it will be included. Each piece will be analyzed phrase by phrase, making note of how the composers use orchestration to help articulate structure, as well as how they create variety and interest through the course of a piece. Score excerpts will be embedded into the text as needed, allowing for the discussion of certain passages in greater detail.

A discography of recordings will be included within the bibliography to provide aural references for each composition discussed. It is highly recommended that the reading of this text be accompanied by listening to each passage discussed. In addition, those wishing to fully understand each piece are encouraged to seek out alternate recordings to hear how interpretations of the same piece may differ.

The instrumentation of each work will be listed at the beginning of each section. Following that listing will be a brief discussion of the instrumental specifics of the piece, including any notable departures from the standard instrumentation of the time. Then, several score excepts will be presented, with detailed analyses of each passage cited. A brief conclusion will follow the analysis, summing up the impact of the piece on the evolution of orchestrational practices for the wind band.

Limitations

This study will focus exclusively on original music for the wind ensemble/wind band that was composed during the 20th century. Although there is a wealth of transcriptions existing for these configurations, they generally don't explore new sounds and/or techniques orchestrationally, so for that reason they will be excluded. Many of the important works composed for the wind band are considered pieces for a full symphonic band, not the wind ensemble or other smaller configurations. There are a number of seminal works that fit this category and arguably some that have broken new ground with regard to instrument usage. Some of those will be included here as this study would surely be incomplete without them.

Definitions

For the purposes of this study, the term "wind band" applies to any group of winds, or winds and percussion, of over 12 members. This could range from a large chamber ensemble (e.g. Mozart's Gran Partita) all the way up to a large symphonic band of 100 members or more. Other terms describing different sizes of wind bands include the concert band, the wind orchestra, the symphonic winds, and the wind symphony.

Symphonic bands are typically the largest of these ensembles, usually indicating 75 or more performers. The term "concert band" seems to be a catch-all indicator, and is used in different ways for different applications. The term "wind ensemble" refers to the smaller group first established by Frederick Fennell where the individual instrumental parts are generally performed by a single player. The term "wind symphony" has become popular in recent years to define a group whose numbers fall somewhere between the wind ensemble and the symphonic band.

The difference between these varying numbers lies primarily in the quality of the sound produced. Whereas the wind ensemble and smaller groups are characterized by the transparency of their orchestrational texture and an increased presence of individual expressivity, the larger groups feature a deeper, more complex sonority. Many standard repertoire band pieces do not specify exact numbers for their performance, however, band composers (aware of these differences) often indicate specific numbers of instruments in the listings on their scores.

Background: The Wind Band in America

In sharp contrast with the European tradition of the orchestra, the ensemble of choice for training the majority of young musicians in the United States is the wind band by any of the names listed above or, in its most refined form, the wind ensemble. The school band in America is the direct descendent of military bands, which first appeared as the fife and drum corps of the

Revolutionary War period. Among its purposes was to serve as an aid in the teaching of close-order drill, to provide music for ceremonial functions, and to act as a general morale booster for soldiers enduring the rigors of battle.

The establishment of the band of the French National Guard under Bernard Sarrette in 1789, combined with the innovations of German band leader Wilhelm Wieprecht during the early 19th century, transformed the military ceremonial unit from a glorified noise-maker into a legitimate music-generating ensemble. During this time, the march developed as the literature of choice for bands. Transcriptions of music for the orchestra also began to appear.

Just prior to the American Civil War, the band began to fill a different role–as a source of popular music. The availability of published band music from England beginning in the mid-19th century spurred remarkable growth, as groups sprang up in communities across the United States. After the war the activity continued to flourish, aided by surplus instruments left over from various regimental bands on both sides of the conflict. This surge of activity before, during, and after the war led to the era of the first professional bands, including those under the direction of celebrated leaders such as Patrick Gilmore and John Philip Sousa.

Composer Victor Herbert, noting at this time the tremendous popularity of the band, even over the orchestra, commented, "There are to-day [sic] large and expensive concert bands which travel from State to State over the entire continent, while orchestras have to limit their *tournées*."[2] During this period, the repertoire of the band was limited, consisting of marches, quick-steps, polkas, and other dance numbers along with transcriptions of well-known European orchestral music. It wasn't until after the turn of the 20th century that the band itself had evolved to the point where it began to be considered a legitimate vehicle for serious composition. The Eng-

[2] Victor Herbert, quoted in Richard Franko Goldman, *The Wind Band*, Boston: Allen and Bacon, Inc., 1961, 66-68.

lish composers Gustav Holst, Ralph Vaughan Williams, and Percy Grainger began to tap into the wealth of English folk music that they themselves and others had collected, creating the first truly artistic and expressive works of music written specifically for the band.

Grainger, an Australian-born composer who spent time in Europe and later the U.S., is much better-known for his wind band works than for his compositions for other media. His affinity for the wind band is well-documented, as he was convinced of its superiority over the conventional orchestra:

> Grainger . . . with an almost evangelistic fervor . . . was . . . nursing a growing dislike of the inflexibility of the symphony orchestra [because of the] inherent imbalance between strings and wind instruments, with the best tunes almost always given to the violins . . . his own musical output was increasingly becoming a one-man crusade…[against] the domination of the world of composition by the symphony orchestra.[3]

Grainger himself, aware of the wind band's perceived inferiority to the orchestra, lamented in his program notes to *Lincolnshire Posy*:

> Why this cold-shouldering of the wind band by most composers? Is the wind band – with its varied assortment of reeds . . . , its complete saxophone family that is found nowhere else . . . , its army of brass…not the equal of any medium ever conceived? As a vehicle of *deeply emotional expression* it seems to me unrivalled.[4]

Edwin Franko Goldman founded the Goldman Band in New York City in 1911. Recognizing the limited quantity of original pieces for band, he set out to try to remedy the situation by approaching composers of music for other mediums to write for the band. He successfully engaged many prominent European and American composers including Ottorino Respighi and William Schumann. In the book *The Wind Band*, authored by Goldman's son Richard, composer Henry Cowell remarked, "That it is now possible to offer a program of fine art music of great

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[3] John Bird, quoted in Frank L. Battisti, *The Winds of Change*, Galesville, MD: Meredith Music Publications, 2002, 22.

[4] Percy Grainger, from his "Program Note" reprinted from the 1937 score, Grainger, Percy Aldridge, *Lincolnshire Posy*, ed. Frederick Fennell, 75, (Cleveland, OH: Ludwig Music Publishing, Inc., 1987).

variety and interest, all written expressly for the band by famous living composers, is very largely due to the efforts, influence and persuasiveness of Dr. Goldman."[5] During his tenure as the leader of the Goldman Band, Edwin Franko Goldman sought to continue his advocacy efforts in a more formal manner, so he founded the American Bandmasters Association in 1929 as an official vehicle for generating new commissions. The members of the ABA established the Ostwald Award in 1956, which continues today to inspire new creations for the wind band.

The annual Festival for the Promotion of Contemporary Music held in Donaueshingen, Germany devoted their 1926 festival to new works for the wind band. This event led to a series of significant compositions including *Konzertmusik für Blasorchester* by Paul Hindemith, *Three Merry Marches* by Ernst Krenek, *Spiel für Blasorchester* by Ernst Toch, and *Kleine Serenade für Militärorchester* by Ernst Pepping. This flurry of activity by relatively well-known composers drew considerable attention to the wind band. By the 1940s it had become stylish to contribute to the wind band repertoire, and many other American composers joined the fray, including Aaron Copland, Morton Gould, Paul Creston, Roy Harris, and William Grant Still.

Other efforts have also resulted in the generation of new band works, most notably the American Wind Symphony Commissioning Project under the guidance of its founder and director, Robert Austin Boudreau. This organization is responsible for the addition of over 400 new works to the repertoire which were composed for its touring group of orchestral winds. Today commissioning consortiums assembled by various college and university band directors continue to provide opportunities for established composers to contribute new works every year.

The artistic climate for new music in America definitely favors the wind band, as its proprietors have proven themselves far more receptive to new contemporary works than the conven-

[5] Henry Cowell, quoted in Richard Franko Goldman, *The Wind Band*, Boston: Allen and Bacon, Inc., 1961, 86.

tional patron-driven orchestra. Composer Clifton Williams, winner of the first two ABA Ostwald awards, recognized this fact as early as the late 1950's. In counseling his students W. Francis McBeth and John Barnes Chance (the latter a future Ostwald winner), he commented, "The orchestra is the Cadillac; I know that, but they don't want you. They don't want anything past Debussy and truly dislike twentieth-century music. The winds are where you want to go because they want new music."[6]

Origins of the Wind Ensemble

Artistic output for the wind band took a new direction in mid-century with the establishment of a more refined version of the ensemble. Frederick Fennell, in a brief but revealing article which first appeared in the February 1972 issue of *Instrumentalist*, recalled his creation of the first wind ensemble in 1952 at the Eastman School of Music. Fennell recognized that the band tradition that had developed in the U.S. during the first half of the 20th century had ushered in a new and elevated level of musicianship among American wind instrumentalists. In an effort to showcase these enhanced abilities, and also to provide performance opportunities for wind band pieces written for reduced instrumentations, he proposed a group more along the lines of an expanded chamber ensemble, where wind parts were not doubled up as in the traditional band practice. This configuration would open up the possibilities for more transparency and greater individual expression within the ensemble, hence an *ensemble* of *winds*.

Fennell was fascinated with works composed for the British military band during the early part of the 20th century, as well as with other existing European works for various combinations of winds and percussion. This led him to the realization that, without an ensemble of flexible instrumentation to perform these compositions, they could fade into obscurity. His research re-

[6] Clifton Williams, quoted in Frank L. Battisti, *The Winds of Change*, Galesville, MD: Meredith Music Publications, 2002, 50.

garding Gustav Holst's *First Suite in E-Flat* revealed that, based on the numerous *ad lib* indications on the original manuscript, it was composed for only 23 musicians, far fewer than the numbers in a typical band of the time. Works composed in the 1930s for Germany's Donaueschingen Festival also indicated a reduced instrumentation, as did other pre-20th century wind ensemble works, most notably the *harmoniemusik* composed for the Austrian courts of the mid-to-late 18th century.

Although the Eastman Wind Ensemble did perform many of the pieces that were composed for reduced instrumentation, it should be noted that many of Fennell's early performances and recordings also included works considered to be full band pieces. Fennell's original Eastman Wind Ensemble was comprised of the following:[7]

Reeds
2 flutes and piccolo
2 oboes and English horn
2 bassoons and contrabassoon
1 E-flat clarinet
8 B-flat clarinets or A clarinets
divided in any manner desired or fewer in number if so desired.
1 alto clarinet
1 bass clarinet
2 alto saxophones
1 tenor saxophone
1 baritone saxophone

Brass
3 cornets in B-flat and
2 trumpets in B-flat, or
5 trumpets in B-flat (5 players total)
4 horns
3 trombones
2 euphoniums
1 E-flat tuba
1 BB-flat tuba, or
2 BB-flat tubas, if desired

Other instruments: percussion, harp, celesta, piano, organ, harpsichord, solo string instruments and choral forces as desired.

Fennell's choice of this particular instrumentation was based on his desire to replicate the orchestra wind section used by Stravinsky in his ballet *The Rite of Spring* (1913) and Wagner's wind section from his opera cycle *The Ring of the Nibelung* (1853-74). To these numbers Fennell added an alto clarinet and a section of saxophones. Not exactly faithful to either of those

[7] Frederick Fennell, *Time and the Winds*, Kenosha, WI: LeBlanc Publications, Inc., 1954, 51.

earlier groups, Fennell defends his choice as, "a point of departure – one from which it is possible to deviate when a particular score requires more or less instruments."[8] It should be noted that standard wind ensemble practice often includes the doubling of clarinet parts, as these instruments typically serve as replacements for the string section when performing orchestral transcriptions.

This flexible approach represented a marked departure from the conventional thought regarding bands of the time. Kenneth Berger in his 1961 paper *The Band in the United States*, charts the efforts to standardize the instrumentation of the band beginning with the configuration proposed in 1924 by the Committee on Instrumental Affairs, a byproduct of that year's Music Supervisor's National Conference. This issue was also among the chief concerns of the American Bandmasters Association from its inception in 1927, as it is addressed in the very first draft of their constitution.

The fact that the band's instrumentation was subject to change with regard to its director, environment, or any number of other variables (including economics) was one of the factors preventing its acceptance as a vehicle for serious composition. Berger quotes Cecil Effinger who stated that, "the serious composer does not write for the band for the simple reason that he can never be sure what the band is, much less what combination will actually play the work."[9] Fennell, not wishing to limit composers' access to any instrument they might desire to use in his ensemble, remarked that, "Indeed, there are some which might be added to the present list, such as the alto flute, the bass flute, the heckelphone, the contrabass clarinet, and flugelhorn. . . .When any or all of these instruments are placed in the permanent instrumental fabric of the Wind En-

[8] Ibid, 52.

[9] Cecil Effinger, quoted in Kenneth Berger, *The Band in the United States*, Evansville, IN: Band Associates, Inc., 1961, 27.

semble by *composers*, they will be welcomed." [10] His last comment has proven prophetic, as the contrabass clarinet is now generally included as a standard member of the modern wind ensemble.

The impact of the creation of the wind ensemble has been profound. Speaking in retrospect McBeth stated, "When Frederick Fennell started the wind ensemble and chose the name, he performed one of the ingenious acts of the 20th century."[11] Fennell's group (or a modernized adaptation) has since become a fixture at the Eastman school and has produced a number of influential recordings. It has served as a model for similar groups in colleges and universities throughout the U.S., as evidenced by the proliferation of hundreds of such groups. Now, more than 50 years following the establishment of the Eastman Wind Ensemble, there still remains a void in the area of a standard text addressing the specific orchestrational possibilities of the wind ensemble and the wind band. It is the intention of this study to compile a body of knowledge about the orchestrational practices unique to these groups that documents the innovations made by composers during the 20th century.

[10] Frederick Fennell, *Time and the Winds*, Kenosha, WI: LeBlanc Publications, Inc., 1954, 51.

[11] Francis McBeth, quoted in Frank L. Battisti, *The Twentieth Century American Wind Band/Ensemble: History, Development and Literature*, Fort Lauderdale, FL: Meredith Music Publications, 1995, 79.

CHAPTER 2
ORCHESTRATIONAL ANALYSIS OF SEVERAL REPRESENTATIVE WORKS DRAWN FROM THE REPERTOIRE

Chapter 2 will address ten different compositions written for wind bands of various sizes and configurations. They will be presented in chronological order, discussing the construction of each piece from the standpoint of orchestration, but also including certain aspects of their compositional structure as it relates to orchestration. Occasional commentary will be made regarding the practical aspects of the orchestrations and potential challenges to players and conductors that may arise from certain situations. Short examples drawn directly from the original or revised scores will be used to illustrate certain techniques and/or effects. These discussions sometimes will include the potential emotional impact on the listener that may result from orchestrational choices. In cases where more than one version of the piece exists, the most commonly performed version will be studied, making reference to any notable amendments or adjustments made by the composer.

1. First Suite in E-flat for Military Band, Gustav Holst, Composed 1909

Instrumentation

Original version:

Flute and Piccolo D-flat
2 Clarinets E-flat (2nd *ad lib*)
2 Oboes (*ad lib*)
Solo Clarinet B-flat
1st Clarinets B-flat ripieno
2nd Clarinets B-flat
3rd Clarinets B-flat
Alto Saxophone E-flat (*ad lib*)
Tenor Saxophone B-flat (*ad lib*)
Bass Clarinet B-flat (*ad lib*)
2 Bassoons (2nd *ad lib*)
1st Cornets B-flat
2nd Cornets B-flat
2 Trumpets E-flat (*ad lib*)
2 Trumpets B-flat (*ad lib*)
2 Horns in F
2 Horns in E-flat (*ad lib*)
Baritone in B-flat
2 Tenor Trombones (2nd *ad lib*)
Bass Trombone
Euphonium
Bombardons
String Bass (*ad lib*)
Timpani (*ad lib*)
Bass Drum
Cymbals
Side Drum
Triangle
Tambourine

Modern version (Matthews edition):

C Flute & Piccolo
Oboes
2 E-Flat Clarinets (2nd *ad lib*)
Solo Clarinet in B-flat
1st Clarinet in B-flat
2nd Clarinet in B-flat
3rd Clarinet in B-flat
Bass clarinet (*ad lib*)
2 Bassoons (2nd *ad lib*)
Alto Saxophones
Tenor Saxophone
Baritone Saxophone (*ad lib*)
Bass Saxophone (*ad lib*)

Solo Cornet
1st Cornet
2nd Cornet
2 Trumpets in B-flat (*ad lib*)
1st & 2nd Horns in F
3rd & 4th Horns in F (*ad lib*)
1st & 2nd Trombones (2nd *ad lib*)
3rd Trombone
Euphonium
Bass
String Bass (*ad lib*)
Timpani (*ad lib*)
Percussion (2-3 Players):
- Bass Drum
- Side Drum
- Pair Cymbals
- Suspended Cymbals
- Triangle
- Tambourine

The term "military band" used in the title is not an indication that this particular group is an outdoor ceremonial band as we in the 21st century have come to know it. Rather, the term is used here to distinguish the type of band illustrated here, which features a mix of woodwinds, brass, and percussion, from the traditional British brass band which contains no woodwinds. The above configurations (and the terminology) became the established norm for English composers of band music during the first half of the 20th century.

The D-flat piccolo indicated in the original instrumentation refers to an instrument used regularly in the band up through the middle of the 20th century. Although it has since fallen into obscurity, parts for it can still be found in older editions of band music. Similarly, parts written for the E-flat horn were provided for many years as that instrument was often used as a replacement for the French horn, particularly in bands that commonly performed outdoors. The E-flat horn is a smaller instrument, with a front-facing bell that resembles a shrunken baritone. It can

still be found today in the British-style brass band. The bombardons indicated were an early form of the tuba (possibly the helicon), which, like the E-flat horn, were more suited to being carried by a marching musician.

The modern instrumentation indicated is from the 1984 Boosey & Hawkes edition, which is an exhaustive restoration of the 1948 score by Holst historian Colin Matthews that also updates the piece for performances on today's instruments. It is atypical in that two E-flat clarinet players are required – a very unusual situation for wind band literature, and one not often accommodated in performances. In many instances the first B-flat clarinet is used to cover the lower E-flat part that is cued on their part. In addition, the saxophone section includes a bass saxophone along with the more common baritone saxophone. Both of these instruments were added to the 1948 edition by an unknown editor at Boosey, this version being the first available full score for the piece. The bass saxophone is often omitted in performances of *First Suite* due to the difficulty in procuring an instrument. However, most reputable recordings do include it. Modern composers are now using this instrument with increasing frequency, as it is one of the more distinctive voices within the wind band orchestrational palette.

There is a school of thought among "purists" that truly accurate renditions of *First Suite* must include both cornets and trumpets, reasoning that the different bore configurations (conical versus cylindrical) are distinctive enough to merit the inclusion of both types of instruments. Holst's treatment of these instruments in his orchestrations would seem to support this notion. The performance practices surrounding the cornet in England are significantly different than those of the trumpet, and there, the sound of the instrument varies considerably from that of the trumpet. However, in the U.S., only cornetists who perform regularly with British-style brass

bands are likely to develop a truly different sound on the instrument, so it is normal in this country for bands to perform all of the cornet and trumpet parts using trumpets only.

Though it is most often performed by full bands, Holst indicated through *ad lib* notations on his 1909 manuscript that a small ensemble (19-23 players) can successfully perform the work. Hence many modern conductors have embraced the opportunity to present this work using these more chamber-like forces, allowing for the transparency and clarity of Holst's writing to be revealed. Most recently a new edition of this piece has been released by the Ludwig Publishing Company. It reportedly was edited by Frederick Fennell himself and professes to be the exemplary version, conforming more closely to Holst's original intent than any of the previous editions. However, certain inconsistencies have been discovered in this newest edition, consequently many directors still prefer the 1984 edition. As the fine recording produced in 1978 by the Cleveland Symphonic Winds under Fennell's direction serves as the aural reference for this study, the score excerpts presented here will be drawn from Colin Matthews' 1984 edition, which is based on the Boosey & Hawkes 1948 edition.

Background

Gustav Holst's motivations for composing the *First Suite* are unknown. It has however become a cornerstone of the wind band repertoire and still enjoys literally hundreds of performances each year throughout the world. In the first of Richard Miles' influential series of books, *Teaching Music Through Performance in Band*, it is acknowledged as "the first significant composition approximating what is today's standard band instrumentation."[1] Frank Battisti, in his book *The Winds of Change*, quotes Richard Franko Goldman's proclamation that it is the "first

[1] Richard Miles, *Teaching Music Through Performance in Band*, Chicago, IL: GIA Publications, Inc., 1997, 251.

available and universally recognized original band work of the century." Goldman goes one step further to state (arguably) that, "no more effective pieces have been written for band."[2]

The place of honor this piece has earned in the wind band repertoire is well-deserved, as it established many of the techniques that would become common practice for writers of this genre for years to come. Longtime University of Michigan band director H. Robert Reynolds is quoted, "The fact that it came to the band repertoire without previous original compositions of high-quality band music is a sign of Holst's genius as a composer. With one piece he changed the destiny of band music forever and provided a model for other composers to follow. . . ."[3] It is for all these reasons that the *First Suite* has been chosen as the opening piece in this study.

Holst's affinity for English folk music is apparent here in that, though original, his themes embody a folk-like quality both in their lyricism and in their harmonic language. All of the themes are masterfully united through the use of a three-note motif that is outlined at the very beginning of the first movement. The three movements suggest a neoclassical approach, as the titles Chaconne, Intermezzo, and March could just as easily comprise a baroque keyboard suite, perhaps by Henry Purcell, whom Holst idolized. It is clear that Holst's earlier experience as a trombonist in several bands supplied him with a knowledge and understanding of the wind band's capabilities. His manipulation of this instrumentation is not contrived in any way, but appears to be a natural outgrowth of the standard orchestrational techniques with which Holst was already familiar.

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[2] Richard Franko Goldman, quoted in Frank L. Battisti, *The Winds of Change*, Galesville, MD: Meredith Music Publications, 2002, 16.

[3] H. Robert Reynolds, quoted in Bruce Moss, "Holst's First Suite: A Century of Memories", *The Instrumentalist*, December 2009, 14.

According to Holst authority Jon C. Mitchell,[4] the first known concert performance of *First Suite in E-flat* was not until June 23, 1920, eleven years after it was first composed. It took place at Kneller Hall in London in a performance by the 165-member Royal Military School of Music Band.

Analysis

1. Chaconne

From the opening phrase of the Chaconne, Holst immediately establishes this group as an ensemble of winds, and not an orchestra, through his choice of the combination of euphonium doubled by tuba down an octave to present the first theme. The first three notes, 1-2-6 of the E-flat major scale, recur throughout the composition in various incarnations.

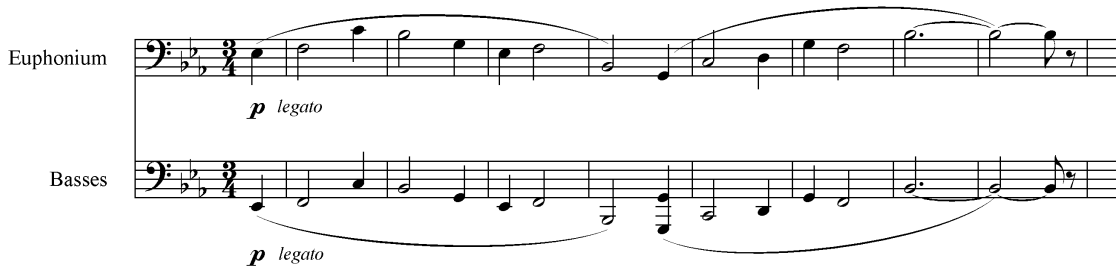


Figure 1-1. Holst, *First Suite in Eb*, first movement, m. 1-8, theme

This use of conical bore bass clef instruments, though commonly heard in today's wind band works, could only be found heretofore in certain late Romantic orchestral works, such as Richard Strauss' *Ein Heldenleben* (1898), due to the relatively late addition of the euphonium and/or tenor tuba to the composer's palette. The timbre produced by this combination at the ***p*** volume level is dark, rich, and noble, adding an understated dignity to Holst's theme.

This passage is contrasted by the following entrance of the theme, one beat before measure 9 in the trombones (which are of cylindrical bore), accompanied by contrapuntal, supporting

[4] cited from Frank L. Battisti, *The Winds of Change*, Galesville, MD: Meredith Music Publications, 2002, 15.

lines in the cornets. Though still a relatively dark brass timbre, owing to the conical bore cornets, the trombone tone quality provides a slightly more strident timbre when compared to the euphonium. At this point the listener may be misled into thinking this a brass band piece, as the woodwinds have yet to appear.

Measure 16 confirms the presence of the woodwinds, as they assume the melodic and harmonic responsibilities in a homophonic passage. The sound of massed woodwinds in the wind band is distinguished in part from orchestral woodwind combinations by the presence of the saxophones. In condensed form, this passage appears below:

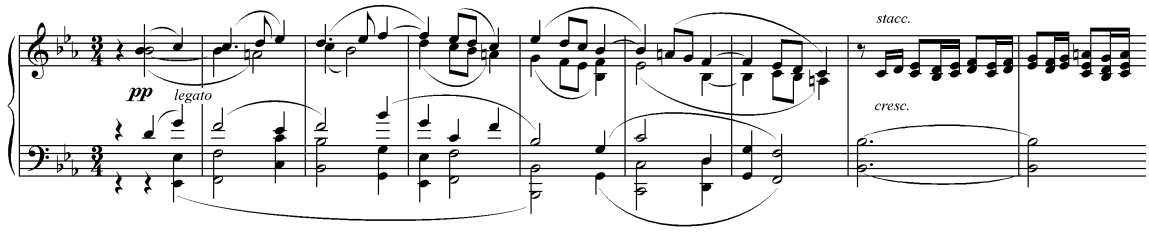


Figure 1-2. Holst, *First Suite in Eb*, first movement, m. 16-24, condensed

Holst's orchestration of the passage utilizes the entire woodwind section excepting the flutes and lower saxophones. This is an early example of "block scoring," in both the woodwind and brass sections, that would eventually become standard practice among writers for the medium:



Figure 1-3 Holst. *First Suite in Eb*, first movement, m. 16-24, orchestrated

Aware of the various woodwind instruments' capacity to blend well together, Holst uses the different sonorities in roles that change throughout the passage, moving from melodic to supporting roles and vice-versa. The oboe, for example, gives an inner voice its identity in the first five measures of the passage. Beginning in the sixth measure it emerges effortlessly as the primary melodic timbre, even though it is outnumbered by clarinets playing the same line. Beneath this line, the alto saxophone blends with the third clarinet to produce a homogenous inner voice.

Though much of the voice-trading in this passage is due to the shifting instrumental registers, Holst succeeds in managing these issues artistically as well as practically. The lower instruments join seamlessly to continue the repetition of the chaconne figure, with saxophone, bas-

soons, and bass clarinet melding into a smooth, sonorous voice. Octave adjustments made to keep the instruments in their optimal ranges are barely detectable.

The next passage is a rhythmic counterpoint between harmonized woodwinds and unison octaves in the first cornet and first trombone. The upper brass element, even though it involves fewer performers, easily balances the upper woodwind forces. This iteration of the chaconne melody itself features a blend of lower woodwind voices that mixes readily with the conical bore low brass used in the opening statement.

The percussion section finally makes its first entrance leading into the next phrase. This sparse and judicious use of percussion is a marked contrast from the typical approach of this time. Its appearance beginning at measure 33 almost suggests a satire of the standard band repertoire of this period, which was heavily dominated by marches and other such bombastic fare. The use of timpani to reinforce the melody in the lower instruments conforms to late Romantic orchestral practice, as displayed in works such as Tchaikovsky's *1812 Overture* (1880).

Letter B (measures 41-48) introduces a texture that will come to be commonly exploited by wind band writers well into the future (the Mackerras arrangement of Arthur Sullivan's *Pineapple Poll* comes to mind), as a 16th-note woodwind line is punctuated by brass and percussion. Here, the blocked scoring practice is demonstrated in the brass section:

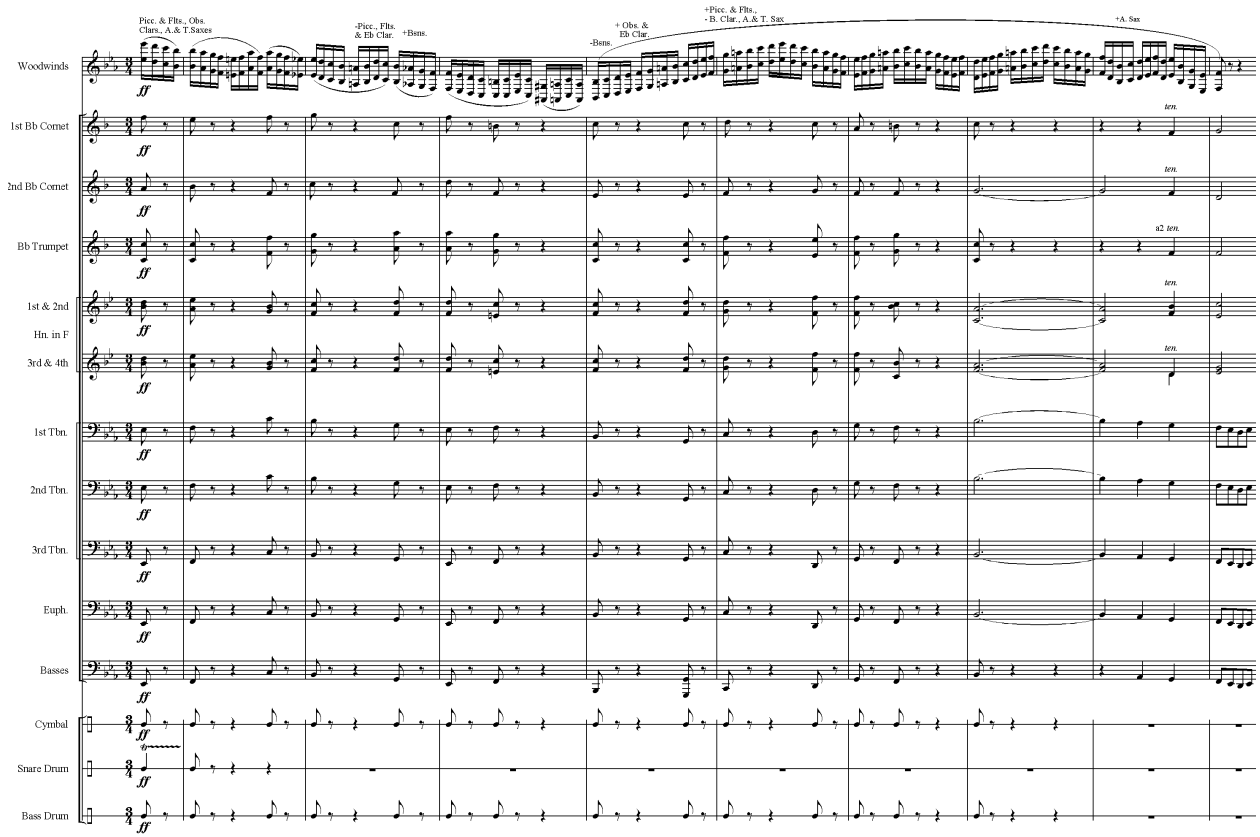


Figure 1-4 Holst. *First Suite in Eb*, first movement, m. 41-48, florid woodwinds with brass accents

It is interesting to note that, although there are numerous entrances and exits by the various woodwind instruments to accommodate their ranges (see the full score), the overall timbre and character of the melodic line remains the same; it is essentially clarinet-like in quality. The slurs provided indicate phrasing that connects the woodwind and brass/percussion elements together. Holst uses the brighter tone of the trumpets in opposition to the darker cornets, creating a subtle melodic line in the accompaniment over the remaining brass.

The bass clef brass instruments are not divided, but instead are kept together in unison octaves in order to maintain the integrity of the chaconne theme. The ensemble's sonority is maximized through a harmonic series-like configuration, where wider intervals in the lower register are accompanied by closer intervals in the upper register. Holst's choice of bass drum and cym-

bal for his percussion contributions help to add weight to the bottom of the ensemble and brilliance to the top. Though there are a variety of instrumental colors combining in this passage, both the compositional intent and the clarity of the different elements are preserved.

After a bold statement of the chaconne theme in the upper brass accompanied by a contrapuntal bass line, Holst provides a delightful contrast at letter C. He retreats into chamber-like textures for the next three iterations of the chaconne theme, the third being an inversion that is transposed to the relative minor. The passage beginning one beat before measure 56 features a solo French horn delicately accompanied by only the clarinet section. Many conductors will reduce this passage to one player per part, even eliminating the doubling of the upper melody, to allow for individual musical expression in the performance of the supporting lines:



Figure 1-5. Holst, *First Suite in Eb*, first movement, m. 56-64, chamber texture

Holst's choice to double the French horn with the third clarinet is almost undetectable in a well-rendered performance. However it adds a dynamic quality to the line as a result of the combined waveforms, while also subtly linking the melody to the timbre of the accompaniment. The

transparency of this section provides a poignant moment of repose after the heroic full forces that precede it.

The passage that follows is one of the very first instances within the repertoire of the alto saxophone being exposed as an expressive solo voice:



Figure 1-6. Holst, *First Suite in Eb*, first movement, m. 64-72, alto saxophone solo

The implied shift to a compound meter through triplet subdivisions is heightened by the change in instrumentation, providing contrast even within this subdued section of the movement. Chromatic alterations of the harmony that suggest minor tonalities also help to sustain interest, along with the use of different instrumental colors for each line. Holst could easily have assigned the inner clarinet figure to the solo B-flat part, but he chose instead to use the distinctive timbre of the E-flat clarinet, maximizing the variety within his orchestrational choices.

As he moves into the minor tonality of his inverted theme beginning at measure 73, Holst's return to duple beat subdivisions is also sobering; it provides a contrast to the whimsy of the earlier triplet rhythms. The change of atmosphere is also enhanced by the reintroduction of low-register brass timbres and the bassoons at letter D. Plodding bass drum rhythms under a softly rolling cymbal lend the definite suggestion of a funeral procession, capitalizing on the associative capacities of these percussion instruments.

Letter E marks a harmonic shift back to the home key of E-flat major. A protracted building section over a pedal B-flat produces a retransition-like passage, simulating the sonata-allegro form in miniature. Decreasing note values, combined with a snare drum roll, effectively communicate a sense of anticipation that is heightened by a continuous crescendo. The tension builds to a climax at measures 111-113, as the registers are expanded upward. This sense of anticipation is further emphasized by the hemiola rhythms that lead into an explosion of sound at letter F. Holst remarkably creates a moment of expansive grandeur here through the *absence* of percussion, allowing the full sonority of his ensemble to sing through unhindered by non-pitched sounds.

The final eight measures are curiously colored through Holst's temporary harmonic choice of the Dorian mode on the fifth scale degree, allowing for a decidedly 20th-century progression of displaced major chords over the E-flat pedal. The final resolution, on a stridently-voiced tonic chord that seems to float groundlessly, is one of the more memorable moments in the wind band literature:

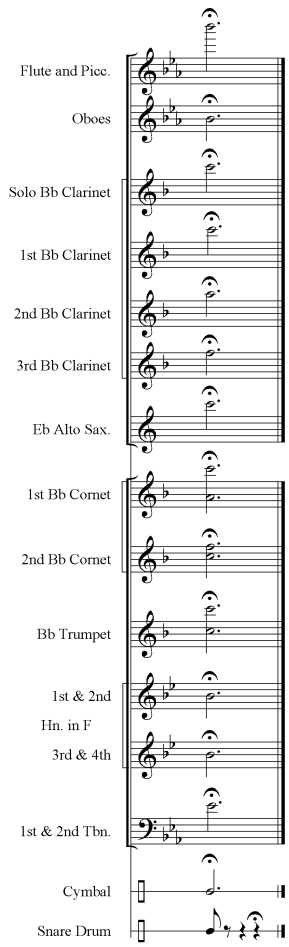


Figure 1-7. Holst, *First Suite in Eb*, first movement, final chord

The striking effect of this chord is due in part to the scoring of the first cornet, first trumpet, and flutes near the top of their practical ranges. Note the heavy doubling of the root in the lower instruments (albeit in their upper register), and the fifth in the upper voices, lending the chord a pronounced austerity.

The third of the chord is only present in the second clarinet and lower *divisi* of the first cornet. This cornet voicing was an adjustment on the part of Matthews, as in previous editions the concert G appeared as the lower note in the second cornet, and as such was likely to be omitted, especially in school band situations. Under normal circumstances this would be considered

an imprudent use of the available instrumental forces especially on a final chord, but Holst uses this unconventional approach to great effect.

2. Intermezzo

Holst's second movement, titled Intermezzo, is an unexpected *vivace* episode that departs from the typical fast-slow-fast scheme one would expect in a three-movement work. The original chaconne melody has been transformed into a scherzo-like theme and is played by the unlikely combination of two oboes, a solo clarinet, and a solo muted cornet. Carrying over the *alla turca* tradition of the European classical period, this instrumentation produces an almost middle-eastern flavor, enhanced by tambourine strikes on the first three notes of each phrase and occasional triangle embellishments:



Figure 1-8, Holst. *First Suite in Eb*, second movement, m. 3-11, oboes and muted tpt.

These first accented notes serve as a harbinger of the beginning of the third movement, where they appear inverted. Holst's two E-flat clarinets are exposed in an eighth-note ostinato pattern underneath the melody line. Matthews, conscious of the fact that very few secondary-

level ensembles will have two E-flat clarinets at their disposal (much less one), has judiciously cued the lower part in the first clarinet.

A second rendition of the melody at measure 19 moves the E-flat clarinets into their most characteristic upper register. This element, combined with denser percussion rhythms, heightens the sense of exoticism. At letter A there are textural and register changes, as the eighth-note accompaniment is transferred to the lower instruments. The middle-eastern flavor is not diminished, but is varied through the addition of timpani and bassoons to the orchestrational mix. At measure 27 a secondary theme is exposed in the clarinets and alto saxophone:



Figure 1-9. Holst, *First Suite in Eb*, second movement, m. 27-38, secondary theme

Holst uses all of the B-flat clarinets on the melody in this passage, assuring its strength against the rest of the ensemble. The relatively low register of the first four measures places it in an ideal range for the alto saxophone; Holst uses this instrument as reinforcement until the theme's second rendition, which is a third higher.

A clear countermelody in the tenor saxophone and lower horns is achieved through the absence of sound in the frequency range between the bass ostinato element and the lowest notes of the accompanying harmony. The texture of the bass figure is made more complex through the combination of the added string bass with the various intersecting wind instrument figures. The alternating patterns of the ostinato figure in the winds maintain the constant eighth-note rhythm, while still allowing the players to take breaths. Offbeat punctuations in the cylindrical bore brass instruments are accentuated in the upper frequency range by the tambourine.

After a return to the texture of the opening statement, Holst varies his next repetition of the melody at measure 59, making use of the massed lower woodwinds:



Figure 1-10. Holst, *First Suite in Eb*, second movement, m. 59-66, secondary theme

The presentation of the melody here in five separate octaves is a distinctive timbre, but has been dubiously enhanced by the unauthorized addition of extra low woodwind instruments by the Boosey editor of the 1948 edition. Nevertheless, the presence of the additional instruments results in a timbre unique to the wind band, as no other standard instrumentation has that same concentration of lower woodwind voices. The accenting of the first three melody notes persists, further emphasizing the motivic development that permeates *First Suite*.

At letter C, there is a textural shift to a lyrical style in 4/4 time, though the tempo is maintained through the use of a *L'istesso* marking. Here is another example of the transparent chamber-like writing that displays the stylistic range of the wind band. Holst's compositional abilities also shine here, as he transforms his thematic material into a sensitive and moving melody played by the solo clarinet:



Figure 1-11. Holst, *First Suite in Eb*, second movement, m. 67-75, chamber-like writing

This reflective passage provides a welcome respite from the rhythmically-active section that precedes it. The variety of woodwind instruments, along with the horns, blends beautifully with the solo clarinet, and the sparing use of lower-pitched instruments imparts a floating quality to the phrase.

At letter D a solo cornet assumes the melodic responsibilities. The second half of the phrase, beginning at measure 92, is one of the most sublime passages of the piece, as flowing woodwind harmonies provide a rich counterpoint over the lyrical melody:



Figure 1-12. Holst, *First Suite in Eb*, second movement, m. 92-98, cornet solo

Even within this short passage, Holst continually varies the texture, overlapping entrances and bringing different sounds in and out of the ensemble.

The melody line itself begins in the solo cornet and euphonium, gradually thickening with the addition of oboe and B-flat clarinets, then finishing with all of the cornets joining in. The B-flat clarinets change roles twice within this phrase, starting as a harmonic accompaniment and then playing a short section of the melody before retreating back into a supporting role. Though

this passage can be successfully negotiated without the E-flat clarinets due to the doubling of their parts by other instruments, their presence lends a dynamic to the overall ensemble sound that would be lessened by their absence.

Following this section the piece resumes, adopting its original rhythmic and textural identity. At measure 101 Holst takes the opportunity to feature the euphonium on the melody, a sound not familiar to those accustomed to the standard orchestra palette. At letter E the massed lower woodwinds of measure 59 return; this time they are assigned to the consequent phrase rather than the antecedent. Here Holst has used his treatment of the instrumentation to create compositional unity within the movement, and in a creative rather than predictable way.

At letter F a second *L'istesso* section is presented, recalling the exotic bassoon/timpani combination heard previously at letter A. This time however it serves not just as a background for the secondary theme as before, but as a platform for the combination of that theme with both the original theme and the lyrical theme of letter C (Figure 1-13).

Holst creates a complex tapestry of sounds at letter F, yet he achieves remarkable clarity between the competing elements through the use of distinct ranges and timbres. The lyrical melody is relegated to the lower register, using the bass clarinet, lower saxophones and euphonium, all of which blend well:



Figure 1-13. Holst, *First Suite in Eb*, second movement, m. 123-129, second L'istesso tempo

The midrange instruments – lower-register clarinet and alto saxophone – present the secondary melody. At measure 128 a mode-adjusted version of the original melody appears in the upper woodwinds and solo cornet.

The recurring accents on the first three motive notes are highlighted in this instance by the triangle, while the midrange melodic element is accentuated with tambourine reinforcement. Bassoons, bass saxophone, third trombone, tubas, string bass, and timpani combine to form the bass ostinato. The movement winds down with a gradual thinning out of the texture. The instruments drop out one by one, until all that remains are a few solo fragments reiterating the three-note source motive over light accompaniment figures. A lightly scored eighth note punctuation closes the movement.

3. March

Holst opens his final movement with the same three-note motive, but this time inverted, with the 1-2-6 scale tone pattern now appearing (apparently) as 3-2-5 of the relative C minor. The tonality is still in question throughout the first phrase as both E-flat major and C minor are suggested, but not confirmed. If not for the opening woodwind trills of the introduction, this movement (if heard by itself) could easily be mistaken for a brass band piece. In much the same way as the beginning of the first movement, only the brass and percussion are used through the first three phrases.

Holst's orchestrational technique reveals nothing remarkable until the woodwinds make their presence known after letter A. Borrowing a convention from the standard march form, Holst shifts the key from the tonic to the subdominant for the exposition of the secondary theme beginning at measure 40. Here the brass is reduced to only the conical bore instruments (the third trombone notwithstanding), as these timbres blend much more readily with the woodwinds:



Figure 1-14. Holst, *First Suite in Eb*, third movement, m. 40-48, lyrical theme

Holst has created a curiously unbalanced mixture of melody and countermelody, as only two instruments are assigned to the latter – the baritone saxophone and euphonium – while the upper line is performed by no less than fourteen musicians. This situation is exacerbated further by the discrepancy in the indicated dynamics, ***p*** in the lesser force versus ***mf*** in the greater. In addition the *con larghezza* direction may encourage an even broader expression of this line. The sensitive conductor is faced with the decision of how to balance this combination, yet the overall effect is likely to be pleasing and a welcome contrast to the bombastic brass and percussion passage that precedes it.

At letter B where the oboes and E-flat clarinet join the upper line, the lower line is reinforced with the addition of the second clarinet and bassoons. The lightly articulated quarter notes in the cylindrical bore brass beginning at measure 80 recall the percussiveness of the opening section, suggesting an imminent return to that texture. The material does in fact return, but in an almost comically understated form, as ***p*** woodwinds reiterate the first theme with only light support from the French horns.

A developmental section extends from letter C through several key centers, eventually leading back to the original C minor tonality for the triumphant return of the opening theme at letter D. This time however the themes are successfully combined, though not without some creative manipulation of the melodies and harmonies by Holst:



Figure 1-15. Holst, *First Suite in Eb*, third movement, m. 123-130, combined themes

Holst's scoring of this full ensemble statement reveals some intriguing aspects of his technique. He has no compunction against massing his clarinets together in their extreme high range, a practice that most modern wind band writers would likely avoid, particularly in writing for the large sections common today with their wide range of playing abilities. Although it is not true to Holst's orchestration, many directors instruct their players (particularly the third clarinets) to readjust this passage, with the higher notes moved back into the staff, doubling the first cornet part. Bassoons performing repeated octave leaps to their lowest available note could also be problematic for less-experienced players.

Though multiple octaves are used for both themes, Holst carefully avoids crossing the voices, especially in the cornets, where like timbres could potentially mask the clarity of the two competing melodies. Holst makes an interesting harmonic choice in measure 129: a major seventh chord. This reflects the influence of Impressionism and the growing acceptance of extended harmonies among composers and listeners at this point in time. Holst relents temporarily from his driving percussive march style at measure 153, allowing the massed sonorities to be appreciated without the clutter of percussion. His opening melody makes one last triumphant appearance, at the *Meno mosso* at measure 162. Driving rhythms return to end the piece, which culminates with a flourish of woodwind color.

Conclusions

In composing this piece Holst unknowingly provided a model for the next century of wind band writers, as he brought into common practice scoring techniques that are still used in new works today. Though this piece may seem unremarkable when held up against many of the wind band works composed since, its significance in establishing a "band sound" is undeniable. The block scoring method displayed here has become a standard feature of numerous other works,

particularly those intended for younger bands, as the massed numbers of instrumentalists performing like rhythms helps to build confidence.

Holst's exposure of solo instrumentalists in transparent, chamber-like textures is also now a mainstay of the band orchestration lexicon. This feature of his writing was one of the motivations for Frederick Fennell to found the Eastman Wind Ensemble. As American wind players have continued to develop, more and more composers are risking these sparse textures, confident in the knowledge that most ensembles will have players who are up to the task.

The *First Suite* still enjoys hundreds of performances each year by ensembles encompassing a wide range of experience. Many directors consider it an indispensable part of the wind band repertoire and a piece that every instrumentalist should be exposed to at some point in their education. There are numerous fine recordings of this work available, a further testimony to the level of its compositional craft as well as its exemplary scoring. It is destined to remain a mainstay of the wind band experience long into the future.

2. Dionysiaques, Op. 62, No. 1, Florent Schmitt, Composed 1913

Instrumentation

Original 1913 version:

2 Piccolos in C
2 Flutes (or 4)
2 Oboes
1 English Horn (or 2) *ad lib.*
2 Bassoons (or 4) *ad lib.*
1 Contrabass Sarrusophone in C (or 2) *ad lib.*
2 Sopranino Clarinets in E-flat (or 4)
2 Solo Clarinets in B-flat
12 1st Clarinets in B-flat
12 2nd Clarinets in B-flat
2 Bass Clarinets in B-flat (or 4) *ad lib.*
1 Contrabass Clarinet in B-flat (or 2) *ad lib.*
2 Alto Saxophones in E-flat (or 4)
2 Tenor Saxophones in B-flat (or 4)
2 Baritone Saxophones in E-flat (or 4)
1 Bass Saxophone in B-flat *ad lib.*

2 Trumpets in C (or 4)
2 Cornets (or 4)
2 French Horns in F
1st, 2nd and 3rd Trombones
Bass Trombone
3 Percussionists*
Glockenspiel *ad lib.*
Xylophone *ad lib.*
Celesta *ad lib.*
1 Sopranino Bugle in E-flat (or 2) *ad lib.*
2 Bugles in B-flat (or 4) (A)
2 Bugles in B-flat (or 4) (B)
1st, 2nd and 3rd Alto Horns in E-flat
2 Baritones in B-flat
6 Basses in B-flat
6 Contrabasses in BB-flat
2 String Basses (or 4) *ad lib.*

*snare drum, tenor drum, tambourine, castanets, triangle, tam-tam, cymbals, bass drum

Modern version (Duker edition, 1975):

2 Piccolos in C
1st Flute (6 or 8)
2nd Flute (6 or 8)
1st Oboe (1 or 2)
2nd Oboe (1 or 2)
English Horn (1)
1st Bassoon (1 or 2)
2nd Bassoon (1 or 2)
Contrabassoon (1)
E-flat Clarinet (2)
1st B-flat Clarinet (4)
2nd B-flat Clarinet (8)
3rd B-flat Clarinets (8)
Alto Clarinet (2 or 4)
Bass Clarinet (4 or 6)
E-flat Contralto Clarinet (1 or 2)
B-flat Contrabass Clarinet (1 or 2)
String Bass (2)
1st Alto Saxophones (1)
2nd Alto Saxophone (1)
Tenor Saxophone (1)
Baritone Saxophone (1)

1st Cornet (4)
2nd Cornet (3)
3rd Cornet (3)
1st Trumpet (2)
2nd Trumpet (2)
1st Horn (2)
2nd Horn (2)
3rd Horn (2)
4th Horn (2)
1st Trombone (2)
2nd Trombone (2)
3rd Trombone (2)
4th Trombone (2)
Euphonium (2)
Tuba (6)
Timpani
Celesta
Triangle
Castanets
Tam-Tam
Bass Drum
Cymbals
Snare Drum
Tambourine
Tenor Drum
Bells
Xylophone

Dionysiaques is unique in that it was composed for the specific instrumentation (at the time) of the 100-member Band of the Garde Républicaine, the French National Guard's official wind band, which was originally founded by Bernard Sarrette in 1789. The instrumentation of the 1913 version is reflective of the still-fluctuating configuration of bands at this time, as evidenced by the presence of the now-obsolete contrabass sarrusophone in C. There are other instruments included that are no longer in current use in the band, including the trumpet in C, and the bugles (ostensibly the keyed variety): sopranos pitched in B-flat and altos in Eb. Note that there are "A" and "B" batteries of B-flat bugles indicated in Schmitt's original score, possibly

suggesting different placements of the groups within the performance venue. This antiphonal effect (if that was intended) was not retained in Duker's adaptation.

Though it was composed by Schmitt in 1913, the first published score to *Dionysiaques* (by the French firm Durand and Co.) did not appear until 1925. The score has several *ad lib* indications, suggesting that the piece can be successfully performed without the English horns, bassoons, sarrusophone, bass clarinets, contrabass clarinet, bass saxophone, contrabasses, and some of the percussion. As it seems clear that certain instruments (most notably the lower clarinets) are necessary, more likely this is an indication that certain combinations of these instruments can be used with some flexibility, providing that all the parts are covered. There are also notations indicating that additional players of certain instruments would be acceptable, possibly reflecting the large number of musicians present in the original group for which *Dionysiaques* was composed.

The late Guy M. Duker of the University of Illinois produced a modern adaptation of Schmitt's score in 1975, reconciling the unusual instrumentation to a configuration more likely to be accommodated by modern bands. This version, the one now most commonly performed, reassigns the key passages originally performed by now-obsolete instruments to ones available in today's wind band. The number of players indicated in Duker's score is variable, but extraordinarily large, ranging anywhere from 108 (assuming eight percussionists) up to 122. These numbers are much more suggestive of an expanded symphonic band rather than a wind ensemble.

However, the historical significance of this piece as well as its varied instrumental palette and creative use of orchestrational color more than merits its inclusion in this study. Schmitt has in fact anticipated by decades the expanded wind band palette as we know it today, as his piece bears a remarkable resemblance to those currently being composed, at least in its variety of in-

strumentation. Clearly Schmitt considered his wind band to be on equal artistic footing with the orchestra, as the sophistication of his score reveals no concessions to the perceived notion of the time that the band was inferior.

Duker's omission of the bass saxophone from his updated score reflects the state of conventional thinking in 1975 regarding this instrument. Had the adaptation been done today, this instrument would likely have been retained, as the bass saxophone is becoming more and more commonplace in ensembles of the level that would attempt this piece. Duker's addition of the alto clarinet is similarly telling, as this instrument has since fallen out of favor, particularly with the recent reemergence of the basset horn as a preferred option. Though some of the original textures are undoubtedly altered by these substitutions and omissions, the essential character and intent of the piece has been preserved. It is Duker's version upon which the following study is primarily based; however, many of the original French stylistic markings of the original score have been preserved for this analysis.

Background

Florent Schmitt's fascination with exotic themes no doubt led to his composing of *Dionysiaques*. Based on the ancient Greek festival honoring Dionysus, the god of wine, *Dionysiaques* offered Schmitt the opportunity to explore a wide range of instrumental colors and emotions. The festival, typically characterized by wanton behavior brought on by excessive drink, provides fertile ground for this wildly expressive piece of music. Composed during Schmitt's service to the French army in World War I, *Dionysiaques* seems a joyous escape from the horrors of war that he no doubt witnessed. One of Schmitt's students, composer Pierre-Octave Ferroud, remarked, "One can see in the work the overflowing of sap at springtime, and the una-

bashed raucousness of the military band reinforces the impression of intense joy."[5] The war itself delayed the first performance of *Dionysiaques* until June 9, 1925, when it was finally premiered at the Jardin du Luxembourg in Paris by the Garde Républicaine Band under the direction of Guillaume Balay.

Dionysiaques is enigmatic as a wind band work, in that it seems to have been created in an artistic vacuum, independent of any influence of the American and British band traditions that were being established at the time. Nevertheless Schmitt succeeded in producing a significant piece of wind literature. Its compositional complexity and variety of orchestrational color allows it to compare very favorably with the bulk of wind band works composed since, even into the modern era. This analysis will examine both the original score and also Duker's adapted score, noting the adjustments made to accommodate the modernized instrumentation.

Analysis

Dionysiaques offers an opportunity to examine a work composed without the restraints that had traditionally been placed on wind bands of this time. It represents for the first time a truly *orchestral* approach to the ensemble, free from any preconceived notion regarding the skill level of the performers involved. It would take the passage of many more years for serious composers to relinquish this notion, to compose purely for effect rather than for playability, and to be willing to take risks with innovative sounds and/or approaches.

Dionysiaques begins with the exposition of a motive constructed of half-steps that expand in both directions, immediately establishing the chromatic tonal language that will be explored throughout the piece:

[5] Pierre-Octave Ferroud, quoted from program notes, *Songs and Dances*, University of Cincinnati College Conservatory of Music Wind Symphony, Klavier KCD 11066, 1995.



Figure 2-1. Schmitt, *Dionysiaques*, m. 1-4, opening motive

Schmitt's choice of the low-register instruments, combined with the motive's chromaticism, imparts a sinister quality and a sense of foreboding, suggestive of both the content and scale of what is to follow. The addition of the timpani on the final note signals the completion of the initial idea. This motive serves as the compositional basis for the entire piece, reappearing in numerous guises throughout.

Over the next several measures, Schmitt develops his opening motive, exploring a variety of woodwind textures that combine pairs of like instruments with other like pairs of contrasting instruments. Whereas the flutes/oboes combination in octaves was already a familiar sound to orchestra-goers of the time, the combination of clarinets and saxophones would have been a less familiar texture. Schmitt's affinity for the saxophone, then still a relatively new instrument, was borne out by its presence in a number of his solo and chamber works. An interesting use of orchestration occurs in the brass at rehearsal number 2:

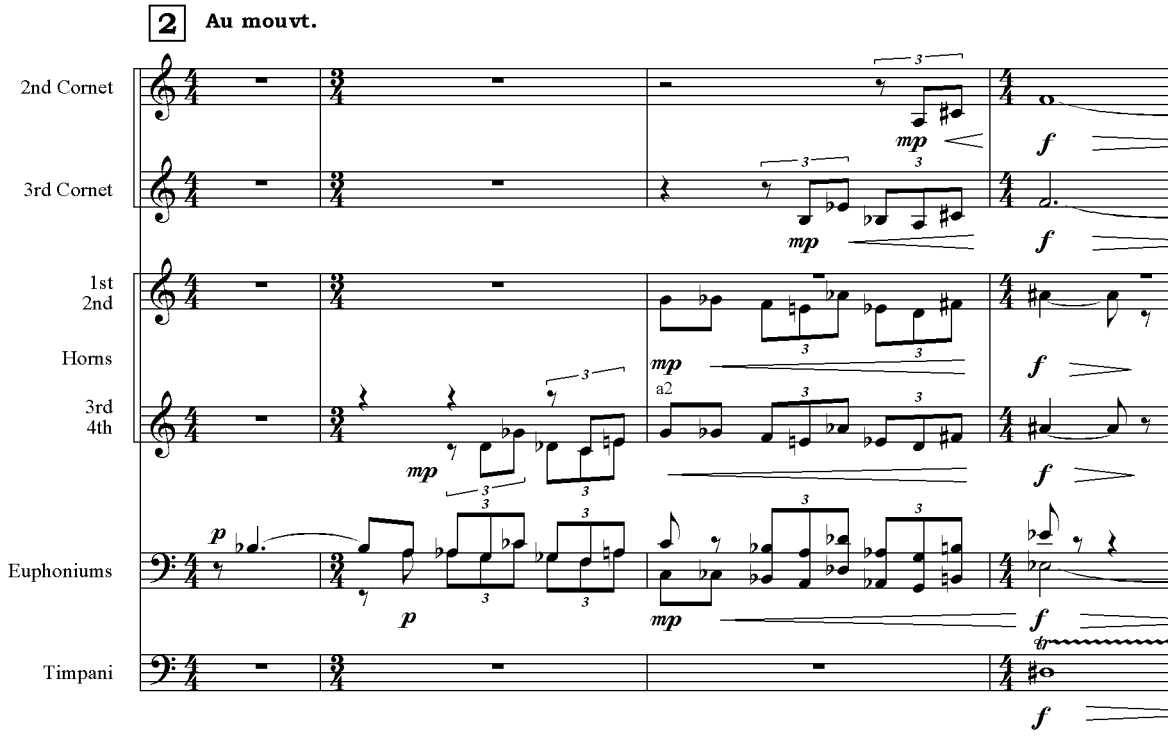


Figure 2-2. Schmitt, *Dionysiaques*, m. 13-16, development of opening motive

Here, the initial motive is developed in the brass, expanding tonally as it did before, but in this instance also expanding orchestrationally. The first euphonium holds the initial pitch at measure 13, which is overlapped by the previous woodwind passage. Then the additional instruments enter in sequence, a developmental growth that is aided by the increasing dynamic. Particularly effective is the addition of the lower octave in measure15, which increases the urgency of the forward motion and enhances the overall sinister quality of the line. Once again, timpani are used to reinforce the final note of the statement.

Though clearly derived from the chromatic opening motive, Schmitt's solo clarinet figure at rehearsal number 3 bears more than a passing resemblance to a prominent melody from Igor Stravinsky's *Firebird* (1910):



Figure 2-3. Schmitt, *Dionysiaques*, m. 17-20, clarinet figure

In this passage, Schmitt achieves a subtle texture change through the alteration of solo clarinets on the melody line. The stylistic indications translate as "with movement" and "with a feeling of Oriental nonchalance." The blending of unlike woodwind instruments on the supporting harmonic lines masks the individual instrumental timbres, but produces a more texturally complex background. The ascending solo horn line creates an effective counterpoint against the low-register descending woodwind figures, resolving curiously to a major tonality on beat four in both of the first two measures.

A brief flurry of activity at measure 20 suggests a hint of instability before the motivic development resumes suddenly at rehearsal number 4. Here, the melody is voiced in the solo flute and alto saxophone, separated by two octaves. As the performance practices for both of these

instruments typically includes vibrato, the players can listen and coordinate the vibrations to create a more unified voice. The two-octave space allows Schmitt the opportunity to feature a solo English horn on one of the supporting lines. Possibly anticipating the difficulty in procuring an instrument and/or performer, this line is cued in the oboe, even in the original version.

At rehearsal number 5, almost the entire ensemble plays, revealing for the first time the scope of the instrumental forces:



Figure 2-4. Schmitt, *Dionysiaques*, m. 25-28, first full-ensemble moment

Assuming the minimum numbers indicated on Duker's score, the top figure (after the flourish on beat one) is to be performed by no less than 38 woodwind players, numbers that dwarf even the expanded forces of the late Romantic orchestras of Wagner and Mahler. Modern performances of this piece are highly unlikely to employ this number of performers! Clearly this experience of massed wind instruments did not previously exist in the music world outside of the occasional outdoor grand extravaganzas (such as Handel's *Music for the Royal Fireworks*, composed in 1749). Though it could be argued that this configuration was an attempt to simulate the massed strings of the Romantic orchestra, Schmitt, in bringing these numbers into the concert hall, once again anticipated what would eventually become common practice for the large symphonic band.

Among the other noteworthy features of this passage is the exclusion of the cylindrical bore brass instruments (the brighter-timbred trumpets and trombones), possibly being held in reserve for more grandiose moments later in the piece. Another interesting departure from standard practice is in measure 28, where the lower harmony line in the cornets (originally bugles) is voiced beneath an upper harmony line in the first bassoon and flutes, resulting in an unusual timbre. Duker's score also contains some note errors in the French horn and euphonium parts, possibly made during the transposition from Schmitt's score.

At the *Accélérez peu à peu* (*accelerando*) passage occurring at rehearsal number 6, the trumpets and trombones make their first appearance, in rhythmic figures that punctuate alternating passages between the mid-range and upper woodwinds. The change in brass timbre is subtle, but adds a dimension to the orchestration that would be difficult to achieve without the availability of the *divisi* euphonium part. At measure 31, Duker opted to omit the doubling of the woodwind figure by the soprano bugle. A piccolo trumpet might have been an appropriate substitute

here, but the technical demands posed by the line, combined with the limited availability of the instrument (at least in wind bands of 1975) may have discouraged its use.

Once the tempo settles at measure 32 (*Animé*), Duker's translation again makes use of the euphoniums. He combines them with the French horns to produce rhythmic, four-part chordal figures that have a noticeably dark timbre. This instrumental combination would not be available even in today's standard orchestra; the only other ensemble where it was (and still is) available is the British-style brass band. In fact, an examination of the original score reveals that these figures were originally assigned to the alto and baritone bugles. This reassignment of the bugle parts also results in a more active performance experience for many of the brass players, who now have fewer rests.

The predominance of brass and timpani between rehearsal numbers 6 and 8 helps to enhance the demonic quality of the musical material. Schmitt makes use of a textural device between measures 27 and 39, sustaining a concert A-flat (G-sharp) most of the way through, but continually altering the instrumentation, thus sustaining the listener's focus on this pitch until it crescendos into a terminal rhythmic figure. The final sixteenth-note figure at measure 39 is derived from an inversion of the opening motive and serves to signal the conclusion of this section. This textural varying of a sustained unison/octave note is used to great effect in Karel Husa's *Music for Prague 1968*, which is examined later in this study.

After the relaxation of the tempo leading into rehearsal number 8, Schmitt makes use of his expanded battery of lower woodwinds, trading the melodic line between the two bass clarinets. Rhythmic figures in octaves played by the bassoons, contrabassoon, and baritone saxophone help fill the gaps during stagnant, longer-duration notes. Here, the original sarrusophone and bass saxophone parts have been reassigned to the bassoons and contrabassoon. The returning harmo-

nized figure at measures 45-46 receives a more subtle treatment, this time appearing in the upper woodwinds. The reorchestration achieves variety, while preserving the continuity of the repeated material.

The flourish at measure 47 combines several instruments in an impressionist-style gesture suggestive of Dukas' *The Sorcerer's Apprentice* (1897):



Figure 2-5. Schmitt, *Dionysiaques*, m. 47-48, impressionist-style gesture

Schmitt's use of multiple *divisi* within his greatly expanded clarinet section supports the idea that they are functioning (at least in part) as a substitute for a section of violins. The extension of the piccolo into its upper register gives the flute/piccolo figure a brilliance that only the piccolo can provide. Contrary downward motion in the first clarinets adds dimension to the gesture, as does the polytonal harmonic language. The final touch is supplied by the celesta, its very name suggesting other-worldly connotations. This is an association it has carried ever since its use in Romantic ballet scores such as Tchaikovsky's *The Nutcracker* (1891-92), where it is featured prominently in "The Dance of the Sugar Plum Fairies."

Rehearsal number 9 features another re-orchestration of previously heard material, this time featuring a solo cornet substituting for a solo soprano bugle. Following a brief pause, a pair of richly-colored transitional sections, separated by a moment of repose signal the start of the dance-like *Animé* (lively) section. This passage is again reminiscent of *The Sorcerer's Apprentice*, due to the use of fast scalar passages, grace-note woodwind figures, and trills, along with rapidly articulated brass rhythms. The judicious use of percussion in this passage also helps to heighten the manic excitement:



Figure 2-6. Schmitt, *Dionysiaques*, m. 43-48, reorchestration of previously-heard material

Closer examination of this passage reveals a degree of detail not present in the Holst score. Whereas Holst's approach was more all-inclusive with regard to dynamics, Schmitt seeks to create more textural variety by layering different dynamic levels within the score. This practice can produce subtly highlighted figures over subdued accompaniments.

The sudden tempo change at measure 51 marks the first of two passages that begin with a flurry of eighth note figures that are embellished with grace notes. The presence of thirty-second note figures on repeated notes in the brass indicates that by this time, double-tonguing had become an expected technique for brass players in the wind band. Until this point in time, earlier composers may have dismissed it as a parlor trick.

This first rendition of this passage hints at the upcoming dance section. It temporarily settles into a dance-like tempo, but then it relaxes into a brief state of repose, again suggesting a sort of schizophrenia. The second version, beginning at rehearsal number 11, mimics the rhythmic activity of the first, albeit with some variations. It then quickly resolves into the main dance section at rehearsal number 12, marked *Animé sans exagération* (lively, without exaggeration). Here, the second half of the piece clearly begins:

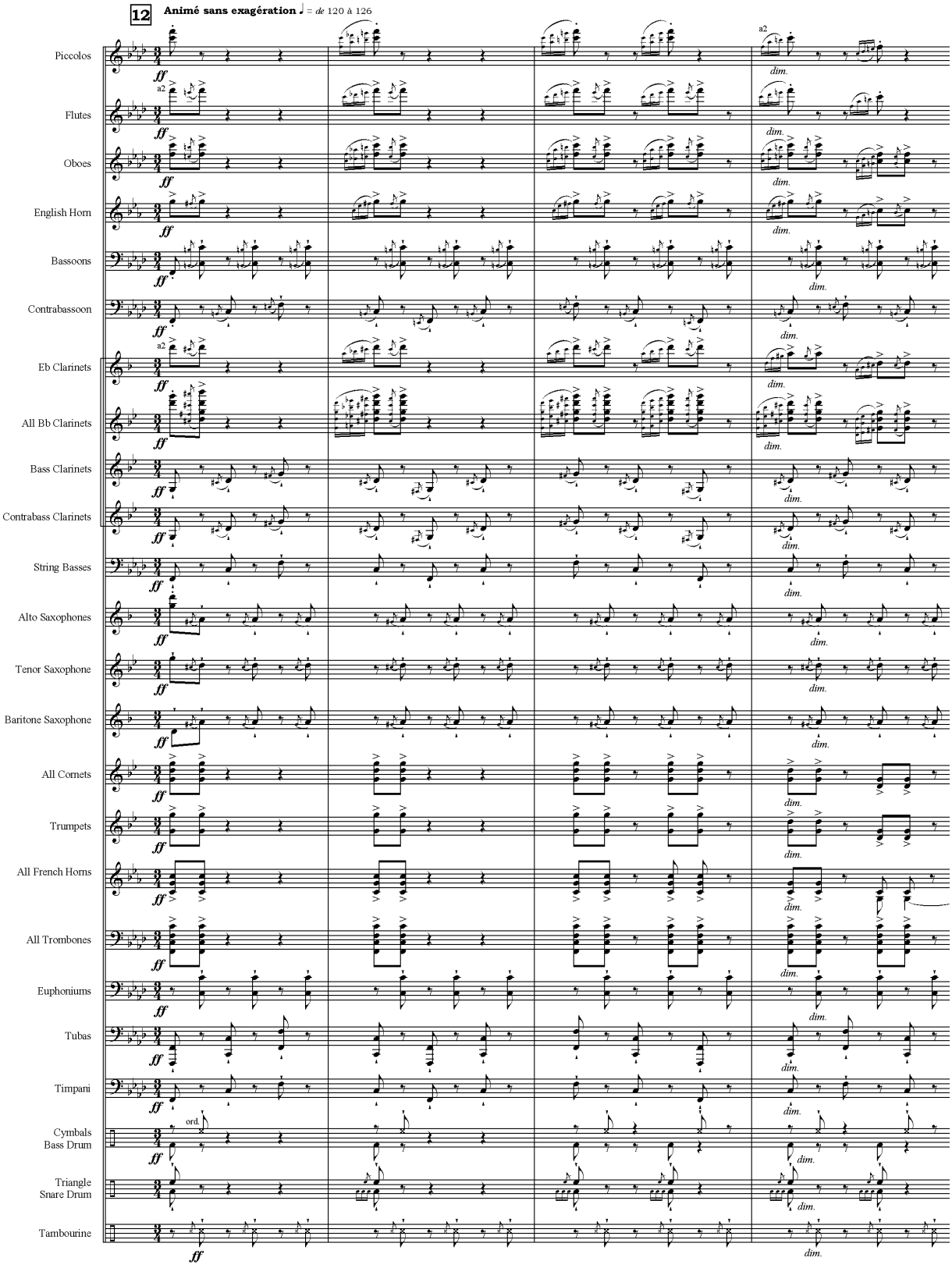


Figure 2-7. Schmitt, *Dionysiaques*, m. 62-65, the dance section begins

The wandering chromaticism of the first section finally yields to a key center of F minor, as evidenced by the first appearance of a key signature. However, the minor tonality is only confirmed through the grace note ornamentations: the strong downbeat figures are in open fifths. Cautionary accidentals in measure 62 confirm this to be the harmonic minor language, with the lowered sixth and raised seventh scale degrees, along with a chromatic alteration of the fourth as a leading tone to the dominant.

Schmitt deploys his full battery of instruments here, further emphasizing the significance of this marked shift in attitude that is also accompanied by a meter change to 3/4. Earlier pieces by Schmitt's countrymen that may have influenced this raucous dance section include Saint-Saëns "Bacchanale" from the opera *Samson and Delilah* (first performed in 1877) or perhaps even Berlioz' ground-breaking *Symphonie Fantastique* (1830). The Saint-Saëns piece may be the more direct precursor, being the newer of the two, and also sharing its identity in a way, Bacchus being the Roman reincarnation of the Greek god Dionysus.

Orchestrationally, Schmitt has maximized the impact of this passage by using the strong upper registers of many of the instruments, reinforcing both downbeats and upbeats using percussion sounds. Further, he has not encumbered the brass players with any of the grace note embellishments present in the woodwinds, allowing their short, articulated eighth notes to be crisp and clear. The presence of the tambourine contributes to the exotic and festive quality of this section, carrying over the tradition of the *alla turca* style of the classical period, when unusual percussion sounds were first introduced into the orchestrational palette.

The section immediately following this introduction (measures 66-71) features a curious harmonic mix of F melodic minor, a fully-diminished chord built on C, and polytonal flirtations with other major tonalities. Schmitt uses his instrument families to distinguish and demarcate

these various overlapping tonalities, allowing them to interact in ways that are clearly discernable to the ear. Measures 72 and 73 stand out from the previous material, as there is a sudden mode change to F major:

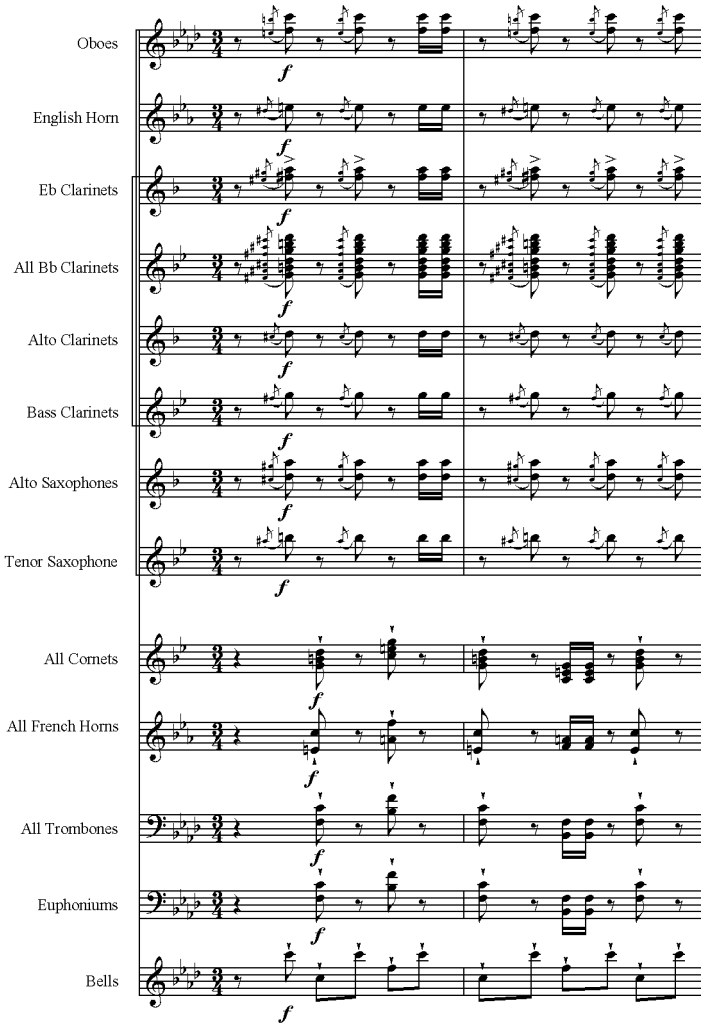


Figure 2-8. Schmitt, *Dionysiaques*, m. 72-73, folk song-like moment

The mode change is accompanied by a texture change, as Schmitt leaves out the lower woodwind and brass instruments, and most of the percussion. This passage is a temporary moment of frivolity, further emphasizing the split-personality character of the piece, and will serve a significant developmental role as the piece progresses. Orchestra bells highlight the offbeats in the upper woodwinds as well as the brass downbeats. Note that the brass structures are kept

open and clear by the omission of the lower-octave thirds from the chords in the trombones and euphoniums. This folk song-like moment may suggest to modern listeners the music of Aaron Copland, especially "Hoedown" from his ballet *Rodeo* (1942), which would not appear for another 29 years.

At rehearsal number 13, the introductory passage from rehearsal number 12 is repeated, but the harmonic language is altered slightly, substituting D-flats for the Cs heard previously. Though not texturally different from the initial version, the resulting augmented tonalities provide a subtle measure of compositional variety. Similar versions of the earlier material follow, though transposed up a half step, giving an almost subconscious impression of building tension. The folk song-like section is repeated at measures 84-85, also transposed up a half step, though scored almost identically.

A transitional section follows, using more chromatic fragments from the opening motive and rhythms similar to previous figures. The large number of low woodwinds, in addition to the saxophones, is a distinguishing feature of this passage, exploring once again a texture unique to the wind band. Measures 94 and 95 in particular stand out:



Figure 2-9. Schmitt, *Dionysiaques*, m. 94-95, low woodwinds exposed

Though Schmitt has used octave adjustments and staggered entrances in the low woodwinds and saxophones to allow for range limitations, the overall effect in performance is that of a unified line. The tritones in the brass instruments serve to neutralize the tonality, thus relegating their eighth-note accompaniment to an almost percussive role.

At rehearsal number 15, a familiar melody reappears, one first heard in the solo third clarinet back at measure 66. This time, the massed lower clarinets and baritone saxophone combine to transform this figure from a melodic curiosity into a much more menacing statement. A portion of the folk song-like material heard earlier reappears at measure 104, though this time in an angry minor mode. More melodic fragments build into yet another iteration of the folk song-like

moment, in major mode, but in alternating tonalities a tritone apart. This yields an intense anticipation of this passage at rehearsal number 17, perhaps the most iconic moment in the piece:

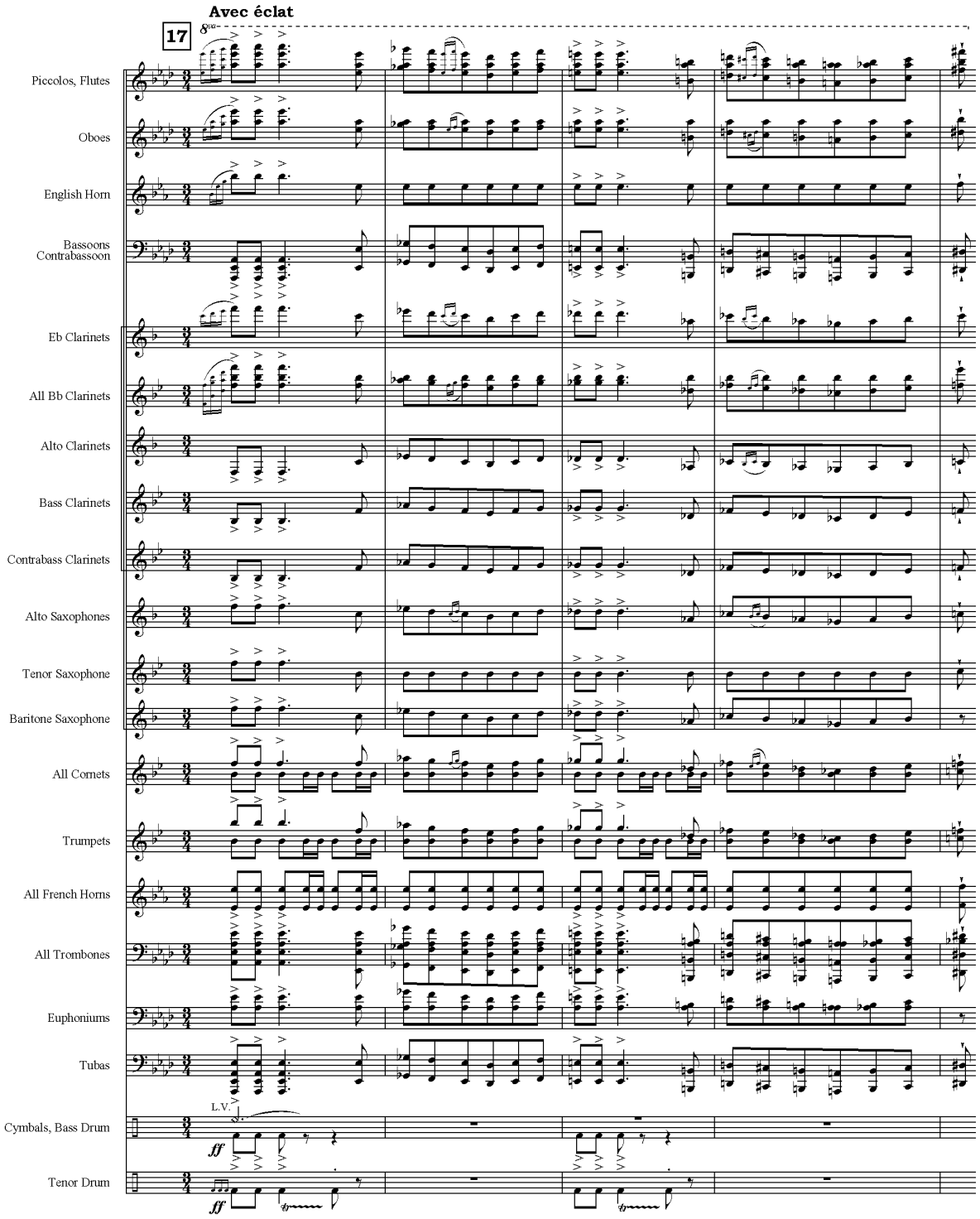


Figure 2-10. Schmitt, *Dionysiaques*, m. 114-118, iconic motive

The full power of the ensemble is unleashed here, as every wind instrument plays at ***ff*** volume, reinforced with percussion accents. The indication *Avec éclat* translates to "with flair." The sparseness of the harmony, with only a single melodic line doubled in octaves against a pedal point of identical rhythms, provides a strength that would be diluted by thicker harmonies.

The Dorian modal language used here typically produces a folksy quality, yet Schmitt's use of it in this instance actually adds to the sinister quality of the statement. Also, the harmonic shift at the midpoint of the phrase further enhances the "split-personality" theme that has thus far pervaded the piece. Schmitt omits the grace notes in the trumpet parts, yet retains them in the cornets, acknowledging the greater technical agility of the conical bore instrument. Extra sixteenth notes in the lower cornets, trumpets, and French horns, impart a fanfare-like quality to the statement, as well as add textural interest.

This section is followed by more melodic fragments in a developmental passage. At rehearsal number 18, material from the opening passages of the piece is layered over a rhythmic background. The melody is again presented in the woodwinds, helping the listener to make the connection to the earlier section. The powerful statement of rehearsal number 17, along with its accompanying development, reappears at rehearsal number 19, this time transposed down a tritone to the key of D. This shift is accomplished with an actual change of key signature, once again alluding to the work's "split-personality" character.

Curiously, this key change is present only for the non-transposing instruments, the transposing instruments having reverted back to displaying no key signature. At rehearsal letter 21, there is a distinctive texture accompanying one of the recurring melodies. This is comprised of piccolos, flutes, and clarinets playing arpeggiated figures on a diminished chord against similar figures in the celesta moving in contrary motion:



Figure 2-11. Schmitt, *Dionysiaques*, m. 25-28, "Aquarium-like" moment

This use of chromatically-descending diminished harmonies is reminiscent of the work of another of Schmitt's countrymen and contemporaries, Camille Saint-Saëns, in the "Aquarium"

movement of his suite, *Carnival of the Animals* (1886). In addition, the wind instruments, playing lightly-articulated eighth notes (marked *léger*, meaning "light") in combination with the celesta, suggest a texture similar to the two pianos used throughout *Carnival of the Animals*. This passage is immediately followed by a relaxation of the tempo at rehearsal number 22, indicated *Un peu moins vite*, or "A little less lively." The melodic material used here, along with the slower tempo, is evocative of passages near the very beginning of the piece, which provides continuity.

The following section is a transition back to the quicker tempo that resumes at measure 166. Measures 168-169 are a repeat of figures heard earlier at measures 53-54, again contributing to the overall continuity. This recalling of earlier material is suggestive of a cyclical work, but there is not enough direct repetition to fully warrant the label. A texture new to the piece makes its first appearance at rehearsal number 25:



Figure 2-12. Schmitt, *Dionysiaques*, m. 179-183, orchestrational color

This moment of brilliant color, along with the preceding measures, is perhaps the most technically-challenging passage in the piece. The variety of complex rhythmic subdivisions is daunting. In addition, the scalar passages in measures 182-183 are not based on the standard ma-

jor or minor scale patterns familiar to most players. Rather, they are four-note sets of half-step/half-step/minor third intervals (0-1-2-5 sets), the outline of which is a perfect fourth. The sets are linked by another half-step, creating a tritone interval, which has already been identified as one of the unifying harmonic elements of the piece. The 0-2-1-5 set appears to be an equal-tempered version of one of the tetrachords introduced in ancient Greek music theory. Perhaps Schmitt was seeking to make a musical connection with the mythology upon which *Dionysi-aques* is based.

Many of the instruments involved in this passage are required to span the practical range of their instrument in just a split-second. There are also simultaneous time signatures in measures 180-181, with most instruments in 3/4, but selected brass instruments in 9/8. These challenges are among the most extreme in the piece, and could be a contributing factor to the relatively infrequent performances of it in contrast with many other of the standard repertoire works.

Orchestrationally, these furious woodwind flourishes, combined with the syncopated octaves figure in the brass and the diminished-chord and tritone-based harmonic language, generates a sense of dire urgency unmatched thus far in the piece. The brass figure, marked *en dehors* (translated literally as "on the outside") seems like a simple triplet pattern to the ear, but the score reveals it to be the superimposed 9/8 time signature. The strong accent on beat three of measure 180 tricks the listener into believing this impact occurs on beat one of the following measure. This seems unnecessarily complicated, as the same effect could be produced by simply eliminating a beat from measure 180, making it a 2/4 measure. That would place the strong accent on the downbeat of the next measure, rather than on the weaker beat three.

After a moment of repose on the unison C, there is a section that features staggered entrances of varying colors. This passage strongly resembles the opening measures of the piece.

Measures 187-189 appear to be an elongation of the figure first heard in measures 14-15. Following another low, sustained unison, this time on the note A, rehearsal number 28 marks the beginning an entirely new texture, one also seemingly borrowed from Paul Dukas' *The Sorcerer's Apprentice* (1897):



Figure 2-13. Schmitt, *Dionysiaques*, m. 195-202, "Sorcerer's Apprentice" moment

The contrabassoon, bassoons, contrabass clarinet, and string bass begin an uneasy ostinato, with the baritone saxophone added in the fifth measure. Light percussion reinforcements help to establish a rhythmic background that will propel the next developmental section, with tension supplied by the softly rolling tympani. A hemiola effect suggests duple time to the listener, though the actual time signature is 3/4. Familiar motives in solo instruments are presented in staggered entrances, starting with the tenor saxophone in measure 202. The stylistic indications translate as "lively movement, a little held back at first." The overall effect is one of rebirth, very much like the corresponding passage in the Dukas work.

This section continues with still more previously-heard material. Third-inversion dominant-seventh chords in the brass at measures 206 and 212-213 provide variety and interest, as they climb and fall in slurred eighth-note pairs, moving in tritone intervals. Rehearsal number 31 marks the reappearance of the F minor key signature with an extended preparation passage of sixteenth-note figures that outline diminished chords. These figures move throughout the ensemble in various combinations and colors. Measures 223-237 are an elongation of material previously heard in measures 94-95; their familiarity generates an even greater sense of anticipation.

The rhythmic flurry culminates at rehearsal number 33, with the reappearance of the powerful iconic motive first heard at rehearsal number 17. The key signature change here signals that the motive has now been transposed to the key of F. This is related to the motive's other two appearances, (in the keys of A-flat and D respectively) in that they are all separated by minor thirds, conforming to the diminished/tritone harmonic language that has permeated the piece. Rehearsal number 34 is a fully-orchestrated version of the folk song-like moment from measures 72-73, made more dramatic by a gradual *ritardando* through the four measures.

The tempo resumes at rehearsal number 35, with short fragments of the iconic passage leading into yet more frantic developmental material. Each time, these segments are separated into two similar measures that, like the iconic passage, are transposed to tonalities a minor third apart. Though not necessarily detectable to the casual listener, these key relationships nevertheless contribute to the overall continuity of the work, if only on a subconscious level. This section is followed by another halting rendition of the folk song-like passage at rehearsal number 37. The pace picks up again at rehearsal number 38, and remains unabated from there until the end of the piece.

In measures 275-285, Schmitt continues his practice of elongating the rhythms of passages from earlier the piece; the triplet eighth-note figures in the brass that appear here are extended versions of figures from measures 187-189. They lead into rehearsal number 40, which is a recapitulation of rehearsal letter 12, the very opening of the dance section. The key center here is F like before, but this time the open fifths of the original passage are filled with major thirds, lending a more triumphant and decisive flavor to this rendition.

Schmitt's ending is preceded by a lengthy preparation, consistent with the scale of the rest of the composition. Again, rhythmic and harmonic material from earlier in the piece is used developmentally to signal the upcoming conclusion of the work. The final measures feature chords in the brass that recall key relationships used throughout the piece:



Figure 2-14, Schmitt. *Dionysiaques*, m. 295-299, final statement

The G-flat minor chord in measures 295-296 is in an altered Neopolitan relationship with the tonic key, and serves a pre-dominant function. The use of mostly cylindrical bore brass gives the chord a fatalistic effect, as it emerges from the flurry of rhythmic activity preceding it. The penultimate chord is a C-flat dominant ninth chord, related to the tonic through a tritone root substitution. The precedent for this type of harmonic movement can be found only a few years earlier in Igor Stravinsky's ground-breaking ballet scores for *The Firebird* (1910) and *Petrushka* (1911). Clearly Schmitt was among the beneficiaries of the Paris premieres of these pieces.

Orchestrationally, Schmitt achieves an organ-like effect on the C-flat chord through his use of harmonic series-like spacing of the chord tones in the brass. The open fifths in the tubas and euphoniums in particular contribute greatly to the effect, as does the open-structure voicing of the chord within the trombone section. The superior technical mobility of the conical bore cornets, horns, and euphoniums is exploited on the sixteenth-note triplet figures leading into the final two eighth-note impacts.

Conclusions

It seems clear that Florent Schmitt was either unaware of, or unconcerned by, the popular notion held during this time that the wind band was not a "serious" musical ensemble. His composition shows no compromises whatsoever with regard to range or technical considerations, as he pushes instruments to their limits throughout the piece. Consequently, this composition should only be attempted by only the finest professional or college-level groups.

Until Duker's 1975 edition, performances of *Dionysiaques* were rare, due most likely to the technical and musical challenges, but also in part to the unavailability of instruments that had become obsolete. Nevertheless, Schmitt has succeeded in producing a wonderfully-nuanced, emotionally engaging contribution to the repertoire of the serious wind band. Modern composers for the medium can learn much from the study of this score, particularly from the standpoint of

orchestrational color. Without realizing it, Schmitt effectively raised the bar for what could be expected musically and artistically from the band. The impact of his work is sure to be an influence long into the future.

Although *Dionysiaques* existed within a vacuum for many years, it is now readily available and should be examined and performed frequently, as it is a piece worthy of being considered among the best works for the large symphonic band. As individual technical expectations among developing musicians continue to rise, perhaps this piece will enjoy greater exposure in the coming years.

3. Symphonies of Wind Instruments, Igor Stravinsky, Composed 1920; Revised 1947

Instrumentation

Original 1920 version:

3 Flutes in C
Alto Flute in G
2 Oboes
English Horn
2 Clarinets in B-flat
Alto Clarinet in F
3 Bassoons (3rd doubles on Contrabassoon)
4 Horns in F
2 Trumpets in C
Trumpet in A
3 Trombones
Tuba

Revised 1947 version:

3 Flutes in C
2 Oboes
English Horn
3 Clarinets in B-flat
3 Bassoons (3rd doubles on Contrabassoon)
4 Horns in F
3 Trumpets in B-flat
Trumpet in A
3 Trombones
Tuba

An examination of these two versions of *Symphonies of Wind Instruments* will reveal that they were intended for the winds of the standard orchestra, rather than the typical concert band. Neither configuration includes the saxophones or euphonium, instruments not normally found in the orchestra. Also notably absent are the lower-register bass and contrabass clarinets, and any

percussion. The 1947 revision is not only a rethinking of the orchestration, but also resulted in some omitted material and re-barring of measures from the original version. The instrumentation changes are possibly a reflection of the settling of conventions within the wind band in the interim between the versions, as the C and A trumpets were replaced by a section of all B-flat instruments. In addition, the now-obsolete F alto clarinet was eliminated, along with the alto flute, since neither instrument is normally present in the standard orchestra wind section, though the alto flute still appears frequently in new compositions. The re-barring seems to be a reaction to performance and interpretive issues Stravinsky may have had with the 1920 version. The 1947 version also makes the piece more readily accessible to modern ensembles, and thus renders it a more commercially viable product.

Though the 1947 revision has been proclaimed by Stravinsky himself as the "definitive version," the 1920 version is also performed with nearly equal frequency, in spite of its challenges. For those who prefer it, a revised and corrected version of the 1920 score is now available in an edition from Boosey & Hawkes that includes both scores. To accommodate performances of the older version, modern groups may have to substitute the recently-resurrected F basset horn for the F alto clarinet, or transpose the part up a whole step for today's E-flat instrument. For the purposes of this study, the 1947 edition will be used, making reference to certain points where it departs from the original. This approach can offer a fascinating glimpse into the thought processes of a highly-esteemed composer as he revisits one of his works.

Background

Symphonies of Wind Instruments, composed for winds and percussion, represents one of a limited number of pieces Stravinsky produced for non-orchestral large ensembles. The original version follows his *Song of the Volga Boatmen* (1917) and precedes his *Octet* (1923), both works that are of smaller dimensions than *Symphonies.* During this time, which has been since recog-

nized as the cusp between his Russian and neoclassical periods, Stravinsky also produced the *Concerto for Piano and Wind Instruments* (1924), but the use of winds in that work was largely in support of the solo piano and not the primary focus.

Though he also produced his *Circus Polka* in 1942, that piece is more of a parody of the circus band and was the result of a collaboration with choreographer George Balanchine, who had been commissioned by the Ringling Brothers and Barnum & Bailey Circus to produce for them an "elephant ballet." Also worth mentioning is the *Ebony Concerto* (1945), a work written for jazz band on a commission from popular bandleader and clarinetist Woody Herman. In addition there are a number of smaller chamber works that are comprised predominantly of wind instruments (such as *L'Histoire du Soldat*, 1923), but they also include strings.

The dedication published on the score of *Symphonies* reads, "To the memory of Claude Achille Debussy," reflecting the impact of this composer's 1918 death on the still relatively young Stravinsky. An unabashed innovator himself, Stravinsky's disregard for established 19th-century compositional conventions was no doubt inspired, at least in part, by Debussy's well-documented disdain for all things Germanic. The chorale used in this piece originated as a piece for piano that Stravinsky had contributed to an issue of the Paris periodical *La Revue Musicale*. This particular issue had been dedicated as a memorial to Debussy.

The term "symphonies" used here refers not to the by-then well-worn musical form, but as Stravinsky described it, "an austere ritual which is unfolded in terms of short litanies between groups of homogenous instruments."[6] Indeed, Stravinsky's textural use of the unusual harmonies in this piece reflects Debussy's own innovative use of harmony outside of standard tonal practices. English composer Harrison Birtwistle lauded the piece, stating that, "I think that the

[6] Igor Stravinsky, quoted in Frank L. Battisti, *The Winds of Change*, Galesville, MD: Meredith Music Publications, 2002, 32.

Symphonies of Wind Instruments is one of the great masterpieces of this century . . . and certainly one of its most original, in that it's to do with juxtaposition of material without any sense of development."[7]

One of the unique aspects of *Symphonies* is Stravinsky's use of orchestration to help identify and distinguish his themes. His skilled use of the instruments in his ensemble, even in the closing chorale section, resulted in an expanded dimension of depth and individual expressivity. These qualities are absent from the original piano chorale, it having but a singular timbre throughout. It seems clear that Stravinsky decided at the onset that the piece would conclude with this chorale in honor of Debussy. Working backwards, he composed the other sections using the chorale's harmonic content as source material for the development of his motives.

In his book *Stravinsky: The Composer and his Works*, author Eric Walter White identifies four episodes that make up the piece:

1. "Two Russian Popular Melodies"
2. "Pastorale"
3. "Wild Dance"
4. "Chorale"[8]

There are at least nine identifiable motives that recur in various guises and instrumentations. They are:

1. a repeated marcato note in the extreme range of the clarinet (identified by White as the "bell motive")

2. a dark, vertical chordal structure (chorale fragment) dominated by the horns

3. a brief "fanfare" figure

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[7] Harrison Birtwistle, quoted in Frank L. Battisti, *The Winds of Change*, Galesville, MD: Meredith Music Publications, 2002, 31.

[8] Eric Walter White, *Stravinsky: The Composer and his Works*, Berkeley and Los Angeles, CA: University of California Press, 1966, 253-260.

4. a double-reed motive (sometimes oboes and English horn, sometimes English horn and bassoons)

5. a lyrical passage in the first flute accompanied only by the other two flutes

6. a plaintive upper-register solo in the first bassoon

7. a staccato eighth-note motive in groupings of threes

8. a lyrical woodwind figure comprised of a dotted-eighth note, two 32nd notes, two eighth notes and two more eighth notes preceded by a grace note, and

9. two alternating chordal structures moving in contrary motion

These motives are as much identified by their orchestrations as they are by their musical content, thus clearly justifying the inclusion of this composition within this study. In addition, Stravinsky explores a number of unusual instrumental combinations, providing many examples of unique colors and textures.

Symphonies of Wind Instruments was premiered in London by Serge Koussevitsky on June 10th, 1921 to less-than-enthusiastic reviews. The audience, used to the richness strings provide to the orchestra, did not immediately embrace the austerity of the piece, perhaps not recognizing the intentional solemnity of Stravinsky's post-mortem for Debussy. Also absent from the piece is the sweeping romanticism audiences had come to expect, replaced instead by a sober objectivity. After the debut performance, Stravinsky himself commented, "It lacks all those elements that infallibly appeal to the ordinary listener. . . . It is futile to look in it for passionate impulse or dynamic brilliance."[9] Like so many great works, only the perspective of time has allowed this piece to be recognized and embraced as a significant contribution to both the orchestra and wind band lexicons.

[9] Stravinsky, quoted in Eric Walter White, *Stravinsky: The Composer and his Works*, Berkeley and Los Angelas, CA: University of California Press, 1966, 257-258.

Analysis

Stravinsky's known penchant for range extremes is displayed in the opening measures, as the two top clarinets are pushed to the upper limits of the instrument in their expression of this "bell motive":



Figure 3-1. Stravinsky, *Symphonies of Wind Instruments*, m. 1-6, opening "bell motive"
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The difficulty in producing controlled sounds on the clarinet in this register is exacerbated by the requirement for *two* players to accomplish this while attempting to match pitch, tone color, and intensity. Historically, Stravinsky was unconcerned with challenges such as these – he only wished to hear the result, which in this case is a piercing tone color, unobstructed by a very sparse and distant accompaniment. Harmonically, the structure is polychordal: a G dominant seventh chord superimposed over displaced dominant and tonic notes in the key of B-flat. In

each case, the upper and lower structures are separated by over an octave, producing a register, as well as a harmonic, stratification. The effect is one of vacant austerity, presumably an expression of Stravinsky's own personal loss over the death of Debussy.

Interesting to note here is that the 1920 version begins with measures of 5/8 meter instead of alternating 2/8 and 3/8 measures. Perhaps Stravinsky was prompted to make this adjustment to alleviate difficulties he encountered in his own experience conducting the piece. Also missing from this version is the fermata at the end of the first phrase, replaced instead with specific note lengths. This conforms to Stravinsky's well-documented insistence on precise tempo and stylistic accuracy in performances of his works. The level of detail with regard to articulations, slurs, note lengths, and dynamics just in these first few measures is evidence of his exacting standards.

Rehearsal number 1 marks the first appearance of the vertical structure (chorale fragment) that is repeated several times over the course of the composition, a chordal "signature," which is the second of the recurring motives. This chord is a transposed version of the one that begins the chorale originally written for Debussy:



Figure 3-2. Stravinsky, *Symphonies of Wind Instruments*, m. 7-11, first chordal "signature"

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This is an unusually voiced chord, a B-flat dominant seventh chord with a flatted ninth extension added in the lower register. In conventionally voiced extended dominant chords, the upper extensions are typically voiced above middle C for clarity. This use of a flatted ninth in the lower octave creates a tritone with the fifth degree of the chord just below it, resulting in a dark, unsettled quality. In addition, the chord's key center of E-flat, a fourth above the preceding bass note in the trombone, produces a half-cadence effect that contributes to the instability.

Orchestrationally, the doubling of notes throughout the structure by unlike instruments creates a more complex timbre, and thus a more texturally interesting sound than would chord tones played by single instruments. The choice of bassoons for the bass note is curious, particularly with the availability of the contrabassoon, which has instead been assigned to the fifth above the bass. This lower B-flat bass note is completely missing from the 1920 version. In addition, the short articulated chords at the end of some of these repetitions appear only in the brass in the original version; in the 1947 revision, these chords are fully orchestrated The overall effect of these moments is dense and unsettling, a marked contrast to the vacancy of the opening measures.

A short lyrical fragment from the chorale, combining double reeds and conical bore brass, precedes a single iteration of the signature chord, and then another chorale fragment. Rehearsal number 2 is a re-barred repeat of the opening passage, minus the first measure. At rehearsal number 3, there is a moment of frivolity (identified as a short "fanfare" by Robert Craft in his video, *The Final Chorale*[10]), achieved through temporarily smaller note values and open fifth dyads moving in contrary motion:

[10] Robert Craft in *The Final Chorale*, DVD, Princeton, NJ: Films for the Humanities and Sciences, 1999.

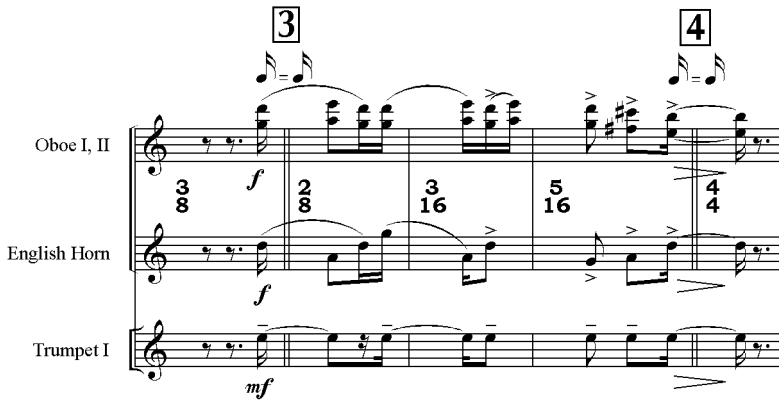


Figure 3-3. Stravinsky, *Symphonies of Wind Instruments*, m. 18-22, "fanfare"
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In this passage and also ones preceding it, Stravinsky uses sustained pitches in the trumpet to accentuate the articulation of short woodwind figures. To the listener, this gives an impression of the figures being suspended in midair. Stravinsky is very specific in his indications of metric relationships between the continually changing time signatures. This seemingly innocuous bit of music is the third motive, which turns out to be much more of a compositional force later in the piece.

Rehearsal number 4 features the same material as rehearsal letter 1, but it has been altered slightly and extended. There are more repetitions of the signature chord at rehearsal number 5, although this time played over an E bass note. These are followed by this two-measure lyrical/rhythmic passage played by the upper double-reeds:

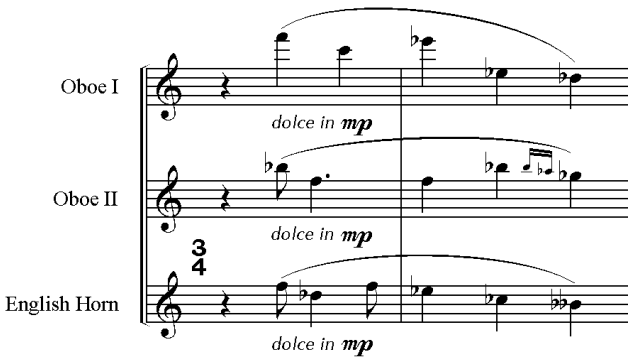


Figure 3-4. Stravinsky, *Symphonies of Wind Instruments*, m. 28-29, double-reed motive
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This, the fourth motive, a brief descending passage, is almost always scored using some combination of double reeds. This gives the passage and orchestrational as well as musical identity. The angular harmony used here is suggestive of the ballet scores from Stravinsky's Russian period, particularly *The Rite of Spring* (1913). The absence of percussion in *Symphonies* allows Stravinsky to display his ability to create a rhythmic pulse using only the wind instruments. This technique is also used by Stravinsky in "The Adoration of the Earth" from *The Rite of Spring*. Both the preceding passage and this one at rehearsal number 6 are good examples:

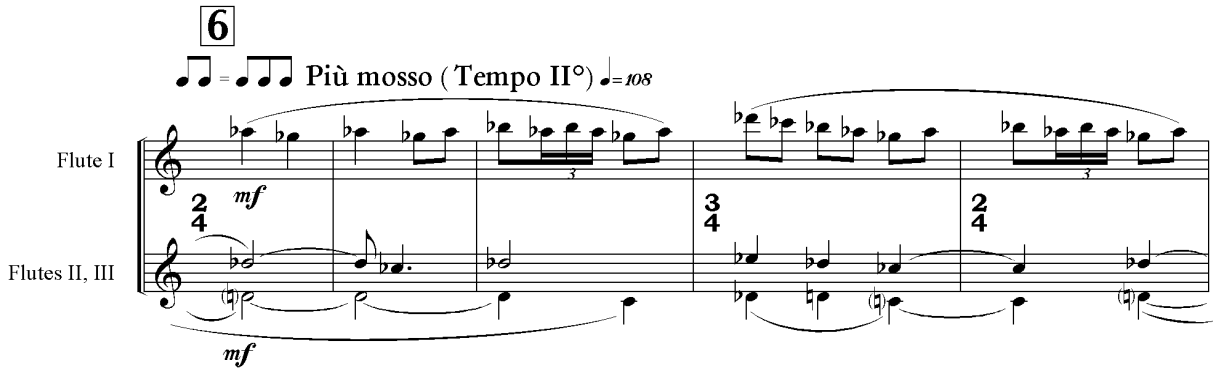


Figure 3-5. Stravinsky, *Symphonies of Wind Instruments*, m. 30-34, flute section passage
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Here, at the beginning of the second episode (the Pastorale), Stravinsky uses only the flute section to sustain the melodic, harmonic, and rhythmic interest. This passage is the fifth motive. The intervals between the lower voice and the two upper voices suggest another polytonal relationship, a G-flat major scale over a D bass note. The second measure contains a hocket effect, with one of the melody notes assigned to the second flute. In addition, there is a clever rhythmic modulation accomplished through a two-equals-three eighth-note relationship. The 1920 version has this expressed as "quarter note equals dotted quarter note," which is not as clear a definition for either the conductor or the performers. The effect to the listener is an apparent shift from simple to compound meter, but an examination of the score reveals the true methodology. The passage at rehearsal number 6 has also been re-barred, eliminating the 4/4 measures and replac-

ing them with 2/4 and 3/4 measures. This texture continues into rehearsal number 8, where a new voice is added:



Figure 3-6. Stravinsky, *Symphonies of Wind Instruments*, m. 40-46, bassoon solo
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A harmonic and rhythmic shift accompanies the entrance of the solo bassoon on this melody, which is the sixth motive. The 1920 version has this line assigned to the alto flute. Stravinsky's decision to reassign it to the bassoon profoundly changes the character of the solo, from subdued and somewhat detached, to plaintive and urgent. This use of the bassoon's extreme upper register is reminiscent of the solo that begins Stravinsky's *The Rite of Spring*, a similarly plaintive statement. Stravinsky's use of legato marks in this excerpt seems to suggest added weight on the articulation of the flute accompaniment notes, rather than delineating the note lengths. The breath marks separating these notes are new to the 1947 version.

Following this passage is a repeat of the opening bell motive, though transposed down a half step. Leading into rehearsal number 11, material from measures 11-12 is repeated, though transposed *up* a half step. These shifts of tonality seem to be intuitive, merely accommodations for Stravinsky to get from place to place in the compositional unfolding of the piece. The last two beats of measure 54 are a brief reference to the fourth motive.

A tempo change, indicated *Più mosso* (Tempo II°), and a metrical shift from duple to triple mensurations accompany this somber passage. Stravinsky indulges in a bit of tone-painting here:



Figure 3-7. Stravinsky, *Symphonies of Wind Instruments*, m. 55-60, tone painting

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The open fifths voicings in the double reeds, combined with the dotted quarter-note rhythms in the trombones, suggest the tolling of a clock tower, as if for a funeral procession. Interesting to note is the ability of the double-reed instruments to mimic brass sounds when used in combination with them, especially the oboe and English horn, which, in measures 55-57, sound remarkably like trumpets.

At measure 58, the seventh motive, a figure comprised of staccato eighth notes grouped in threes, appears in the trumpets. The shift to a quicker tempo that occurs at measure 55 is temporarily disguised by the dotted quarter-note rhythms in the trombones, until the appearance of the eighth notes in the trumpets. Although measure 58 is a combination of brass and woodwind instruments, the brass timbres dominate, with the woodwind voices functioning simply as upper extensions of the texture.

One of the recurring characteristics of Stravinsky's music is the technique of stratification, that is, the use of differing musical elements superimposed over each other. This passage is a good example. It is comprised of three distinct strata: the dotted-half notes of the double reeds and third trumpet, the dotted-quarter notes of the trombones, and the trumpet eighth-note figure, accompanied by the clarinets and horns.

Also curious is the voice crossing between the first and second trumpets in measure 58, which also occurs in measures 61 and 63, where the seventh motive is repeated and developed. Though the voices cross, the timbre difference distinguishing the players still allows the first-part player's line to be heard clearly. This technique appears only in the revised score, not the original version, perhaps indicative of Stravinsky's continued evolution throughout his career. The sounds used here are Debussy-like, in that chordal structures are used texturally, rather than as part of any particular harmonic scheme. This is a good illustration of the break from Germanic tradition that characterizes the music of both Debussy and Stravinsky.

Stravinsky provides instrumental variety in measures 64-70, as the eighth-note motive in the brass (motive seven) is mimicked by the double reeds, and then further developed. It is an almost mockingbird-like effect, with the second figure playfully poking fun at the first. The dis-

sonant harmonies also help to generate a harmonically neutral avian quality, not unlike the music of Olivier Messiaen, which followed years later.

At rehearsal number 15, the eighth motive is introduced in the flute and then repeated an octave higher in the next measure by the first clarinet:



Figure 3-8. Stravinsky, *Symphonies of Wind Instruments*, m. 71-73, eighth motive
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The extended passage beginning with these measures is one that was re-orchestrated, substituting a soprano flute for the alto flute of the 1920 version, and the second B-flat clarinet for the alto clarinet. Though the actual notes are identical, the register differences of the higher-pitched instruments produce a much more delineated effect to the individual lines. Whereas the alto flute and alto clarinet produced a much more blended and homogenous effect beneath the upper-range first clarinet lines, the replacement instruments of the 1947 version are more distinctive in tone, changing the character of this entire section. Also, the first clarinet is much more strident and contrasting in the earlier version, when compared to the darker-toned alto flute and alto clarinet.

Throughout this Pastorale section, Stravinsky intersperses brief moments of contrasting textures, providing a great variety of sounds. His affinity for the exotic quality of the double reeds is displayed by his intermittent use of them in several places during this passage. In this

piece, as in most of his works, Stravinsky continually changes the metrical placement of figures to maintain a rhythmic ambiguity. Rehearsal number 21 is a good example:



Figure 3-9. Stravinsky, *Symphonies of Wind Instruments*, m. 99-102, double reeds fragment
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Stravinsky emphasizes the eighth-note displacement of his double reed figure (another variation of the seventh motive) by extending beams across the bar lines. His use of the second and third flutes to accentuate this figure demonstrates a technique he uses several times in the composition. Whereas the second flute plays full-length notes, the third flute plays only short, accented notes at the beginnings of the groupings, providing a wind instrument version of percussion reinforcement. This excerpt is another example of Stravinsky's use of stratification, this time achieved through the contrasting of smooth, lyrical passages against articulated *marcato* ones.

The lower-register flute/clarinet texture continues, until it is interrupted at rehearsal number 26, where low double reeds in quarter notes repeat the fourth motive. This produces a somber transition into yet another appearance of the bell motive, this time transposed down a minor

third. Chorale fragments follow as before, with a brief, four-note phrase in the dark-timbred conical bore horns and tuba at rehearsal number 28. This short passage provides a sharp contrast to the bright timbre of the clarinets and double reeds. The fourth motive appears again in measures 132-133. The flute/clarinet duet (motive eight) resumes at rehearsal number 29 and is almost a verbatim repeat of the earlier section at rehearsal number 15, with only minor variations.

The high-range bassoon solo of rehearsal number 8 (motive six) returns at rehearsal number 38, transposed down a step. Measures 186-187 are yet another rendition of motive four. At rehearsal number 40, the flute theme from rehearsal number 6 (the fifth motive) also returns, transposed up a major third. These recurring textures almost suggest an arch form to this Pastorale section, though it lacks enough direct repetition to fully fit the description. Still, the similarities help to give the piece an overall sense of continuity. Just before the next appearance of the signature chordal structure, there is a new texture introduced:



Figure 3-10. Stravinsky, *Symphonies of Wind Instruments*, m. 194-199, ninth motive
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This intricately-colored passage is the ninth motive. It appears for the first time at almost the exact halfway point in the composition. It is a curious texture of alternating polychords that is made even more complex through the use of contrary motion and voice-crossing, superimposed against static extreme-range notes in the upper and lower voices. A recurring major second interval in the upper flutes seems to violate basic voicing principles, yet results in an exotic and unique "whistling" sound. The choice of woodwinds, combined with French horns, almost suggests an expanded woodwind quintet. Though there is dissonance, there are no half-step

clashes, only whole steps, so the texture still retains a certain dark, sonorous quality. This passage reappears several times throughout the next session, though altered in some way each time.

Rehearsal number 42 features a repeat of the chordal signature (motive two), this time voiced only in the brass. The absence of woodwinds in this rendition yields a more vacant and poignant effect. It is in this guise that the signature chord introducing the composition's final chorale section appears. At rehearsal number 43, there is a fragment of the passage from rehearsal number 41, though re-voiced for a very dark combination of horns and bassoons. A short statement in *marcato* eighth notes played by cylindrical bore brass seems to be a reference to the seventh motive (first heard at rehearsal number 21), but is in fact a harbinger of the extended rhythmic section that is to come. At 45, another brief reference to the passage at 41 leads into a tempo and texture change at 46:

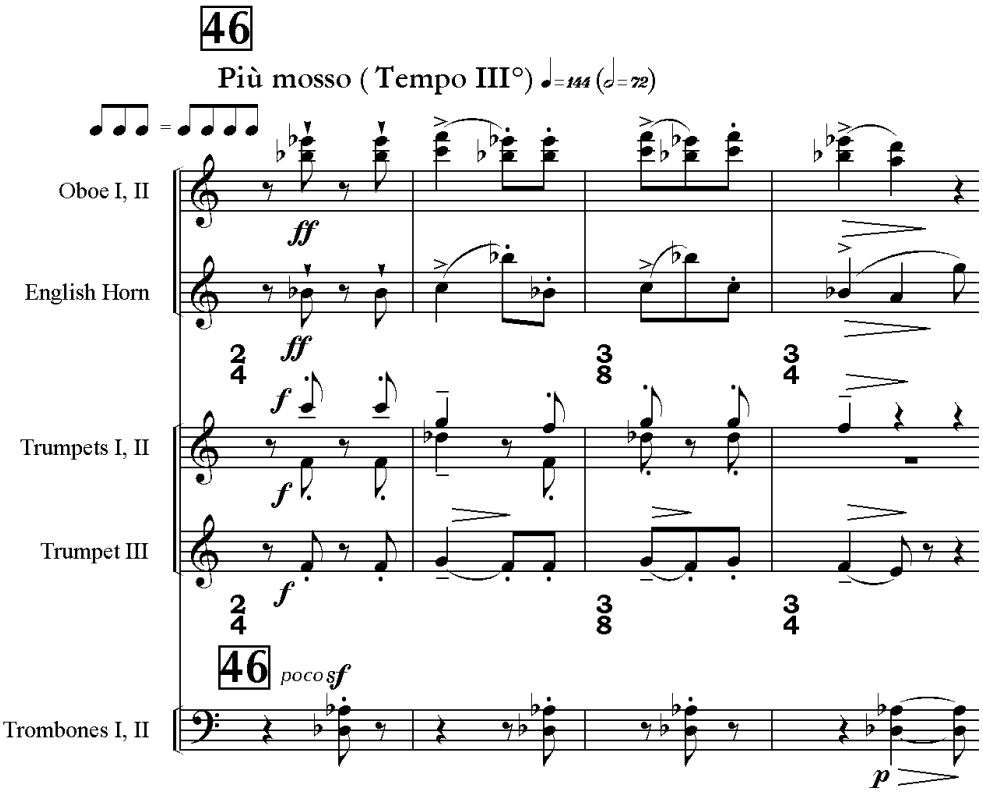


Figure 3-11. Stravinsky, *Symphonies of Wind Instruments*, m. 216-219, tempo, texture change
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This passage marks the beginning of the third episode, the "Wild Dance," establishing the tempo and style for the 60 measures that follow. Stravinsky's desire for absolute tempo accuracy is reflected once again by the metrical indication of "three equals four" eighth notes. These mathematical ratios only appear in the 1947 version; in the original, almost all tempi are indicated with metronome markings. Perhaps the composer was reacting to performances of the original version of his piece that did not conform to his exacting expectations.

Musically, this passage is actually a recreation of the third motive, the short "fanfare" figure first appearing at rehearsal number 3. The last note of the original phrase appears to be missing from the score, but listening reveals that it has been transferred to the English horn, which makes a register leap to complete the idea.

The next several measures are a series of short passages in a steady eighth-note rhythm, but with continually changing time signatures, yielding a texture of irregularly accented phrases. The instrumentation changes from phrase to phrase, alternating between bassoons alone, conical bore brass, and bassoons in combination with oboes and English horn. Each fragment in this passage appears to be some variation of the third motive. The harmonic language and rhythmic movement are again very suggestive of "The Adoration of the Earth" from Stravinsky's *The Rite of Spring*. Modern listeners might also compare this section with the "Profanation" movement from Leonard Bernstein's Symphony No. 1 *Jeremiah* (1942).

At rehearsal number 51, a larger ensemble plays:



Figure 3-12. Stravinsky, *Symphonies of Wind Instruments*, m. 242-244, larger ensemble
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The strident sounds here are the result of harmonic dissonances as well as orchestration. There is a three-part stratification of tonalities: A major on the top, D major in the middle, and A-flat major at the bottom. This creates an open quartal structure in the upper instruments that reacts with the displaced open fifths of the lower instruments, resulting in dissonant major seventh and minor ninth intervals. Textural interest is added by the trading of voices within the sections be-

tween two pitches. A melody is established in the first horn, the single instrument within the structure not confined to only two pitches.

This phrase is repeated three times, interrupted after the first iteration by the double-reeds fragment from the earlier section. This is an overlapping technique designed to join the sections together in a less obvious way. After an absence of over 200 measures, the full ensemble finally plays again at rehearsal number 54:



Figure 3-13. Stravinsky, *Symphonies of Wind Instruments*, m. 257-264, full ensemble
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Stravinsky uses silence effectively to signal this powerful statement, pausing just before it for a full beat. This longer rest stands out against the previous extended series of phrases, none of which are separated by more than an eighth rest. Though the melodic contour is altered, the rhythm is identical to the figure heard just previously at rehearsal number 51.

The striking effect Stravinsky achieves harmonically here is the result of polychords moving in a parallel "planing" motion, a technique common to Debussy's music. Whereas Debussy used planing with more consonant structures (as in his "Nuages" from *Nocturnes*, 1899), this use of more dissonant polychords moving in parallel motion is Stravinsky's own personal twist on the technique. The first structure at 54 is an A major chord in the trumpets, superimposed over C major in the lower instruments. The melodic movement here however suggests not A, but D major, or the mixolydian mode on A.

Orchestrationally, the upper woodwinds are used only as accent figures, in open fifths that correspond to the overall D major tonality. The result is an inverted pedal point, with the repeated tones occurring at the top instead of the bottom of the structure. This is another example of percussion-like reinforcement using only wind instruments. The overall effect of this passage is one of anger and frustration, perhaps Stravinsky's own, over the loss of Debussy, who was an important and innovative voice in the world of composition. The sounds here are again reminiscent of *The Rite of Spring* and mark this music unmistakably as that of Stravinsky.

A moment of repose is provided at rehearsal number 56 by the return of the chordal signature (motive two) in its vacant, brass-only mode. A variation of the ninth motive follows at 57, followed by a set of variations on the "fanfare" (third) motive. A variety of textures is explored in this section, which is a much more subdued "wild dance." At rehearsal number 64, this epi-

sode comes to a close, with a final iteration of motive nine over a sustained E-flat pedal in the bassoons and contrabassoon.

The last episode, the "Chorale," begins at rehearsal number 65. Here, the actual form of the piece is finally revealed: a theme and variations in reverse:

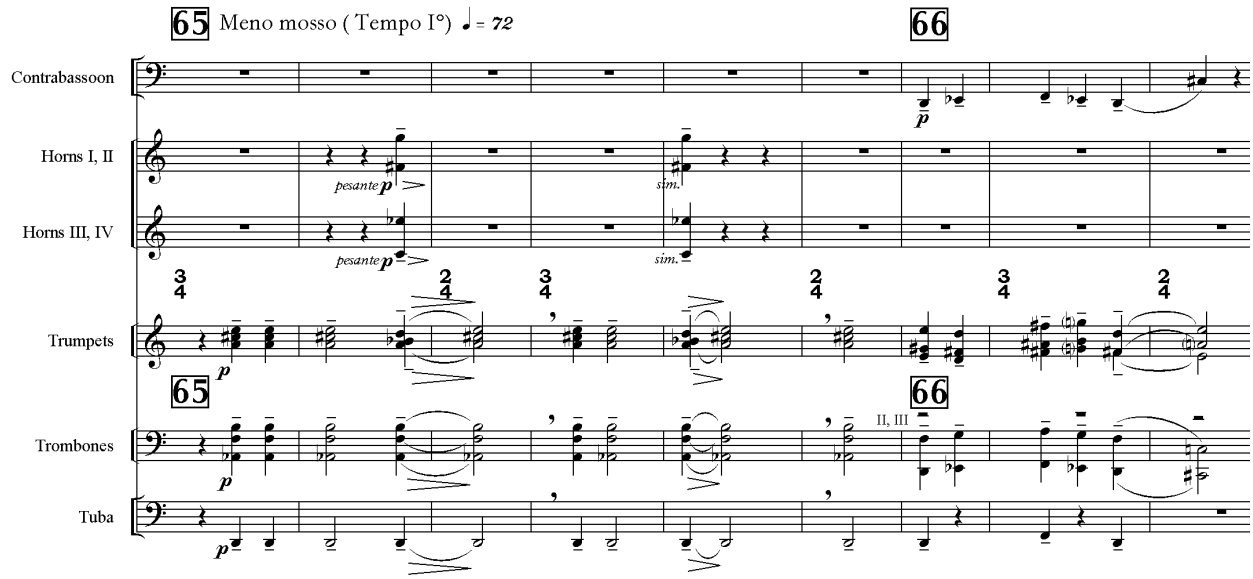


Figure 3-14. Stravinsky, *Symphonies of Wind Instruments*, m. 310-318, chorale
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Stravinsky's chorale is scored simply and starkly, using brass only (except for the few contrabassoon bass notes) for the first 17 measures. The harmony is a simple G7 chord in second inversion, except for the flatted ninth in the third trombone. However, that single note, and its unorthodox placement within the voicing, is enough to lend a disturbing quality to this otherwise staid and somber statement. Once again, wind instruments are used percussively, as the horns enter only on certain notes to add weight and emphasis. At 66, the tuba assumes the role of adding weight, as the bass line is temporarily transferred to the contrabassoon, which blends unobtrusively into the texture.

This chorale is an interesting mixture of consonance and dissonance. While the overall flavor is one of pensive reflection, there are occasional harsh clashes, such as the low-register

major seventh in the trombones in measure 318. It seems that Stravinsky wishes to emphasize these clashes orchestrationally, rather than masking them. In this instance, he assigns the dissonance to like instruments. This practice generally yields a much more strident effect than dissonances between unlike instruments. He does this again in measure 326, adding extra tension to the flatted ninth interval by voicing both notes in the horns. This creates even more of a dissonance than is present in the original piano version of the chorale. Stravinsky's music is typically filled with violations of standard orchestrational practices such as these. This flagrant disregard for convention is just one of the many factors that contribute to its uniqueness.

The piece finally comes to rest at measure 368, on a relatively consonant C major ninth chord. This is a particularly resonant voicing, owing to its construction that closely mimics the harmonic series. In contrast with the angular harmonies that comprise the bulk of the piece, the ending provides a welcome sense of closure.

Conclusions

In composing *Symphonies of Wind Instruments* for orchestral winds, it seems clear that Stravinsky did not consider this to be a "band" piece per se; it certainly does not fit within the established norms of the time for the wind band. In spite of the instances of chamber-style writing in the Holst *First Suite*, this practice was still uncommon in most band writing. By taking an idiosyncratic approach to the ensemble, Stravinsky made significant contributions both in the area of instrumental color and in the use of families of instruments to provide textural variety.

In addition to its challenging harmonic language and generally austere character, many of the instruments go for long periods without playing. Most wind bands even today would be frustrated by the fact that Stravinsky rarely deploys the full complement of available instruments in this piece. This is music that is intended to project a complex sentiment, and is not constructed for the gratification of the individual musician.

Nonetheless, the impact of *Symphonies of Wind Instruments* can be felt in the music of many future composers, not the least of whom was Leonard Bernstein, whose Symphony No. 1 *Jeremiah* (1942) contains strong references to this piece. The reverse theme-and-variations form is explored again in the last piece within this study, Donald Grantham's *Fantasy Variations* (1999).

4. Lincolnshire Posy, Percy Aldridge Grainger, Composed 1937

Instrumentation

1987 score:

Piccolo
Flute I
Flute II
Oboe I
Oboe II
English Horn
Bassoon I
Bassoon II
Contrabassoon
E-flat Clarinet
B-flat Clarinet I
B-flat Clarinet II
B-flat Clarinet III
E-flat Alto clarinet
B-flat Bass Clarinet
B-flat Soprano Saxophone
E-flat Alto Saxophone I
E-flat Alto Saxophone II
B-flat Tenor Saxophone
E-flat Baritone Saxophone
B-flat Bass Saxophone
B-flat Trumpet I
B-flat Trumpet II
B-flat Trumpet III
F Horn I
F Horn II
F Horn III
F Horn IV
Trombone I
Trombone II
Bass Trombone
B-flat Baritone
Euphonium
Tuba
String Bass
Kettledrums
Bass Drum and Cymbals
Side Drum
Tuneful Percussion
(Xylophone, Glockenspiel, Tubular Chimes, Handbells).

The reason for the indication "1987 score" is that Grainger never provided a full score to this piece, only a "compressed" conductor-friendly version. Even into the 1970s, it was the standard practice for band publishers to provide only condensed scores for their pieces, as they felt conductors would be unable or unwilling to deal with a full score. It was also a way to keep

publishing costs down. Fortunately, publishers of new pieces now routinely include a full score. Consequently, potential band leaders are now trained at colleges and conservatories in how to read and manage these scores.

The edition used for this study was prepared by former Eastman Wind Ensemble conductor Frederick Fennell (assisted by numerous collaborators), after a long period of pain-staking research into the piece. It is now available, along with a complete set of updated and corrected parts, from Ludwig Music (cat. #SBS-250). The original set of parts published in 1940 by Schott & Co., Ltd. was found to be fraught with wrong notes and other inconsistencies, "numbering over half-a-thousand" according to Fennell.[11] This required the use of extended lists of errata, the most authoritative of which was produced by Fennell himself, for an accurate performance of the piece.

This piece conforms very closely in instrumentation to Fennell's original 1952 Eastman Wind Ensemble (see p. 24), and is very likely one of the pieces that prompted his formation of the group. Particularly notable is the inclusion of both the soprano and bass saxophones, forming a complete saxophone choir within the ensemble. Grainger's love of the saxophone, particularly the soprano, is well-documented, as he felt these instruments most closely resembled the human voice, especially in their potential for expressivity.

Like Holst, Grainger also includes both the treble clef baritone and the bass clef euphonium, possibly to conform to the conventions of the British brass band, for which he also wrote. It should be mentioned that in the British tradition, these are two markedly different instruments, both in size and in the character of their sound. For an accurate rendition of this piece, it would seem necessary that the two distinct instruments be used, not simply assigning both parts to the

[11] Frederick Fennell, from his performance notes accompanying the score, Grainger, Percy Aldridge, *Lincolnshire Posy*, ed. Frederick Fennell, 2, (Cleveland, OH: Ludwig Music Publishing, Inc., 1987).

more commonly-used euphonium (as often happens). With the increase in brass band activity in the U.S., the smaller instrument has become more readily available, so "purists" are now freer to indulge this peculiarity.

There are only three trumpet parts indicated on the score, however the presence of *divisi* in each part suggests that at least six players are required, one more than Fennell provides in his original Eastman instrumentation. Although *Lincolnshire Posy* is generally considered to be a piece for the full band, the score examination that follows will reveal some of Fennell's motivations for wanting to perform it with the wind ensemble. As evidenced by his recordings with both the Eastman group and the Tokyo Kosei Wind Orchestra, the transparency and enhanced expressive capabilities of his wind ensembles' reduced numbers were able to add a new dimension to the piece.

Background

Like his fellow composers Gustav Holst and Ralph Vaughan Williams, Percy Grainger was a collector of English folk tunes. A lecture given in 1904 by another collector, Lucy Broadwood sparked Grainger's interest. He would take trips out into the countryside on foot, armed with a wax cylinder recorder, and would solicit vocal performances from anyone willing to cooperate. Some of these tunes form the movements of *Lincolnshire Posy*.

Among Grainger's innovative contributions to the composition world was a willingness to allow melodies to exist in their original metrical form, instead of attempting to reconcile them to a regular meter. This propensity is demonstrated in *Lincolnshire* and resulted in some frustration on the part of conductors and musicians attempting early performances of the piece. Indeed, Grainger's own consternation with the state of band musicians at the time is reflected in the following quote from his original 1937 published score:

> Bandleaders need not be afraid of the two types of irregular rhythms met with in the 'Lincolnshire Posy': those conveyed by changing time signatures in 'Rufford Park Poachers,' and those (marked 'Free Time') left to the band leader's volition in 'Lord Melbourne.' Both these types lie well within the powers of any normal high school band. The only players that are likely to balk at those rhythms are seasoned professional bandsmen, who think more of their beer than their music.[12]

Lincolnshire Posy was the result of a commission by the American Bandmasters Association for two new pieces to be premiered at their upcoming 8th annual convention in Milwaukee, WI. Grainger responded with *Lincolnshire Posy*, and a new march, *The Lads of Wamphray*. The first performances of these pieces, given by the Milwaukee Symphonic Band under Grainger's baton on Sunday, March 7, 1937, featured only three of the movements of *Lincolnshire* due to the difficulties presented by this (at the time) unconventional work. Grainger's communications with Joseph Bergeim (the convention's organizer) indicate that Grainger had originally planned to perform five movements of the *Lincolnshire Posy*. Unfortunately, "Rufford Park Poachers" and "Lord Melbourne" were dropped from the program due to performance issues that could not be overcome by the musicians who were not accustomed to Grainger's innovative style. Later on, sensing that the composition didn't feel "complete" to him, Grainger added his adaptation of "The Lost Lady Found," a song that was not actually collected by Grainger, but by Lucy Broadwood.

The Milwaukee band, a "professional" group sponsored by Local 8 of the American Federation of Musicians, was actually a conglomeration of members from other groups, assembled for this performance. As one of these was the band from the Blatz Brewery American Legion Post, these musicians could very well be the ones to which Grainger was referring in his previous quote! It is speculated that the first complete performance of *Lincolnshire Posy* may have been

[12] Percy Grainger, from "To Bandleaders" reprinted from the 1937 score, Grainger, Percy Aldridge, *Lincolnshire Posy*, ed. Frederick Fennell, 74, (Cleveland, OH: Ludwig Music Publishing, Inc., 1987).

May 29th of the same year at the New York City Town Hall by the band from the Ernest Williams School of Music. Many modern conductors prefer to perform this piece with the wind ensemble, rather than the expanded symphonic band. However, it should be noted that the Milwaukee group numbered 84 musicians, almost double the size of Fennell's first wind ensemble at Eastman.

The ABA concert was a two-and-a-half hour gala, featuring thirteen of the most esteemed conductors of the time, including Henry Fillmore and Karl L. King, both of whom conducted their own marches (*His Honor*, and *Barnum & Bailey's Favorite*, respectively). Though most reports of the concert praised it overwhelmingly, not all of the critics were kind regarding Grainger's new music. In a review indicative of the sentiments of band audiences at the time, Richard Davis of the *Milwaukee Journal* wrote, "there is much to be said for the virility and honest directness of the old school band music. When composers attempt too much, as Percy Grainger unmistakably did in the pieces he presented Sunday night, there is no gain, but rather a loss."[13]

Lincolnshire Posy is a six-movement piece, each movement being an interpretation of a different English folk song. All the songs except the final one were collected by Grainger himself from the Lincolnshire area of England. Grainger described the composition as a bunch of "musical wildflowers," hence the title. The six movements are:

1. "Lisbon"
2. "Horkstow Grange"
3. "Rufford Park Poachers"
4. "The Brisk Young Sailor"
5. "Lord Melbourne"
6. "The Lost Lady Found"

[13] Richard Davis, quoted in Mark Grauer, "Grainger's Lost Letters on *Lincolnshire Posy*," *The Instrumentalist*, August, 1992, 14.

Each song is a separate story unto itself; Grainger's use of form, harmony, and instrumentation helps to portray not only the story, but also the character of the singer from which the tune was collected. Grainger's propensity for exotic textures, particularly nasally, bagpipes-like sounds, is on full display in this piece. He uses the double reed instruments extensively, often featuring them prominently. Despite its metric irregularities, *Lincolnshire Posy* has come to be regarded as a masterpiece of wind band orchestration. In his book *The Winds of Change* Frank Battisti comments:

> Grainger's band orchestration achieves a unique resonance that is both startling and beautiful. He employs instruments such as the English horn, bass clarinet, bassoon, contrabassoon and saxophones (soprano to bass) in a manner that reveals new textures and colors.[14]

Though Grainger's assessment that this piece is "within the powers of any normal high school band" may be a bit optimistic, *Lincolnshire Posy* nevertheless holds a unique place of honor within the wind band repertoire and still receives numerous performances annually.

Analysis

The six movements of *Lincolnshire Posy* will be examined separately, making note of any unusual textures and also how the use of orchestration helps to describe the story and/or singer. As these are not original compositions, the study of this piece will also include mention of some of the arranging techniques Grainger used to give the songs depth and meaning.

1. "Lisbon" (Sailor's Song)

This song is the tale of a sailor and his lady who must be separated because of the man's duty to king and crown. Revealing that she is with child, she offers, "I'll cut my long yellow hair off, your clothing I'll put on," in order to go to sea with him. He of course protests, fearing for her safety, as she professes her undying devotion to him.

[14] Frank L. Battisti, *The Winds of Change*, Galesville, MD: Meredith Music Publications, 2002, 24.

The nautical theme is portrayed here, not only by the 6/8 meter, but also through the use of the mixolydian mode. Grainger seems to prefer the key of D-flat, perhaps for the sonorities it yields; many of his other pieces are also in this key. The first texture appearing in the piece is well-known to those familiar with *Lincolnshire Posy*. It is the song's melody harmonized using major chords "planing" in parallel motion:

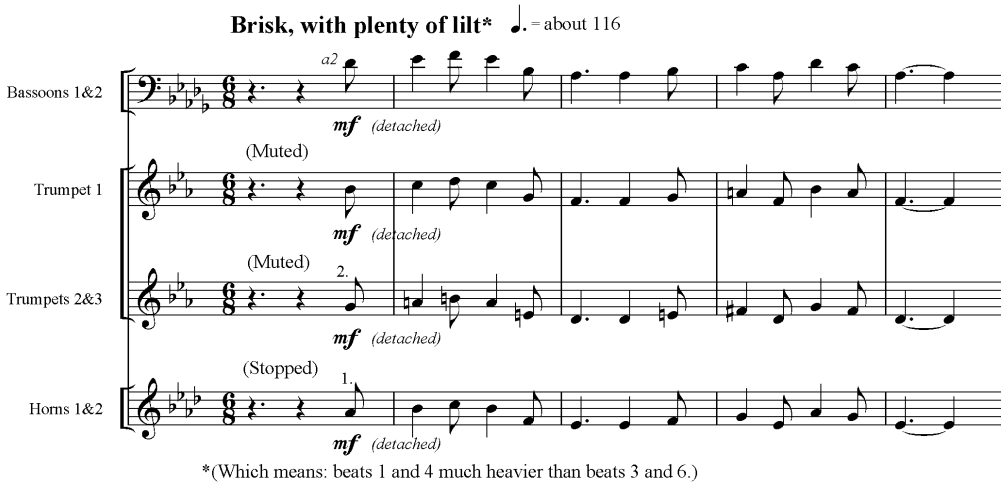


Figure 4-1. Grainger, *Lincolnshire Posy*, first movement, m. 1-5, "Lisbon" theme
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This distinctive combination of bassoons and muted brass produces an exotic "nasal" quality that is further heightened by the parallel chordal movement. This is impressionist-style "planing" as exemplified by the music of Debussy. Grainger emphasizes the lower line as the melody by doubling the bassoons and horn against single-line harmonies in the muted trumpets. In the first of his three-article series on *Lincolnshire Posy* (*The Instrumentalist*, May, Sept., and Oct., 1980), Fennell cautions against potential balance problems with this passage, pointing out that, "the horn and bassoon don't always grow with ease in many a band director's country garden."[15]

[15] Frederick Fennell, in "Percy Aldridge Grainger's Lincolnshire Posy: An Interpretive Analysis," *The Instrumentalist*, May 1980, 14.

A dash of color and rhythmic reinforcement appears at measure 14, with an eighth-note figure in the horn and upper saxophones. Grainger's gift for sublime woodwind scoring is revealed at measure 18, with the second iteration of the tune:



Figure 4-2. Grainger, *Lincolnshire Posy*, first movement, m. 18-21, "Lisbon" theme, second iteration

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In spite of the apparent complexity of this texture, there are in fact only five different musical lines, but each is doubled in at least two octaves. Contrapuntal interest is supplied by the line in the oboe, English horn, alto clarinet, and alto saxophone that moves in contrary motion to the melody. The bouncing equestrian feel is enhanced by the comparatively active bass line in the lower instruments, reinforced every two measures by the kettle drums (Fennell's preferred terminology to "timpani"). Shortened quarter notes resulting from the "detached" indication are also a contributing factor. The overall tone quality is reedier than usual for a full woodwind section, due to the use of double-reeds on the moving lines and also to the addition of the saxophones.

The darker-toned euphonium blends easily with the woodwind choir, but the trumpets, with their brighter timbre, stand out at measures 28-29, reinforcing the descending countermelody. Grainger varies the "B" phrase of the melody's AABA form by introducing slurred lines in some instruments. The overall style becomes smoother and more lyrical beginning at measure 34, as the texture thins to only clarinets and bassoons for the third repetition of the melody. Grainger introduces a surprise element in the third measure of the phrase:



Figure 4-3. Grainger, *Lincolnshire Posy*, first movement, m. 34-42, "Lisbon" theme, third iteration
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The melody that suddenly interrupts the Lisbon theme at measure 36 is actually a phrase from another folk tune, "The Duke of Marlborough." Though this sound is unquestionably dominated by the French horns, the addition of the saxophones (not actually detectable in a properly-balanced rendition) serves to fatten up the sound. The single trumpet however is audible and adds a note of brilliance to the "heroicly" [sic] performed statement.

This excerpt is a good opportunity to note that the stylistic indicators that Grainger uses ("gently," "louden," etc.) all appear in English, rather than the more commonly-used Italian. Grainger was of the opinion that everyone except the British, Scandinavians, and Dutch were

"foreigners," hence he refused to conform to the standard practice of using Italian for written indications in his music, preferring what he called "blue-eyed English."[16]

Even Grainger's use of English reveals a certain eccentricity. In his interactions with Grainger as a student at Wayne State University, longtime University of Illinois band director Harry Begian recalls that Grainger's speech, "was sprinkled with invented words: undowithoutable, intuneness, art-skills. . . ."[17] etc. These made-up words inevitably made it into his scores, as Grainger's uncompromising musical sensibilities dictated.

Grainger often used chromaticism in his arrangements; there are instances of it in the harmony lines accompanying the melody between measures 34 and 40. They add richness and interest to the harmonic content, as well as serving as an engaging contrapuntal element. Grainger's affinity for metric variation is apparent in his use of hemiola within the superimposed Duke of Marlborough melody. Though the full battery of instruments is available to him, Grainger opts to exclude the trombones and most of the percussion from this movement, not feeling obligated to use them just to keep the players occupied.

For the fourth and final iteration of "Lisbon," Grainger drops the melody down an octave into the clarinets' lower register, which thins the texture to only three voices: the melody, a countermelody, and a sustained A-flat in the flutes and second alto saxophone. There are occasional reminders of the heroic horn statement appearing as fragments performed "as if from afar," suggesting perhaps that the sailor has left port and that the horns are but a distant memory. Grainger employs some alternate harmonizations, resulting from his chromatic meanderings, as the

[16] Thomas Slattery, *Percy Grainger: The Inveterate Innovator*, Evanston, IL: The Instrumentalist Co., 1974, 156.

[17] Harry Begian, "Remembering How Grainger Conducted Lincolnshire Posy," *The Instrumentalist*, August 1992, 18.

movement dwindles to a close. The up-and-down chromatic lines, combined with dynamics that rise and fall accordingly, generate a sensation of the motion of waves in the ocean.

2. "Horkstow Grange" (The Miser and his Man: A local Tragedy)

This folk song (named after a farmhouse) relates the rather violent tale of a servant who, after much abuse, attacks and kills his master with a club. The beautiful, flowing melody seems more a memorial to the men themselves than a description of the actual events. Grainger combines his middle and lower woodwinds with conical bore brass to create this well-blended sonority:



Figure 4-4. Grainger, *Lincolnshire Posy*, second movement, m. 1-5, "Horkstow Grange" theme
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As before, there is not an abundance of separate lines here (only four) – it is the doubling of voices, with woodwind and brass timbres interacting that creates the richness. The melody

line is actually a combination of three instrument types: the upper saxophones, French horns, and treble clef baritone; yet they blend superbly. Note that Grainger uses the lowest available note of the soprano saxophone; its character in this register adds a certain poignancy to the lyrical melody. The 5/4 measures in this instance seem an accommodation for extending the terminal notes of the phrases. Perhaps they are an individual interpretation added by the singer from which Grainger collected this melody.

Harmonically, it is clear that Grainger is not bound by voice-leading techniques of the past: parallel fifths abound, especially in the lower voices. This simulation of the lower partials of the harmonic series is quite common in Grainger's voicings. It is this technique that often results in the deep, resonant sonority of his writing. Curiously, our 21st-century ears are not bothered in the least by this apparent breach of convention. Indeed, our popular music and jazz is filled with such parallelism.

The second rendition of the tune at measure 10 transposes the melody up an octave (two, including the piccolo doubling), where the upper woodwinds take the lead. The pairing of oboe and clarinet on the melody (which some orchestration texts caution against) results in a reedy quality, though it is not unpleasant. The passing major seventh in the harmony of measure 12 is particularly beautiful. Also effective is the extended crescendo that anticipates the tonic chord at measures 13-14. A lowered seventh has been added to this chord; hence, it now functions as a V7 of IV.

This second version of the song ends unresolved at measure 17. Here, there is a harmonic substitution: an F-flat major seventh chord instead of the expected V chord. This prolonged use of the major seventh chord is yet another example of the influence of Impressionism on early 20th century composers:



Figure 4-5. Grainger, *Lincolnshire Posy*, second movement, m. 17-21, "Horkstow Grange" theme, third presentation

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The third appearance of the melody appears in the solo trumpet at measure 20, transposed to the key of A-flat. This key, superimposed over the F-flat major seventh chord, is an example of harmonic stratification, not unlike that found in Stravinsky. Emotionally, it produces a dark quality, representative of the disturbing aspect of the Horkstow story. Note the subtle added tension of the softly rolling snare drum and the complexity of the staggered releases, as the texture is thinned to accommodate the trumpet soloist. Grainger makes effective use of triplets to produce a rhythmically interesting and harmonically beautiful hemiola texture on the second half of this melody in measures 26-27.

For the fourth and final iteration of the tune, it is transposed back up to the original key, taking advantage of the strong tonic-dominant relationship set up by the previous modulation. Grainger uses a pedal point in the bass instruments to dramatic effect, and then slowly moves chromatically downward toward the climax point at measure 34:



Figure 4-6. Grainger, *Lincolnshire Posy*, second movement, m. 34-37, ending

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Grainger maximizes the drama at the peak of the final phrase through the use of a dissonant F dominant seventh chord with sharped ninth and flatted thirteenth extensions. This harmonic structure thoroughly expresses the anger and grief of the story portrayed. Although composers in other genres were even more harmonically adventurous, this would have been a very unusual chord for a wind band piece of 1937. This structure, however, now commonly appears in contemporary jazz language. Grainger ends this piece appropriately with the half cadence suggested by the melody's final note, a fittingly unsatisfactory conclusion to this sordid tale.

Notice Grainger's use of accents, and a variety of differing dynamic levels in a complex scheme, designed to bring out specific elements as they are presented over time. At one point in measure 35, there are ***f*** and ***pp*** dynamics happening simultaneously. Always a passionate musician, whether as performer or composer, Grainger was not afraid to utilize extremes at each end of the dynamic scale; both ***fffff*** and ***ppppp*** levels appear within his works, as well as the gradations in between. Of course, these indications must be considered within the context of the surrounding music, and must always be interpreted within the boundaries of musical taste.

3. "Rufford Park Poachers" (Poaching Song)

The term "poaching" here refers to illegal hunting within a publicly or privately owned game preserve. In Europe, the very wealthy would sometimes purchase large tracts of land, prohibiting hunting there. This would "preserve" the stock of game, ensuring the success of the owner's hunting expeditions. Unauthorized hunting in a preserve contained the added thrill of evading capture by "keepers," wardens hired by the estate's owner. This aspect accounts for the surreptitious quality of this movement. This tune describes a confrontation between a group of poachers who are fighting for the rights of the poor man, and the keepers who are defending their master's turf.

When Grainger collected this song, its singer offered up two different versions. Unable to decide which of the two he preferred for *Lincolnshire*, Grainger has included both, allowing the conductor himself to choose. This oddity, along with the technical challenges herein, has sometimes resulted in reluctance to include this movement when performing the piece. It is however, one of the more intriguing bits of wind band music, both in its construction and in its use of orchestration. Although Grainger reportedly preferred the second version, the first version seems to be the one most often performed (even in concerts conducted by Grainger himself!), hence this is the version this study will address.

The movement opens with two separate renditions of the melody, superimposed over each other, but with one lagging a full quarter note behind the other. This is possibly a device Grainger used to represent the poachers being tracked by the wardens. The choice of instrumental combinations, piccolo with clarinet, and E-flat clarinet with bass clarinet is not unusual unto itself. However, having each combination separated by three octaves, and the displaced renditions themselves sounding an octave apart, lends an eerie, exotic quality to the passage:



Figure 4-7. Grainger, *Lincolnshire Posy*, third movement, m. 1-6, "Rufford Park…" melody in canon
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The complexity of this movement is apparent from the outset, as both conductor and performers are faced with shifting regular and irregular time signatures, requiring from them an unswerving inner sense of rhythmic subdivision. Here is an example of Grainger's refusal to reconcile the folk singer's performance to a more manageable time signature purely for the sake of the instrumentalists. In addition, he has not simply relied on the band musicians' natural instincts but has provided a very detailed plan for the shaping of the phrase.

For the second iteration of the melody at rehearsal number 18, Grainger exploits the wide range of timbres available within the trumpet family, contrasting the mellow tone quality of the flugelhorn against the gritty rasping of a muted trumpet. Clarinets, bassoons, and contrabasses provide a suitably neutral chordal background, their tone color not detracting from the solo instruments. Note the subtle color reinforcement provided by the English horn at measure 19, where the harmony shifts downward. Notice also Grainger's melodic shift from the Dorian lowered seventh, up to the natural seventh in measure 43 to conclude the flugelhorn solo.

Grainger slowly layers in brass sounds, beginning with the French horns and euphonium at measure 44. He then adds the trombones and trumpets, first as melodic instruments, and later harmonically, leading into the first full ensemble moment at measure 50. The bass drum provides an authoritative punctuation on the downbeat. At measure 51, Grainger uses the trumpets in a unique textural role:



Figure 4-8. Grainger, *Lincolnshire Posy*, third movement, m. 51-56, trumpet texture

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Clearly, the folk singer rendered a much more dramatic third verse to his tune, which Grainger communicated through this darker, denser orchestration. For the trumpets, Grainger indicates, "Triple-tongue as fast as possible; no set number of notes to the beat." This texture of indeterminate rhythm could be considered the brass equivalent of the string tremolo. Here it suggests a sort of nervous trembling, representing perhaps the danger sensed by the poachers. The *divisi* part in the trumpets confirms that this is not wind ensemble piece by definition (one player per part), but that the trumpets as well as the clarinets must be doubled.

This passage also provides another illustration of Grainger's use of layered dynamics to control shifting instrumental colors within the overall texture. This technique can be used for drawing out certain sounds at certain points, and then withdrawing them back into the ensemble. Grainger places extra emphasis on the leading tone that concludes the melody at measure 62, as if to "defy" the lowered seventh of the original melody.

After the movement's menacing climax at measure 69, Grainger offers up a more conciliatory rendition of the tune, shifting the key to D-flat major. For the melody, he uses a soothing combination of French horns, baritone, and saxophones, as if the lyric revealed at this point some sort of resolution to the conflict in the narrative. Grainger weaves his typical chromatically-moving stream of underlying harmony in an uneasy tapestry, finally resolving the melody at measure 83 as the sixth scale degree of D-flat.

To close the movement, there is a return to the atmosphere of the opening passage. Grainger further increases the sense of mysticism by engaging in some Stravinskian stratification:



Figure 4-9. Grainger, *Lincolnshire Posy*, third movement, m. 85-90, "Quint" effect
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By separating the solo lines by an octave plus a perfect fifth, Grainger has simulated an organ stop known as a "quint," where the fundamental pitches are accompanied by a parallel line a perfect fifth, or a fifth plus an octave higher. It is a simple trick, yet highly effective in producing an exotic quality. The choice of instruments here (piccolo, oboe, bassoon, and E-flat clarinet) also contributes to the atmosphere, as well as the stratification of F major and D-flat major tonalities.

4. "The Brisk Young Sailor" (who returned to wed his True Love)

Grainger first heard this tune in 1906, but never used it until this setting in *Lincolnshire Posy*. It relates the tale of a sailor who returns to his betrothed after seven years at sea, only to not be recognized by her. Only when he produces a love token from around his neck does she

happily realize it is him. Though the tune originally had seven stanzas, Grainger's setting includes five repetitions, each with a different treatment, based presumably on the sentiments expressed by the lyrics. Following the words while listening to Grainger's treatments in succession reveals which variation corresponds to which stanza. The lyrics are as follows:

> A fair maid walking all in her garden, a brisk young sailor she chanced to spy,
> He stepped up to her thinking to woo her, cried thus: "Fair maid, can you fancy I?"
>
> "You seem to be some man of honor, some man of honor you seem to be,
> I am a poor and lowly maiden, not fitting, sir, your servant for to be."
>
> "Not fitting for to be my servant? No, I've a greater regard for you.
> I'd marry you, and make you a lady, and I'd have servants for to wait on you."
>
> "I have a true love all of my own, sir, and seven long years he's been gone from me,
> But seven more I will wait for him; if he's alive, he'll return to me."
>
> "If seven long years thy love is gone from thee, he is surely either dead or drowned,
> But if seven more you will wait for him, if he's alive, then he will be found."
> .
> He put his hand all in his bosom, his fingers they were both long and small.
> He showed to her then the true-love token, and when she saw it, down then she did fall.
>
> He took her up all in his arms, and gave her kisses, one, two and three,
> Here stands thy true and faithful sailor, who has just now returned to marry thee.[18]

The opening statement of the tune is scored for clarinet choir, with sporadic infusions of color from other instruments:

[18] reprinted from Academic Dictionaries and Encyclopedias, "Lincolnshire Posy," http://en.academic.ru/dic.nsf/enwiki/5031338



Figure 4-10. Grainger, *Lincolnshire Posy*, fourth movement, m. 1-7, "Brisk Young Sailor" theme
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This delightful sound is one only available in the wind band, it being the only large ensemble (outside of an actual clarinet choir) with this many massed clarinets. It is worth remembering here that, in the wind ensemble, the B-flat clarinets traditionally are doubled. Note the use of the alto clarinet as an indispensible element, without which the harmony would be incomplete. Due to difficulties in producing consistent tone quality and intonation, this instrument has since fallen out of favor with modern band composers and is in fact completely absent from many recent scores.

Grainger's choice of accompanying instruments illustrates his knowledge of instrumental color and complementary instruments. This passage also reveals Grainger's intense attention to detail with regard to note lengths, slurs, and articulations. His markings here have produced a

wonderfully nuanced combination of note lengths, which combine to yield this lilting melodic/rhythmic combination. Note again Grainger's refusal to use the traditional Italian style indicators ("plucked" instead of *pizzicato*; "Sprightly" instead of *Allegretto*).

At measure 9, the second repetition of the melody is accompanied by a number of syncopated sixteenth note rhythms, producing an almost ragtime feel. This willingness to incorporate so-called "popular" styles into what could be considered "serious" music displays Grainger's general disdain for convention – and is also, perhaps, one of the reasons his music has survived until today.

Grainger's third iteration of the melody features a contrasting texture of a *legato* melody in the solo baritone accompanied by a very technical arpeggiated figure in the upper woodwinds:



Figure 4-11. Grainger, *Lincolnshire Posy*, fourth movement, m. 17-21, "Brisk Young Sailor" theme, third iteration

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Here is a prime example of the need for an actual British-style baritone, as this solo exposure would likely lack the desired lightness of quality if it were performed on the euphonium. Once again, Grainger has infused the passage with carefully-selected reinforcements of color from the other instruments. Notice the remarkably brilliant effect of the piccolo, as it ventures into the upper reaches of its range.

The fourth repetition of the melody is a chamber-like presentation of the tune in canon, featuring (Grainger's personal favorite) the rarely-used soprano saxophone. The fifth and final version of the tune involves the full ensemble for the first time in this tune. The ragtime-like rhythms are back, culminating in this memorable moment just before the end of the movement:



Figure 4-12. Grainger, *Lincolnshire Posy*, fourth movement, m. 38-43, climax point

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Here, at the climax point of the movement, Grainger's musical representation of the song's text becomes obvious. The sixth stanza of the tune ends with the words, "and when she saw it, down then she did fall." After holding on the word "it", the music clearly depicts the collapse of the fainting woman, not only through the contour of the melody, but also Grainger's use of crazily shifting tonalities in the brass at measure 41. The last of these eighth notes is a wonderfully dissonant B7 chord with a sharped 11th extension, functioning as a tritone substitution for the dominant F7 chord. Note the textural interest added by the voice-crossing in the trumpets.

The decelerating syncopated passage in measure 42 is one of the signature moments of *Lincolnshire Posy* and one of its most technically challenging. Here, the ensemble communication in a performance must be absolutely clear, or the passage will fall to pieces. When properly performed, these last few measures perfectly convey the sentiment of the story's apparent happy ending, a masterful stroke of tone-painting on the part of Grainger. His final two chords, with their extended harmonies, seem almost a self-parody, as though Grainger is "winking" at his audience, assuring them that it's all in fun.

Grainger's uncompromising attention to detail is once again on display through these measures, as is his quirky Anglicization of the stylistic indicators ("soften," "feelingly," "In time," etc.). The need for doubled instrumentalists on the clarinet and trumpet parts is once again borne out by the numerous *divisi* indications through this passage.

5. "Lord Melbourne" (War Song)

This movement, which has become the bane of many a college conducting student, is easily one of the most innovative contributions ever made by Grainger. At a time when bands were heavily steeped in convention, and living primarily on a diet of marches, overtures, novelty pieces, and transcriptions of mainstream orchestra works, Grainger boldly threw down the gauntlet, challenging them to venture forth from their comfort zone into a new aesthetic.

The original song is a tale of conquests and brave deeds, as told by the stricken warlord on his deathbed. Grainger attempts to recreate his folk singer's drunken rendition of the tune (wonderfully recreated by Frederick Fennell in his rehearsals with the U.S. Navy Band)[19] through a combination of "free time" (his own term), and a string of unconventional fractioned time signatures. To the seasoned bandsmen who were charged with performing the premiere of *Lincolnshire Posy*, Grainger must have seemed a madman. Time (and the development of a common practice with regard to its performance) has been a friend to "Lord Melbourne," as it no longer is regarded with fear and disdain, but is now embraced as a worthy part of the wind band repertoire.

The opening phrase, in Grainger's "free time" is notated as follows:

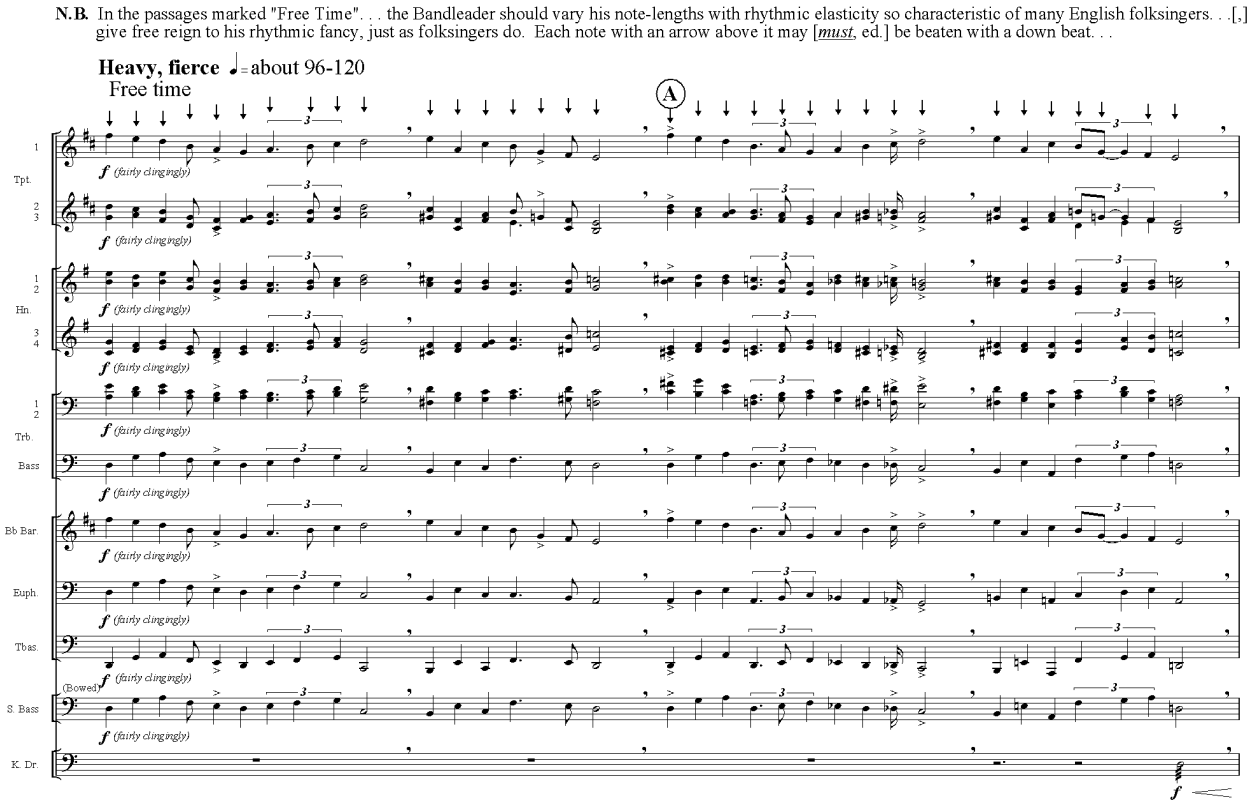


Figure 4-13. Grainger, *Lincolnshire Posy*, fifth movement, m. 1, "Lord Melbourne" opening statement

[19] Frederick Fennell, in *Lincolnshire Posy*, DVD, Lafayette, LA: Channel One Video and Films, 2005.

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Grainger's *nota bene* instructs the conductor to direct every note. However, using this method, the accurate rhythmic placement of notes within the triplet figures, particularly those that include syncopations, would be difficult. Grainger himself admitted that the above passage presents "a regrettably disturbing picture to the eye."[20] Early in his career Grainger was known to disparage conductors, claiming that, "all the conductor has to do is to listen to the orchestra, follow along with it and look inspired."[21] It seems that, at the time, he didn't anticipate his own future explorations into unconventional meters!

Orchestrationally, Grainger's use of brass only for this statement reflects the heroic nature of the material. He exploits the dissonances of post-Romantic harmony to produce some striking "clash" effects, through the use of major seventh and minor second intervals. Grainger once again departs from Germanic tradition with his blatant (but effective) use of parallel fifths.

Grainger contrasts his stoic first stanza with a breezy restatement of the tune in the saxophones and solo horn, accompanied by "playful" syncopations in the clarinets, bassoons, and *pizzicato* contrabass. For the "B" section of the AABA form of these first two stanzas, Grainger uses a string of odd time signatures that could be considered equally "disturbing" in appearance to conductor and musician. The third stanza "A" section also includes these unusual time signatures, as well as some inventive orchestrations:

[20] Percy Grainger, quoted in Frank L. Battisti, *The Winds of Change*, Galesville, MD: Meredith Music Publications, 2002, 25.

[21] Ibid.



Figure 4-14. Grainger, *Lincolnshire Posy*, fifth movement, m. 33-45, "Lord Melbourne" theme, third iteration

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The time signature of 2½ over 4 is unconventional, to say the least. Whereas the same division of time could be accomplished using 5/8 measures; perhaps it was Grainger's intent to ex-

press to the conductor and musicians precisely how these measures are to be conducted: two full baton strokes followed by a shortened one. Fennell, in his videotaped Navy Band rehearsals appears to disagree, dividing the measures into "2 + 3" groupings.[22] In any case, maintaining an awareness of subdivision of the measure for all involved is of paramount importance in negotiating this and also the other passages where fractionalized time signatures are used.

The construction of the transition between phrases at measures 33-35 shows that Grainger was knowledgeable regarding the physical workings of the human ear. After the ear is exposed to sounds that are at a loud volume (such as the ensemble chord leading into measure 35), there is a brief transitory period known as "threshold shift"[23] that occurs while the brain readjusts to process softer sounds. Grainger has used this phenomenon to disguise the entrance of the ***ppp*** chord that is sustained into the next section. It is a very effective and engaging transition.

Students of orchestration are cautioned early on to avoid voicing a chord with the interval of a half step at the top of the structure. Yet, Grainger has done exactly that in his French horns, as they sustain a D minor major ninth chord through measures 35 and 36, with the ninth clashing against the minor third at the top of the voicing. It is a pensive, melancholy sound that provides an appropriate background for the song's third "B" section, which is played by a solo piccolo and an oboe that are spaced two octaves apart. Note the doubling of the top horn note in the first alto saxophone, confirming that the dissonance is intentional. The first bassoon, providing the bass note, blends well with this combination.

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[22] Frederick Fennell, in *Lincolnshire Posy*, DVD, Lafayette, LA: Channel One Video and Films, 2005.

[23] for a detailed discussion, see Science Notes, T. J. Nelson, "Noise-Induced Hearing Loss" http://brneurosci.org/noise.html

As the clarinets take over the melody at rehearsal number 44, the half-step dissonance appears again at the top of the structure, while a descending contrapuntal line reacts with the melody. Note that it takes both of the oboes, the soprano and alto saxophones, and a muted trumpet to give the descending line enough weight to compete with the sustained melody note in the clarinets. The color difference between the clarinets and the nasal, reedy counter-line helps to separate the two competing elements.

At the end of the movement, there are three fully-voiced chords that display the wind ensemble's potential for remarkable resonance:



Figure 4-15. Grainger, *Lincolnshire Posy*, fifth movement, m. 56-59, ending

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The organ-like quality of these chords is achieved through Grainger's simulation of the harmonic series in the spacing of the chord tones. Open fifths at the bottom of both the brass and wood-winds mimic the second and third partials of the harmonic series, while the upper chord tones are spaced closer together, similar to the upper harmonics of the series. For clarity, Grainger omits the third of the chord completely from the low brass voicing, so that the lowest third occurs as B^3 in the first French horn. Piccolo at the very top also contributes to this pipe organ-like effect, as it simulates the upper octave doubling common to many organ stops. Note again the *divisi* in the trumpets, indicating a minimum of six players.

6. "The Lost Lady Found" (Dance Song)

The final folksong in this collection is the only one not personally documented by Grainger, but was contributed by fellow collector Lucy Broadwood. It is the tale of a girl who is kidnapped from her home in England by gypsies. Her uncle goes looking for her, but instead is charged with her disappearance. He is imprisoned and sentenced to die. A squire, who is smitten with the young woman, searches throughout Western Europe for her, eventually finding her in Dublin. They happily return home, just in time to save her uncle from the hangman's noose.

This tune was first set by Grainger in 1910, "tone-wrought for mixed voices and 9 or more instruments."[24] Grainger revives it here as the happy finale for *Lincolnshire Posy*. The melody is suitably folk-like in its simple structure and is set in the Dorian mode, as are many such tunes. In comparison with the previous movements, this song is almost disappointing in its conventionality, maintaining the same 3/4 meter throughout. All nine stanzas are presented, again using musical references to the content of the narrative.

The first statement of the melody is simple and straightforward:

[24] Percy Grainger, quoted in Frederick Fennell, "Percy Aldridge Grainger's Lincolnshire Posy: An Interpretive Analysis," *The Instrumentalist*, May 1980, 26.

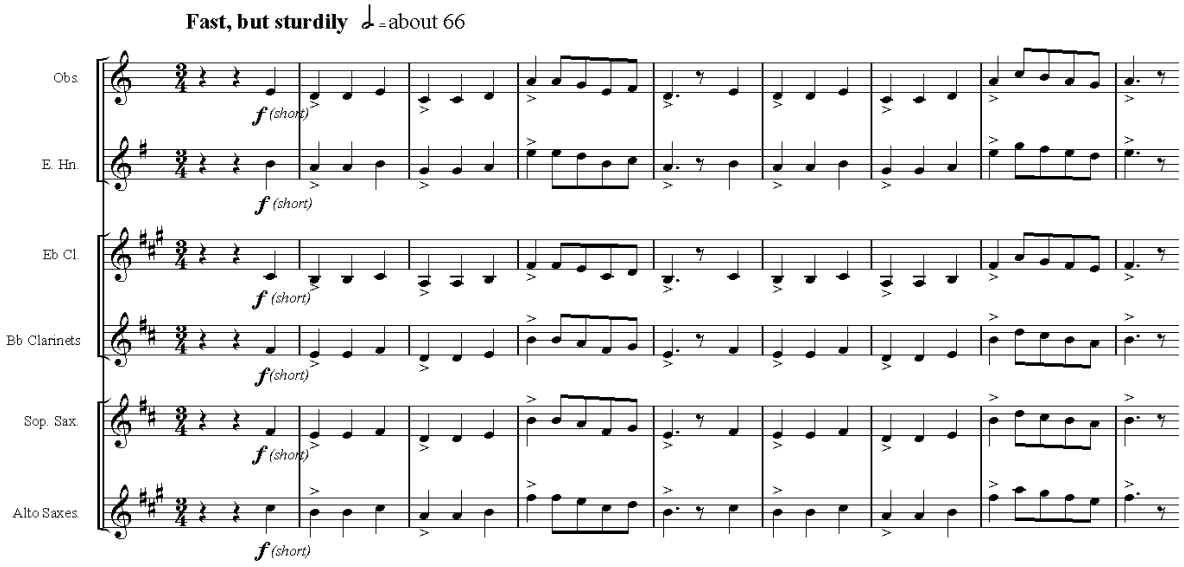


Figure 4-16. Grainger, *Lincolnshire Posy*, sixth movement, m. 1-9, "Lost Lady Found" theme (first stanza)

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This reedy combination of clarinets, saxophones, and double reeds is one only available in these proportions to the wind band writer. It is a noble sound and one well-suited to this provincial tale of loss and redemption. Grainger's tempo indication reveals that the piece is to be conducted "in one," that is, one baton stroke per 3/4 measure. The use of the dotted quarter note at the ends of the phrases is Grainger's indication to the performers for uniformly precise note lengths.

This texture is joined in the second stanza by an accompaniment of short quarter notes that occur on the downbeats of each measure and on beat three of every fourth measure. This rhythm is suggestive of a "swashbuckling" type of attitude and is certainly reminiscent of the musical score from a recent series of wildly popular pirate movies. In the third stanza, the accompaniment changes to a figure comprised of quarter notes on beats two and three that are preceded by an eighth note on the anacrusis of beat one. This gives the music a slightly different feel, almost like that of a Viennese waltz.

In the fourth stanza, there is a profound shift in attitude, as the music becomes more flowing and lyrical. This corresponds to the introduction of the lovelorn squire, who sets out to rescue the lost girl. The fourth stanza reads:

> There was a young squire that loved her so,
> Ofttimes to the schoolhouse together they did go,
> I'm afraid she's been murdered, so great is my fear.
> If I'd wings like a dove I would fly to my dear.[25]

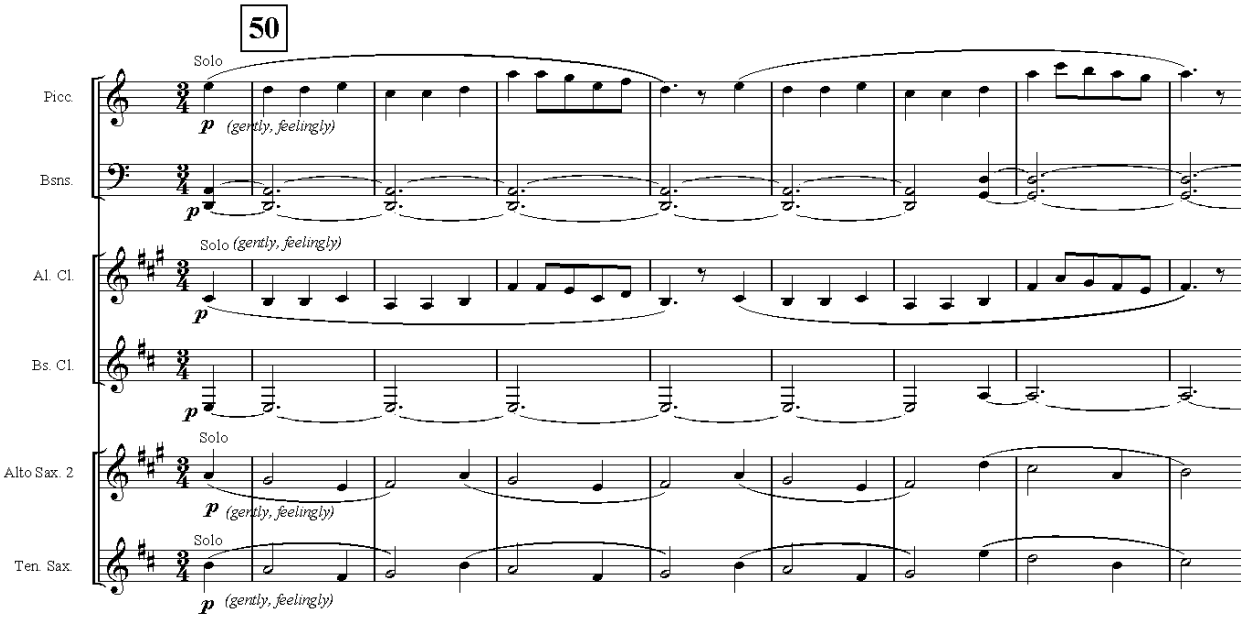


Figure 4-17. Grainger, *Lincolnshire Posy*, sixth movement, m. 49-57, "Lost Lady Found," fourth stanza
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Here, Grainger has returned to his practice of scoring melodies for instruments separated by three octaves. This combination of piccolo and alto clarinet, however, results not in an exotic quality, but more a sense of longing and wistfulness ("gently, feelingly"). The meandering thirds in the saxophones, set over the sustained ground bass of the lower woodwinds, effectively convey the wanderings of the squire as he searches for his love.

[25] reprinted from Academic Dictionaries and Encyclopedias, "Lincolnshire Posy," http://en.academic.ru/dic.nsf/enwiki/5031338

The story continues to unfold with similar variations, until a flash of instrumental color at rehearsal number 122 signals the upcoming final stanza beginning at measure 130:



Figure 4-18. Grainger, *Lincolnshire Posy*, sixth movement, m. 130-137, final stanza

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This triumphant sound was obviously inspired by the passage in the tune's text, "The bells they did ring and the music did play." Accented fourths in many of the instruments simulate the overtones of a bell while actual bell sounds emanate from the percussion section. Note the heavy doubling of the melody in several octaves, allowing it to compete with the accented longer duration notes.

Grainger's indication "tuneful percussion" is evidence that in 1937 pitched percussion instruments had not yet become standard as part of the band's instrumentation. Grainger would no doubt be delighted with the wind band of today, which regularly carries a full barrage of melodic percussion, including bells, xylophone, vibraphone, marimba, chimes, crotales, celesta, and sometimes a set of tuned gongs. Grainger's forward-thinking attitude is reflected in this early use of handbells with the wind band, which today is still relatively uncommon.

Conclusions

This piece, along with the string of other quality pieces for the wind band that Grainger produced, forms his musical legacy. As a proponent and staunch advocate of the wind band as a legitimate vehicle for serious artistic expression, Grainger's compositions form the crux of his argument. They demonstrate clearly that the wind band is capable of tremendous depth of sound, and that it is virtually unmatched by any other large ensemble in its potential for variety of instrumental color.

It is sad that Grainger's important contributions were not fully recognized or appreciated during his lifetime. But the passage of time has revealed the impact he has had on the evolution and acceptance of the wind band. *Lincolnshire Posy* stands as a monument to Grainger's commitment to his craft, and is sure to survive for as long as there are ensembles to perform it.

5. Theme and Variations, Op. 43a, Arnold Schoenberg, Composed 1943

Instrumentation

1944 score:

Piccolo in C
Flute I
Flute II
Oboe I
Oboe II
Bassoon I
Bassoon II
Contrabassoon
Clarinet in E-flat
Clarinet I in B-flat
Clarinet II in B-flat
Clarinet III in B-flat
Alto clarinet
Bass Clarinet
Alto Saxophone I in E-flat
Alto Saxophone II in E-flat
Tenor Saxophone in B-flat
Baritone Saxophone in E-flat
Cornet I in B-flat
Cornet II in B-flat
Trumpet I in B-flat
Trumpet II in B-flat
Flugelhorn I in B-flat
Flugelhorn II in B-flat
Horn I in F
Horn II in F
Horn III in F
Horn IV in F
Trombone I
Trombone II
Trombone III
Baritone (Treble Clef)
Euphonium (Bass Clef)
Basses and Tubas
String Bass
Timpani and Percussion

Arnold Schoenberg's Op. 43a presents instrumentation that is much like that of the modern wind band. Although at first glance the numbers appear to be specific, the solo indications within the score suggest that Schoenberg was aware of the potential (at this time) for fluctuating numbers of players, particularly in the flute, clarinet, and cornet/trumpet sections. Therefore, this piece should be considered a composition for the full band.

Schoenberg clearly desired a wide variety of available timbres, particularly in his brass section. The presence of flugelhorns, as well as both the baritone and euphonium, is notable. For the two lower instruments mentioned, it is likely that he (as Grainger did in *Lincolnshire Posy*) intended the two very different instruments that are both present in the British brass band. Their timbres and characters are distinctive; merely performing both parts on today's standard

euphoniums would seem to diminish from the composer's intent, yet that is a common practice in many performances.

A feature of this score unique to Schoenberg is the indication of principal (P) and secondary (S) compositional elements within the score, as well as arrowed brackets outlining the beginnings and ends of some phrases. Schoenberg no doubt recognized the complexity his music in comparison to that of his contemporaries. In this piece, as well as many of his others, he sought to provide both the conductor and the performers with clues as to how to properly realize the music.

Also notable is the layering of dynamics within the orchestration to denote primary, secondary, and tertiary levels of importance of elements within the texture. In addition, Schoenberg uses seven distinct articulation markings, as well as numerous slurs and stylistic indicators. These features are typical of his attention to detail and of his desire for accurate and consistent renditions of his works.

Though it is not clear if Schoenberg or his publisher, G. Schirmer is responsible, this is one of the first scores for the wind band where oversized time signature indicators are used. This practice has since become commonplace in today's contemporary scores, where multiple meter changes often occur on the same page. The challenging chromaticism of *Theme and Variations* is borne out by the presence of a large number of accidentals that appear throughout the score. This is a common feature of many of Schoenberg's works.

Background

In 1943, Carl Engel, who was president of G. Schirmer at the time, commissioned Arnold Schoenberg to produce a new work for the wind band. Recognizing the important role of the school band in the development of the wind ensemble as an emerging musical and artistic force, Engel directed Schoenberg to produce a piece appropriate for high school/amateur bands, which

contained "many different characters and moods."[26] Schoenberg responded with his *Theme and Variations, Op. 43a*, an uncharacteristically conventional piece, given his reputation as the chief purveyor of the dodecaphonic music of the second Viennese school. Though tonal (possibly in response to expectations of the genre at the time), it nevertheless presents technical and interpretive challenges generally considered beyond the typical high school-level group.

In this piece, Schoenberg makes use of his entire palette of available instruments, featuring virtually every one in a solo exposure at some point. In contrast to Stravinsky's *Symphonies of Wind Instruments*, this piece *does* consider the active involvement of the musicians in the group. Whereas Stravinsky allowed his compositional sensibilities to dictate the pacing and density of his piece, it is apparent that Schoenberg sought to keep every musician reasonably engaged throughout the course of *Theme and Variations*.

Although Schoenberg himself admitted that *Theme and Variations* was, "not one of my main works . . . because it is not a composition with twelve tones," it nevertheless is an important and pivotal work for the wind band. Schoenberg goes on to say it is "one of those compositions which one writes in order to enjoy one's own virtuosity and, on the other hand, to give a certain group of music lovers–here it is the bands–something better to play."[27] As a demonstration of thematic development, there are few wind band compositions to rival *Theme and Variations*. With each listening, more and more of its intricate structure is revealed.

An interesting feature of this piece is its references to *Rhapsody in Blue* (1924), perhaps the best-known of the compositions produced by Schoenberg's good friend, George Gershwin. Though seemingly diametrically opposed in musical philosophies, nevertheless a close friend-

[26] Carl Engel, quoted in Frank L. Battisti, *The Winds of Change*, Galesville, MD: Meredith Music Publications, 2002, 28.

[27] Arnold Schoenberg, quoted in Frank L. Battisti, *The Winds of Change*, Galesville, MD: Meredith Music Publications, 2002, 28.

ship developed between the two after Schoenberg relocated to southern California in 1934 to escape Nazi persecution. Gershwin's death in 1937 was still fresh in Schoenberg's mind; *Theme and Variations* could possibly have served as Schoenberg's final send-off to his friend.

Given Schoenberg's attitudes about the limitations of the standard orchestra, it seems odd that he did not produce more pieces for the wind ensemble. In *Orchestration: An Anthology of Writings*, edited by Paul Mathews, Schoenberg writes,

> If one recalls that one has two types of flute, 2-4 types of oboe . . . , E-flat, A and bass-clarinets, and basset-horns, bassoon, contra-bassoon, horns, tenor tubas, tenor horns, trumpets, cornets, flugelhorn, trombones, bass tuba, four strings and piano–that is to say some 30 different types (add to that all the kinds of mutes!). . . . As against all this, the orchestra consisting of a mere eight types of instruments seems very meager.[28]

Theme and Variations was premiered at New York's Central Park on June 27, 1946 by the Goldman Band under the direction of Richard Franko Goldman. Recognizing the limited appeal the piece might hold for band audiences, Schoenberg also transcribed the piece for the orchestra under opus number 43b. That version actually received its premiere *before* the band version, on October 20, 1944 by Serge Koussevitzky and the Boston Symphony Orchestra. *Theme and Variations, Op. 43b* remains one of the very few orchestra works that originated as a band piece.

Analysis

Theme and Variations is comprised of an eight measure theme and seven variations plus a coda. They are performed *attacca,* continuously, as an unbroken composition. Again, this piece is a testament to the skill of Schoenberg. It is an excellent display of his orchestrational acumen, and also of his ability to use motives in a variety of ways to create a cohesive and engaging piece. Though it would be fascinating to examine this piece based solely on its motivic devel-

[28] Arnold Schoenberg, quoted in Paul Matthews, ed., *Orchestration: An Anthology of Writings*, New York, NY: Routledge; Taylor & Francis Group, 2006, 135-6.

opment (as many have already done)[29], for the purposes of this study we will focus on Schoenberg's use of orchestration as a means of achieving the unity and variety within this piece.

The opening statement establishes the key of G minor, which, in spite of nearly continuous chromatic movement, serves as the general center of tonality for the piece. Many of the motives that permeate the composition are revealed here at the outset:

[29] see Marcia La Reau, *Arnold Schoenberg's Theme and Variations, Opus 43a*, College Band Directors National Association Journal, No. 9, 4-26.



Figure 5-1. Schoenberg, *Theme and Variations*, m. 1-9, opening statement
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Immediately, the eye notices the numerous "P" indications on the score, denoting the primary melodic line as it is traded through the ensemble. While the texture is not dense, the complexity of the individual musical responsibilities is obvious, as the integrity of the primary melody must be maintained over numerous separate entrances and releases.

Note the variety of dynamics used, as Schoenberg attempts to create not only linear continuity, but also ensemble balance using only the on notations the printed page. Note also the number of different articulation markings used: five within just this short passage. Among the attractions of this piece are its continually shifting palette of instrumental color and Schoenberg's creative manipulation of his motives. These are apparent, starting from the very beginning of the piece. He uses the instruments in many different ways, some blended together on melodic lines, some in passages featuring sections of like instruments, and occasionally, some in unlikely combinations that yield unexpected results.

Dotted eighth /sixteenth note rhythms and triplets are both introduced in the opening section. Variation I appears to be based on superimposing these rhythms one on top of the other:



Figure 5-2. Schoenberg, *Theme and Variations*, m. 22-26, variation I
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Freed from the restraint of the opening statement, here, in variation I, Schoenberg gleefully explores the variety of instruments available to him. Once again, he uses a mixture of slurs, articulations, and stylistic indications to weave a rich fabric of color and rhythm. Note that the beaming of the eighth note/sixteenth note figures serves not the musician, but the intent of music. Dynamically, Schoenberg works within a very subtle ***pp*** to ***p*** range in this passage.

From the standpoint of ensemble unity, this section is representative of Schoenberg's uncompromising devotion to his art. If Holst's *First Suite* is the model for the practice of block

scoring for the band, then this piece is surely its antithesis. Here is more evidence that, in spite of Schoenberg's intention to produce a work accessible to a wide range of musicians, this piece remains within the domain of only the most accomplished of scholastic-level groups.

One of the decisions the conductor and musicians are faced with in this piece is how to reconcile the dotted eighth/sixteenth note figures to the overlying triplet eighth note figures. While a strict rhythmic interpretation would result in problems with vertical alignment of the figures, simply "softening" the dotted eighth/sixteenth combinations to allow them to align with the triplets does not precisely recreate the notation of the music. Most recordings, however, seem to reflect an adoption of the latter strategy, presumably for the sake of consistency.

The transition from variation I into variation II establishes the methodology for all the other links between the variations:



Figure 5-3. Schoenberg, *Theme and Variations*, m. 40-46, transition into variation II
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Schoenberg signals the end of each variation with a relaxing of the tempo before proceeding on to the next section. Harmonically, there is sometimes the sense of a conventional dominant-to-tonic cadence, which seems surprising for Schoenberg at this point in his career. Perhaps it is another accommodation for his more conventional wind band musicians and audience.

The thirty-second note triplet figure in the upper woodwinds at measure 41 was first introduced in the lower woodwinds during the transition into variation I (measure 20). The repetition of it here, along with the similar harmonic motion, helps to create continuity and fulfill the expectation of the listener. The change in orchestration however has a decidedly more urgent effect. (Noted film score composer James Horner has used this figure repeatedly in his soundtracks to evoke fury and intensity.)

The opening of variation II is marked by the introduction of new colors, as Schoenberg expands his palette yet further with the addition of muted cornets and trumpets. This change, plus the added sheen that the glockenspiel provides in measures 44-45, helps to alter the overall attitude to one of whimsy. The short, accented triplet figures also add bounce to the feel. Measures 45-46 feature a sound heard nowhere else except for the brass band: the baritone and the euphonium in octaves.

Schoenberg has, however, overlooked one practical consideration, that is, the time interval necessary for the insertion of a mute. Three quarters of a beat at this tempo would render it nearly impossible for a cornet or trumpet player to accomplish this without the inevitable metallic "clank" occurring. Most ensembles probably accommodate this situation by having an addition battery of players standing by at this point with their mutes already in place. Here is more evidence that this piece is more practical for a full band than for a wind ensemble.

The preponderance of articulated triplets throughout this piece could possibly be an oblique reference to *Rhapsody in Blue*, particularly in measures 51-53. Measures 60-62 feature the exposure of another rarely-heard instrument, the flugelhorn:



Figure 5-4. Schoenberg, *Theme and Variations*, m. 60-62, flugelhorns featured
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Schoenberg's choice of the relatively neutral tone color of the clarinets in their chalumeau register blends well with the flugelhorns to produce a dark, mellow timbre. In the hands of a capable player, the saxophone can produce a wide range of tone colors, from dark and smoky, to bright and piercing. Here, the instruments blend imperceptibly with the clarinets, adding body to the sound.

In the following phrase, Schoenberg contrasts this warm sound with biting, muted cornets and trumpets accompanying the first clarinets, who play in their bright, clear upper register. Note that the upper line is supported an octave lower, helping to stabilize the pitch for the exposed upper player. A profound change in texture is effected in measure 77, simply by shifting from short, accented articulations to smooth, slurred triplet groupings. Schoenberg's use of percussion is efficient, but effective, particularly in accentuating this demarcation of style on the downbeat of measure 77.

At the transition point between variations II and III, Schoenberg's references to *Rhapsody in Blue* go from oblique to almost overt:



Figure 5-5. Schoenberg, *Theme and Variations*, m. 81-85, *Rhapsody . . .* references
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The French horns begin the string of quotes in measure 81, overlapped by the first alto saxophone, the first clarinet in measure 62, and finally a solo flugelhorn to end variation II. Schoenberg not only uses the melodies and rhythms from *Rhapsody in Blue*, but also clearly scores the snippets to make them recognizable.

This is a well-crafted transition, in that not only are the Gershwin quotes cleverly incorporated, but the pacing and attitude allow it to flow perfectly into the next section. Variation III opens with the first solo exposure of the oboe, introducing a calmer, more introspective mood which contrasts effectively with the previous joviality. The bassoons and saxophones provide an unobtrusive and complimentary accompaniment. This cerebral mood (perhaps Schoenberg's solemn reflection on the passing of his friend) persists through several more exposures of different solo instruments, providing a wide variety of color. At measure 96, a new motive is alluded to in the lower woodwinds. This theme will return later in the piece, in a decidedly different guise. The transition into variation IV includes another subtle Gershwin reference:



Figure 5-6. Schoenberg, *Theme and Variations*, m. 104-110, transition into variation IV
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The major 10th interval between the parallel solo alto saxophone and solo baritone passages at measure 105 is somewhat suggestive of the harmonies of *Rhapsody in Blue*.

Variation IV introduces a change of meter, to a light waltz (conducted in "one"), where Schoenberg reduces his forces to chamber-like proportions. Though *Theme and Variations* is considered a band piece, this exposed writing is more characteristic of compositions intended for the wind ensemble. Here, the need for accomplished individual musicians on the solo lines becomes obvious, as the lightness and transparency of this moment could not possibly happen with less skilled players. Note how the judicious addition of the triangle and tambourine enhances this moment ever so subtly.

Schoenberg employs another rare sound at measure 108: the muted baritone. This passage is marked with an "S," indicating that it is an important secondary part. Until fairly recently, mutes for this instrument were not considered "standard issue," due to their infrequent use, when compared to those for the trumpet and trombone. However, modern composers are using the muted sound of the baritone, euphonium, and tuba with much more frequency, so it has become safer to assume that players of these instruments (at least at the college level) will be so equipped.

This variation progresses using several references to the primary themes, all adapted to 3/4 time. The sense of mischievousness has returned, as Schoenberg continues his exploration of the available palette of instrumental color. The addition of the xylophone at measures 133-135 is particularly noticeable. In variation V, a new notation appears:



Figure 5-7. Schoenberg, *Theme and Variations*, m. 148-153, variation V
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Schoenberg defines his soloists' phrasing yet further through the use of arrows, dividing the lines into separate ideas almost as though the segments were to be performed by different players. Having no form of existing notation to express this instruction, Schoenberg has presumably invented one of his own.

A new attitude is revealed in this variation, assisted by a key change to E-flat major. Once again, the composer has retreated to a thinner, more chamber-like texture, allowing his soloists to communicate the character of the passage. Listen for the subtle sparkle the glockenspiel adds in measures 151-153. It is used here to emphasize only certain notes from within the texture rather than to mirror an existing line.

An examination of the two solo lines reveals that the lower one is actually the upper one inverted, transposed down a tritone, and delayed by a measure. Serial techniques such as these pervade Schoenberg's dodecaphonic works; here, he has applied the same practices to a tonal piece. In this transparent texture, even the casual listener can detect and appreciate such compositional construction.

Schoenberg's experimentations continue at measure 156, where several players generate an intriguing sound through the use of flutter tonguing. The effect is chilling when combined with the chromatic movement, the sustained low register bass trombone and tuba notes, and the softy stroked gong. The muted French horns also contribute a distinctive "buzz." The inverted and staggered clarinet and baritone solos continue, in a sort of bizarre dialogue until the transition to the next variation.

Variation VI begins with the statement of a theme alluded to back at measure 96:



Figure 5-8. Schoenberg, *Theme and Variations*, m. 169-175, variation VI
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Schoenberg has returned to the home key of G minor for this march-like statement. He uses only brass at the beginning, reinforcing the martial quality. In measure 172, there is a second entrance of the melody, transposed up a perfect fifth, suggesting this might be a fugue. However the "answer" to the fugue "subject" turns out to be neither real, nor tonal, as it is altered in only the second measure.

Though there are other later entrances of the "subject," this variation can only be described as fugue-*like* (imitative), as it does not fulfill the strict formal requirements for a fugue. It is not out of character for Schoenberg to include this technique, as many of his other compositions are considered to be neoclassical. In this passage, Schoenberg has doubled the French horn line with the baritone, a common practice which gives the French horns more body, without noticeably altering the character of their sound.

The imitative texture continues, with voices added gradually until the entire ensemble is involved. The addition of timpani at measures 179-181 also heightens the martial atmosphere, as does the xylophone reinforcing the melody beginning at measure 185. This growing tension culminates at measure 189:



Figure 5-9. Schoenberg, *Theme and Variations*, m. 188-193, transition into variation VI
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Schoenberg unleashes the full power of the ensemble here at this cadence point just before the final variation. The forces converge on beat four of measure 189, on a D7 chord with a lowered fifth (the French augmented sixth chord in structure, but not in function). Here, the connection to *Rhapsody in Blue* becomes almost undeniable, as Gershwin used this very same chord at a

pivotal moment in his piece. The chord voicing and orchestration are almost identical, and it is easily detected by the ear.

After this powerful moment, Schoenberg immediately retreats back to his introspective state with a sparsely scored variation based on a motive built from seven sixteenth notes followed by a single quarter note. In this delicate texture, the various interacting motives are clearly detected. Measures 203-204 feature rarely-heard low woodwinds grouped together on a pair of technical sixteenth note passages, a texture that stands out from the surrounding ensemble.

The full ensemble abruptly reenters at measure 205, just before the transition to the piece's finale. The low brass assumes the sixteenth note role, although with much more power and fury, as the upper brass punctuate with accented eighth notes. The upper woodwinds soar high overhead on the longest note values, in this unusual reversal of normal technical demands.

The finale begins with another relatively rare solo exposure – the alto saxophone:



Figure 5-10. Schoenberg, *Theme and Variations*, m. 213-214, alto saxophone solo
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Grainger's contention that the saxophone is the instrument most like the human voice is given credence in this moment, which generates feelings of warmth and sentimentality. The choice of accompanying instruments here is appropriate for supporting the lyricism of the soloist, with colors that do not detract. Note the subtlety of the dynamic markings, which add gentle nuance to the supporting lines.

This moment of repose is short-lived, as Schoenberg follows it with a rhythmic call-and-response section, pitting upper instruments against lower ones. There is another *ritardando* at measure 228, as though a new variation is about to be introduced, but this is just a pause within the finale before a restatement of the "fugato" section from variation VI. This leads into an extended development where, in classical style, the composer parades all of his themes past in rapid succession as a sign that the end is imminent. Here, the overlapping motives are distinguished by differences in instrumental color, allowing them to be identified from within the mélange of sound.

The expectation that "the end is near" is confirmed in grand style at measure 249:



Figure 5-11. Schoenberg, *Theme and Variations*, m. 249-251, full ensemble

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This full ensemble moment is a restatement of the opening measures of the piece, only on a much larger scale. It is comprised of five elements: the main melody (oboes, clarinets, cornets and first trumpets), a technical *obbligato* line (upper and midrange woodwinds), percussive accents (second trumpets, flugelhorns and percussion), a chordal accompaniment (French horns and trombones), and the bass line (lower woodwinds and brass, and the string bass).

The construction of this dense texture is such that each element is detectable within the full ensemble. Schoenberg uses the "windows" of temporal space that occur during the longer duration notes of the melody, filling them with more rhythmically-active material. This is a common orchestrational practice when trying to generate sustained interest under less rhythmically-active melodies. Whereas the chordal accompaniment and bass line are complimentary to the rhythmic motion of the melody, the percussive accents that occur in these "windows" provide interest during the more static moments. The upper technical line, in addition to its increased rhythmic activity, also benefits from the natural projection of the notes in the woodwinds' upper register.

The overall effect here is grandiose and expansive. The large scale of this moment is intentional and is meant to reflect the length and complexity of the body of work that precedes it. Note particularly the authoritative punctuation provided by the bass drum and crash cymbals on the downbeat of the phrase, and the anticipation of it supplied by *crescendos* in the timpani and suspended cymbal rolls leading into it.

This passage, in spite of its apparent finality, turns out to be a false ending, as Schoenberg continues with another short developmental section. The *poco accelerando* section at measures 265-268 is a restatement of previous material from measures 215-218, replacing the groupings of three eighth notes with groupings of a dotted eighth, a sixteenth, and an eighth note. This is

Schoenberg's creative way of restating material to generate a sense of continuity without repeating himself verbatim.

At measure 269 (*meno mosso*), there is another equally grandiose statement, extended in Wagnerian style with a progression of heroic chords over pounding low brass figures and percussion impacts. Suddenly, the statement disappears (*piano subito*) and there is a modulation to the relative major leading to this final passage:



Figure 5-12. Schoenberg, *Theme and Variations*, m. 274-278, ending
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Schoenberg's ending, though clearly related thematically to the rest of the piece, seems almost inappropriate in its conventionality given the highly chromatic content that precedes it. Nevertheless, it is another clear reference to *Rhapsody in Blue* and may simply be a concession to the band audience for a pleasing ending.

The various dynamic levels used in the build to the final note are evidence of Schoenberg's acknowledgement of the relative individual strengths of the instruments, as he brings in the brass and percussion instruments at softer volume levels than the woodwinds. He allows a full quarter note on the final note so that the sonority of the ensemble can be fully appreciated.

Conclusions

Theme and Variations is one of a group of original band compositions that were championed by Edwin Franko Goldman and his Goldman Band of New York City. Its mere presence in the wind band lexicon lent immediate legitimacy to the efforts of Goldman, his son Richard, and the other advocates of the wind band as being a worthy vehicle for serious artistic expression. The Goldmans, through their numerous commissions and work with the ABA, would continue to add significant works to the repertoire over the next several years.

With this piece, Schoenberg provides evidence that the band can successfully communicate complex musical concepts within a highly developed thematic work. His use of the full range of dynamic levels proves that the band is capable of remarkable subtlety and delicacy, and is not just a purveyor of loud, outdoor music. He also demonstrated the wide range of instrumental color available to the composer within this configuration. Schoenberg's willingness to compose for the wind band helped to open the eyes of other serious composers to the potential of this ensemble. Soon after, more and more original works from noted composers began to appear.

6. Symphony in B flat, Paul Hindemith, Composed 1951

Instrumentation

1951 score:

Piccolo
2 Flutes
2 Oboes
1 E-flat Clarinet
1 Solo B-flat Clarinet
3 B-flat Clarinets
1 E-flat Alto Clarinet
1 B-flat Bass Clarinet
2 Bassoons
2 E-flat Alto Saxophones
1 B-flat Tenor Saxophone
1 E-flat Baritone Saxophone

1 Solo B-flat Cornet
3 B-flat Cornets
3 Trombones
4 F Horns
1 Baritone (Euphonium)
2 Basses
Timpani
Percussion (3 Players)
- Glockenspiel
- Tambourine
- Triangle
- Snare Drum
- Cymbal
- Bass Drum

Symphony in B flat was published by Schott & Co., Ltd. of Mainz, Germany in the same year it was composed. The instrumentation is standard for band pieces written during this period in that the clarinet and cornet sections each contain a solo part in addition to the first, second, and third parts. The score order however, is unusual: the bassoon parts appear below the bass clarinet instead of with the other double reeds, and the French horns appear between the trombones and the baritone. While the former practice is not entirely uncommon, the reason for the latter may be the desire to group the conical bore brass instruments together on the score.

Though it is centered around the key of B-flat major/minor, Hindemith has chosen to use no key signature at all, due to the chromaticism that permeates the piece, allowing the accidentals to accomplish the continuing shifts in tonality. This practice has since become commonplace for the majority of today's contemporary scores, which are increasingly pantonal (if not completely atonal).

Another feature of this score, one that assumes a certain musical experience, is that triplet groupings do not always have the "3" designation if they are part of a continuous pattern. Articulations are sometimes discontinued after a measure or two if the notes involved are also part of a continuous pattern. In scores of this complexity, occasionally editors choose to omit repeated markings they feel are redundant, in order make the music cleaner and more readable. In addition, the use of the tenor clef in the first trombone part reflects the assumption of a more advanced player, as trombonists below the college level generally are not comfortable reading in this clef.

Symphony in B flat is the first piece examined in this study that fully conforms to the modern configuration for the wind band. Though this piece can be effectively performed with minimal instrumentation, it is considered a work for the full symphonic band; hence it loses some of its immense scale when performed by smaller ensembles. However, when listening to recordings of this piece (and others), it can sometimes be difficult to distinguish the size of the group that is actually performing it. As demonstrated by the fine series of Mercury recordings by the Eastman Wind Ensemble under Frederick Fennell, a quality small ensemble is thoroughly able to match the intensity and sonority of much larger groups.

Background

Symphony in B flat was composed for the occasion of an invitation for Paul Hindemith to guest conduct the premiere band of the U.S. Army, "Pershing's Own." When first invited to appear in February of 1951, Hindemith requested a later date so that he might have the time to "write a little something."[30] The "little something" turned out to be *Symphony in B flat*. This

[30] Paul Hindemith, quoted in Luther Noss, Paul *Hindemith in the United States*, Urbana, IL: University of Illinois Press, 1989, 136.

piece was innovative, in that it was the first substantive, extended, original work to be composed for the wind band. Hindemith's use of orchestration was ground-breaking in terms of the depth of sonority he achieved with the ensemble and in his development of themes through the use of texture and numerous solo exposures.

In contrast to his *Gebrauchsmusik* compositions that were intended for amateur musicians, *Symphony in B flat* was written for the mature, professional musicians of the army band. Unlike Schoenberg's *Theme and Variations*, Hindemith's piece makes no concessions to either the performers or the audience. A masterpiece of formal structure and thematic development, it has become one of the cornerstones of the wind band repertoire. Ironically, even though *Symphony in B flat* was not intended for scholastic-level ensembles, and Schoenberg's *Theme and Variations* was, it is the former piece that is more often performed by high school bands. *Symphony in B flat* was premiered in Washington, D.C. on April 5th, 1951 by "Pershing's Own," with Hindemith conducting.

Analysis

Symphony in B flat is a three-movement work, with the movements named simply after their stylistic indications:

1. Moderately fast, with vigor
2. Andantino grazioso
3. Fugue, Rather broad

There are a number of themes that appear throughout the composition in various guises. The interval of a perfect fourth is used extensively, facilitating Hindemith's pantonal language. The resulting quartal harmonies give the piece an angular, industrial quality, almost as though Hindemith anticipated his country's postwar high-tech economic recovery. A descending minor third also appears as part of many of the themes, as well as sets of quarter-note triplets.

Formally, the overall scheme is fast-slow-fast, in an adapted Sonata Allegro form. Each movement also has its own binary form within; there are clear separations between the two parts delineated by changes in style and compositional material.

I. Moderately fast, with vigor

As stated, each movement is divided into two parts. In the first movement, the division occurs following measure 77. The first part is characterized by a preponderance of triplet eighth note rhythms; in the second part, the dominant rhythm is the dotted eighth/sixteenth note combination. Hindemith immediately establishes the scope of the ensemble and the promise of the depth of his composition with a fully scored figure on the opening downbeat:

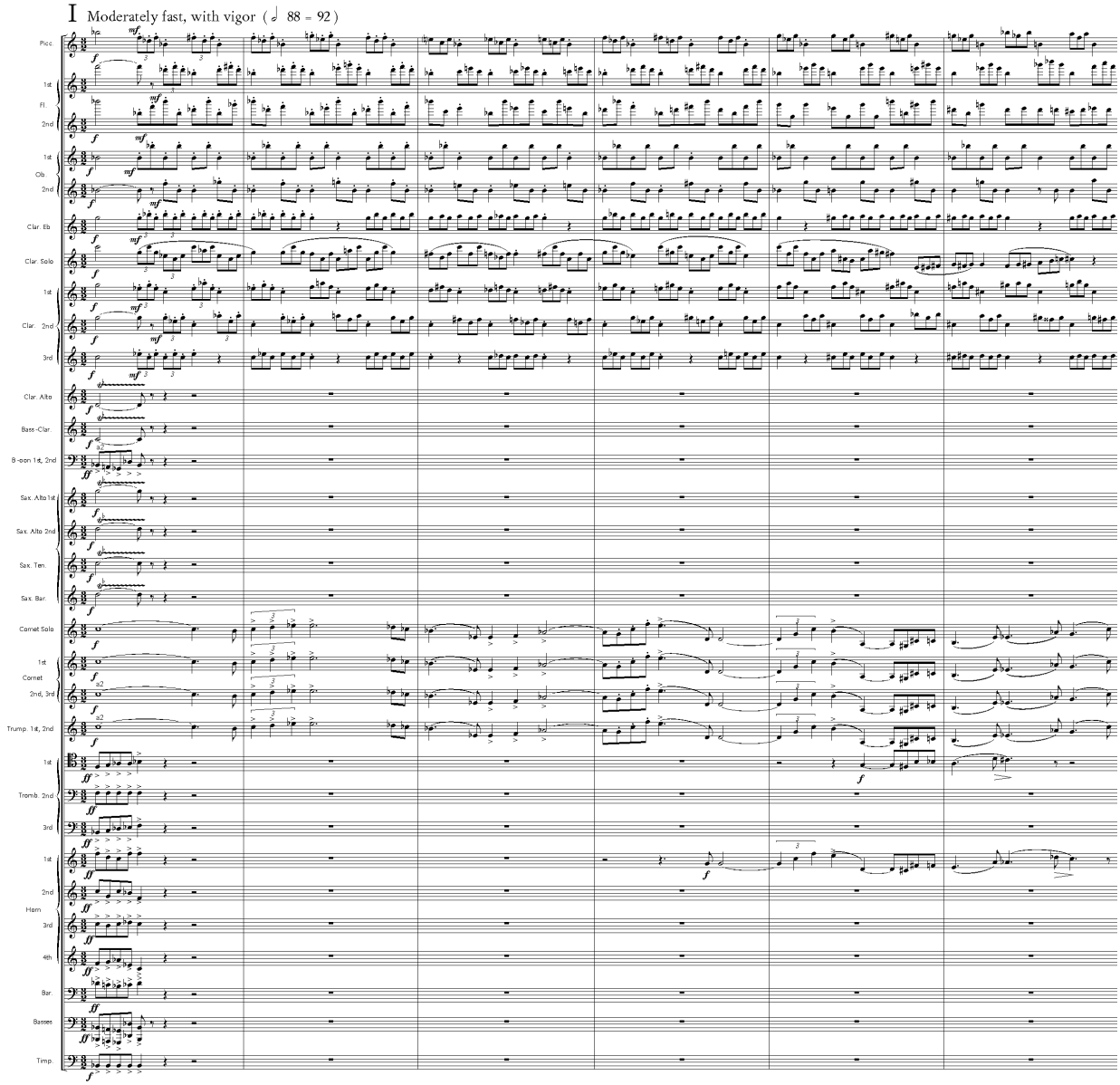


Figure 6-1. Hindemith, *Symphony in B flat*, first movement, m. 1-6, opening statement, primary theme

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The listener is immediately engaged in a wash of sound as, after a forceful five-note motive is sounded, the primary theme continues in the cornets and trumpets beneath a complex tapestry of woodwind rhythms. Notice Hindemith's use of fourths in the primary theme, and also the quarter note triplets. The five-note figure that appears in measure one, played by the bassoons and tubas, is an important element that will return several times during the composition. It ends with

the minor third interval, which will also be revealed as an important compositional element. Hindemith orchestrates the figure with strength, delaying the upper rhythmic motion until beat three to make sure the motive is detectable through the full ensemble.

The scoring of the woodwind accompaniment reinforces the fact that this is a mature work. There are ten different overlapping rhythms, none of which are doubled in any other part. Hindemith uses a combination of *staccato* articulations and slurred notes to create a varied texture. An examination of these figures reveals that it is not just a flurry of rhythmic activity, but that there is a harmonic progression being outlined by the individual notes. Hence, if any of the figures are weak or missing, elements of the harmonic structure may be compromised.

The absence of a bass line beneath the melody gives a "floating" sensation to the cornet/trumpet line. Notice in measures 4-6 how Hindemith reinforces the lower range of the melody by including the first horn and first trombone on selected notes. In a well-rendered performance these instruments are barely detectable, yet their presence ensures an even projection of the melodic line, in spite of its extended range. Hindemith uses the falling minor thirds in the last phrase of the primary theme (measures 7-9).

At letter A the roles are switched, as the second statement of the primary theme is assigned to the woodwinds, while the cornets and trumpets provide the rhythmic accompaniment. To avoid predictability, Hindemith overlaps the final measure of the first statement with the beginning of the second melody. Recognizing the technical limitations of the brass (in comparison with the woodwinds), Hindemith limits their figures to eighth note triplets on repeated pitches. He maintains a continual triplet rhythm through staggered entrances so that no single player is technically overwhelmed.

The woodwinds retain their harmonic responsibilities, as their melody line is harmonized. At the bottom of this upper texture is a descending line that begins in the alto saxophones and horns and is continued into the lower register by the bassoons and lower clarinets. This descending line is clearly intended to be the second-most dominating element, as it is conceived contrapuntally with its rhythmic motion occurring during the longer-duration melody notes.

The second melody statement continues at measure 18, but there is a sudden change of density and texture:



Figure 6-2. Hindemith, *Symphony in B flat*, first movement, m. 18-21, second statement of primary theme

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For the series of repeated figures at the end of the melody (the descending minor thirds), Hindemith creates variety in this, the second repetition, by trading these fragments through the ensem-

ble, transposing them, and assigning them to different instruments or combinations of instruments. Note that the brass fragments are performed by soloists, but the woodwinds are doubled for theirs, reflecting the relative strengths of the individual instruments.

The rhythmic accompaniment in this passage is more subtle, yet the triplet eighth notes are still maintained from the previous section. The chromatically wandering figures in the alto saxophones impart an uneasy nervousness to this passage, which grows in intensity with the addition of the trilling clarinets. This culminates in a bombastic, full ensemble statement at measures 24-25, signaling the introduction of the secondary melody at letter B.

While the ear is recovering from the impact on the downbeat of measure 26 (the physiological phenomenon known as "threshold shift"– see p. 143), Hindemith has already begun light tremolos in the flutes. The smallest unit of rhythms is now the eighth note, which results in a relaxation of the rhythmic intensity. Hindemith temporarily delays the entrance of the first oboe solo on the secondary melody to allow a moment of "breathing space." The brief pause is aesthetically pleasing and allows for a clear presentation of this important melody, uncluttered by the reverberation of the previous impact. A solo bassoon replies to the oboe during the pauses in the melody. The first five notes of this melody are the same as the five-note motive heard at the very beginning of the piece.

More instrumental colors are exposed in the following episode, using fragments of the melody, building into a second statement of this new melody at measure 41:



Figure 6-3. Hindemith, *Symphony in B flat*, first movement, m. 41-44, secondary melody in the clarinets

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At this point, the atmosphere has shifted to one of frivolity, as the clarinets playfully chant the melody over a jaunty accompaniment of conical bore brass. The piccolo and first flute contribute light eighth-note fills and the glockenspiel tinkles merrily on top.

The five-note motive is heard again, both as part of the melody and also as accompaniment figures in the piccolo and flute. The motive is almost disguised in these upper instruments due to the different transpositions and a rhythmic shift that places the first notes on upbeats. These changes in rhythm and language result in an almost ragtime feel, possibly a reflection of Hindemith's exposure to American popular music.

This episode comes to an abrupt end at letter D, where a curiously wandering unison line is heard:



Figure 6-4. Hindemith, *Symphony in B flat*, first movement, m. 51-54, unison line

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The sudden change in volume and density draws the listener in at this point. Though this is not an unusual combination of instruments, the reedy timbre of the line, along with its esoteric content, combine to create in an intriguing and memorable musical moment. The Grainger-like reedy quality produced here is the result of the particular registers used. The oboes and alto clarinet are in their strongest, lowest range, the clarinets are in their distinctive throat-tone register, and the bass clarinet and bassoons are in their robust midranges.

As this section progresses, repetitions of the serpentine unison line reveal that it is actually the countermelody to a fanfare-like figure first introduced by the French horns at measure 57. The presence of quarter note triplets in this figure ties it rhythmically to the primary theme. With each repeat of the phrase, Hindemith adds instruments to thicken both the fanfare and the countermelody until the full ensemble is involved in a powerful statement of the fanfare figure at measure 69:



Figure 6-5. Hindemith, *Symphony in B flat*, first movement, m. 69-73, full ensemble

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This version of the fanfare figure has elongated spaces between the elements. Here, Hindemith's return to triplet eighth notes as the smallest unit of rhythm increases the density and drama of the moment. This elongation of space, filled with additional technical lines, is suggestive of Tchaikovsky's treatment of the finale to his *1812 Overture* (1880), as well as similar passages from other large-scale Romantic works.

Note the added intensity of the sustained pitches in the baritone saxophone, second and third cornets, and baritone and rolling timpani underneath the technical woodwind lines. Quarter note lines in the French horns and low brass, superimposed beneath the triplet quarter notes of the melody in measure 71, add rhythmic sophistication. The timbres of the E-flat clarinet and piccolo on the upper octaves of the fanfare figures simulate the octave doublings of the stops on a pipe organ, lending an organ-like quality to this moment.

This bombastic moment also ends suddenly when a change of texture signals the beginning of part two of the movement:



Figure 6-6. Hindemith, *Symphony in B flat*, first movement, m. 78-83, Molto agitato

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Hindemith's metric shift from triplet eighth-note to dotted eighth-note/sixteenth-note rhythms has the effect of a sudden increase in velocity, yet he accomplishes it with no change of tempo.

Once more, Hindemith uses a drastic reduction in density to draw in his listeners. He rewards them with this tonally ambiguous figure that is a diminution of the dotted-quarter/eight-note figures heard previously in measures 23-24.

The combination of the alto clarinet with alto saxophones is an unusual sound and one that is not likely to be found in any other large ensemble. Hindemith appears to be launching into a fugue, as there are successive entrances of this figure in other instruments, but as before, it turns out to be simply an episode of fugue-*like* writing ("fugato"). Hindemith's adaptation of standard forms to his more modern language is displayed here, as the second entrance of the "subject" is at the interval of an augmented ninth rather than the more conventional fourth or fifth.

Hindemith continues his exploration of the dotted eighth-note/sixteenth-note rhythm using only woodwind combinations until measure 99 where the brass suddenly takes over. The addition of quiet ruffs on the snare drum adds a militaristic quality, as the brass expands into a dense harmony. This aggressive statement provides an angry contrast to the more cerebral, inquisitive quality of the woodwind episode. The brass phrase ends at a ***ff*** volume level, leaving behind only a curious flute melody that is lightly accompanied by muted trumpets, trilling third clarinets, bass line figures in the baritone, and sparse triangle decorations.

More episodes follow in similar fashion, contrasting belligerent, warlike sounds with calmer, more introspective textures. Measure 129 marks the beginning of this interesting combination:



Figure 6-7. Hindemith, *Symphony in B flat*, first movement, m. 129-138, rhythmic stratification

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A new theme is introduced here in the solo cornet, though it appears to be derived from the secondary theme first heard at measure 28. This passage, like many of the chamber-like moments that precede it, features a variety of instrumental colors. It is distinguished from the others in that it contains a rhythmic stratification of its multiple layers.

While the main melody consists of a combination of quarter notes, eighth notes, eighth note triplets, and sixteenth notes, the countermelody in the alto saxophone retains the dotted eighth/sixteenth-note combination that pervades part two of the movement. These lines are superimposed over constant eighth notes in the bassoon and a bass line constructed of quarter and eighth notes. This rhythmic diversity results in a complex and intriguing interaction between the parts.

There are several more entrances of the main melody and its countermelody in another imitative, but not strictly fugal, texture. As before, Hindemith adds instruments and density to the orchestration, increasing the intensity into a moment of full ensemble involvement at measure 147. The snare drum roll *crescendo* from measures 139-146 builds tension leading into the impact point:



Figure 6-8. Hindemith, *Symphony in B flat*, first movement, m. 147-150, full ensemble

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In this dramatic statement, the original five-note motive returns both as the first measure of the secondary melody (first introduced at letter B) and also as the rhythmic accompaniment figures in the upper woodwinds. Hindemith has maintained the presence of this dotted eighth/sixteenth-note combination in some form ever since the start of the second part of the movement (Figure 6-6, *Molto agitato*). His combining of melodic and rhythmic motives, along with this powerfully-voiced rendition of the secondary melody in augmentation, produces a strong sense of continuity at this, the climax point of the movement.

Hindemith achieves sonorous block voicings through the simulation of the harmonic series as seen in the open fifths at the bottom of the chords and thirds placed relatively high up in the structures. Passing tones moving between the chordal elements add textural interest, as do the wide intervallic leaps that occur in some instruments. Hindemith's choice of harmony, using a series of unrelated minor chords, brings a larger-than-life, epic quality to this important moment.

At measure 153, Hindemith finally relinquishes the dotted eighth/sixteenth note rhythm, as this statement culminates in a written-out *ritardando* of unison brass figures (using increasingly-larger note values) underneath furious woodwind trills. Suddenly at letter K, the triplets have returned. This is a hint of the cyclical form of this movement, which is confirmed by the reappearance of the primary theme at measure 157.

Never satisfied to repeat himself, Hindemith creatively re-harmonizes this theme using a simple but effective combination of flutes and oboes in parallel fifths:



Figure 6-9. Hindemith, *Symphony in B flat*, first movement, m. 157-161, two themes together

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The entrance of the primary theme in the upper woodwinds is cleverly disguised through an elongation of the first note. Hindemith then introduces the secondary theme, which is immediately recognizable due to its first five notes. So although the primary theme is introduced first, the listener is not aware of it until after the return of the secondary theme.

Hindemith creates an interesting background texture in the clarinets, again using a mixture of different overlapping rhythms and articulated notes played against slurred notes. The impression of rhythmic complexity is achieved by simply superimposing duple and triplet eighth notes. Note that these figures are constructed of perfect fourths and their inversion, perfect fifths, tying the passage harmonically to previously-heard material.

The exotic-sounding flute/oboe combination moving in parallel fifths (and fourths) over the harmonically static background produces interesting chromaticism that is textural rather than

functional. Hindemith again exploits the wind band's unique instrumentation using a combination of bass clarinet, bassoon, and baritone saxophone for the secondary melody.

At letter L, the secondary theme is moved to the top as a flute solo, while the solo clarinet plays the primary theme beneath it. The descending line of letter A returns in the solo baritone, as softly trilling clarinets provide an uneasy background texture. This section draws to a close with a number of solo exposures on the four-note motive that appears at the end of the primary theme.

At letter M, Hindemith reconstructs the entire section that first appeared at letter D. In neoclassical fashion, this material is transposed up a fifth, and Hindemith, true to form, has reorchestrated the entire section. Note the sophistication added by the movement of inner voices within the brass harmony, particularly at measures 203-208. Intensity-building repetitions are used to signal the end of part two, this time resulting in the closing of the movement. Again, reinforcement from the percussion adds tension, in this case a bass drum roll through the last two measures just prior to the impact point.

The last four measures engage the entire ensemble:

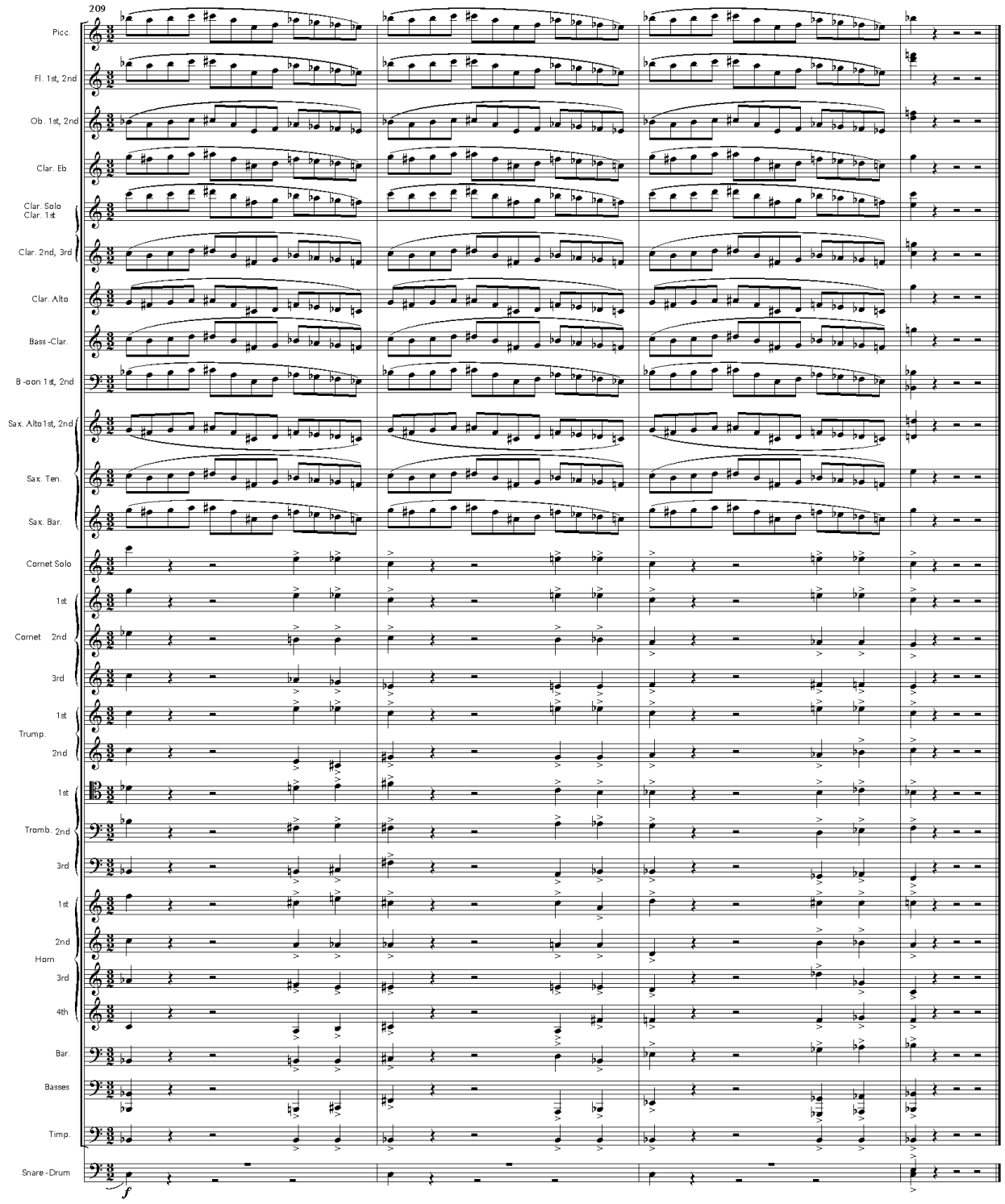


Figure 6-10. Hindemith, *Symphony in B flat*, first movement, m. 209-212, ending

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Hindemith's woodwind figure is tonally ambiguous, outlining B-flat minor, A major, and B major in succession. This is a reflection of the tonally shifting content of the rest of the movement. The B-flat downbeat melody note of each measure functions as a different chord degree during the successive repetitions. It appears first as the root of B-flat minor, then as the third of F-sharp major, then as the fifth of E-flat major, before finally resolving as the root of B-flat major. Hindemith refrains from using the major tonality as a cadence point anywhere in the movement until the final chord, saving the expected resolution for the last possible moment.

In contrast with the bulk of the multi-movement pieces composed for the wind band, the scale, sophistication, and length of this first movement, along with its highly developed formal structure, would allow it to stand on its own as a complete piece of music. Perhaps recognizing once again the conventions of the band world, Hindemith could foresee that his first movement might be programmed as a stand-alone piece (as it often has been), so he designed it in such a way that it would seem complete unto itself.

II. Andante grazioso

Like movement I, the second movement also has an overall binary form, being similarly divided by a change in the prevailing rhythm. The division in this case takes place between measures 48 and 49. Despite Hindemith's meter of 2/2, indicating that this movement should be conducted in "2", the amount of rhythmic activity and interaction would suggest that conducting it in "4" may be a more practical approach.

Movement II begins with the exposition of the primary theme presented by the solo cornet. Again, the perfect fourth and its inversion are used in the construction of this theme:



Figure 6-11. Hindemith, *Symphony in B flat*, second movement, m. 1-6, primary theme

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A countermelody in the alto saxophone enters at measure 2; at first it seems to be a tonally adjusted second entrance of the primary melody – another possible fugue, perhaps? By the end of the third measure however, this passage is revealed to be just another instance of imitative writing.

The melody and countermelody do not suggest any specific tonal direction but seem purposely constructed as though to suggest randomness. The accompaniment chords are dark clusters that, along with the soft thumps of the bass drum, are more percussive than harmonic. This combination of elements results in a sparse, "wandering" sort of atmosphere that is introspective, but perhaps emotionally vacant.

The first significant change of texture occurs at letter B, where Hindemith utilizes his numerous cornet and trumpet players to produce an expanding, six-part texture of like voices:



Figure 6-12. Hindemith, *Symphony in B flat*, second movement, m. 21-26, cornets/trumpets

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Though there is a significant color change here, Hindemith's use of parallel stacked thirds maintains the sense of harmonic neutrality that has prevailed thus far. The demands he places on his solo cornet player here are considerable, as this voice is very exposed and taxed by the necessity to maintain a controlled sound at upper range extremes, despite the subdued dynamic level.

At measure 27, the opening texture is resumed, though the melody is now presented in octaves by solo alto and tenor saxophones. Dotted eighth/sixteenth-note accompaniment figures recall the first movement, as a harmonized piccolo/flutes combination engages in a background dialogue with the French horns. This added instrumental color lends a mischievous personality to the passage.

The solo cornet returns at measure 38 before trombones in octaves add a menacing touch at letter D. Part one of this movement dwindles to a dark close with a major seventh melody note in the alto saxophone. This is layered over a decidedly unresolved open fifth in the tubas and bass clarinet, which is accompanied by a flatted ninth in the second bassoon.

At measure 49, the atmosphere changes dramatically with a shift to 12/8 meter and an increase in tempo. The stylistic indicator (Fast and gay) also accurately describes the rhythmic and harmonic content:



Figure 6-13. Hindemith, *Symphony in B flat*, second movement, m. 49-52, beginning of part two

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A secondary theme is introduced here in the solo and first clarinets. While the harmonic language hasn't significantly changed since part one, the increased rhythmic activity, combined with the orchestration, paints a profoundly different picture in this section, which begins part two of the second movement.

Exploiting the technical potential of the clarinet, Hindemith constructs this light, airy passage that communicates a carefree, if not mindless, attitude. The numerous *staccato* articulations are deftly accentuated by the tambourine, and the occasional trills help to heighten the manic mood. Hindemith once again makes the suggestion of a fugue with a second entrance of the secondary theme in the alto saxophone at measure 51.

The frivolous exploration of woodwind sounds continues in similar fashion with several more entrances of the theme in various instruments. Here, Hindemith makes full use of the large

and diverse collection of woodwind timbres available within the wind band configuration, combining them in a variety of different ways.

A unison/octave passage at letter G introduces a new mood:



Figure 6-14. Hindemith, *Symphony in B flat*, second movement, m. 71-75, letter G

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Massed low-register woodwinds used in this way can have as menacing a quality as the trombones in octaves did in the passage at letter D. The piccolo/flute response is innocent and light when compared to the threatening lower woodwinds. Though Hindemith clearly intended his symphony as absolute music, with no programmatic connotations, this passage suggests images of angry hornets vs. floating butterflies.

At measure 77, the secondary theme returns in much the same guise as it was heard earlier. After more than a minute without any brass sounds, their entrance at measure 80 is quite noticeable. The brass section quickly manifests itself; by measure 84, this light, frivolous movement has become decidedly more forceful. Against the driving *tutti* rhythms, the French horns play a version of the primary theme in augmentation. Particularly striking is the rhythmic interaction in

measures 85-86 caused by duplet figures in the horns and trombones that are played against the hemiola in the remaining brass, saxophones, and timpani. A flurry of sixteenth-note woodwind figures at measure 87 temporarily restores the relative calm.

Letter I features yet another rendition of the secondary theme, but this time it is more insistent. A new melody has seemingly been added underneath by the baritone saxophone and French horns:



Figure 6-15. Hindemith, *Symphony in B flat*, second movement, m. 91-94, letter I

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As it is revealed, this "new" melody becomes recognizable as yet another version of the original primary theme from the beginning of the movement. The choice of instruments gives this line a certain sobriety, but also a sense of foreboding, as though it is a march to one's doom.

Hindemith has chosen to use simultaneous time signatures here, perhaps to provide clearer notation to the parts where the rhythms are simpler, or possibly to provide a visual manifestation of the stratification of these two layers of activity. For his presentation of the secondary melody, he has uncharacteristically reproduced the same orchestration as at measure 49, although transposed up a whole step. The addition of the returning primary theme may have caused him to retain more of the original sound of the secondary theme for the sake of clarity.

Measure 102 begins a repeat of this section, though it is more densely orchestrated. The falling quarter-note lines in the saxophones between measures 106 and 110 were heard earlier in the movement, between measures 16 and 20.

Letter K features the combining of material from two earlier sections, letter B (Figure 6-12) and letter G (Figure 6-14). The fact that these passages seem to mesh so well reveals Hindemith's careful planning in the construction of the piece, not only with regard to the material itself, but also with the orchestration. Both elements are easily detectable to the listener.

The last few measures of the movement also contain returning motives from earlier in the piece. First, at letter L, are the "menacing" trombone octave figures from letter D. The first trombone solo at measure 125, with its perfect fourth interval and triplet quarter notes, seems to recall the primary theme from movement I. Hindemith ends again on a major chord, this time in G, which could be considered the "relative major" of the B-flat home key.

III. Fugue, Rather broad

Hindemith has included suggestions of a fugue throughout the entire composition. Finally, here in the final movement, he delivers not only a fugue, but a double fugue. The two parts of the binary form of this movement are from the beginning to measure 160 and from measure 161 ("*Tempo primo*") to the end.

The first subject of the double fugue is almost march-like in its content; Hindemith's full ensemble presentation in the movement's introduction does little to diminish that impression:



Figure 6-16. Hindemith, *Symphony in B flat*, third movement, m. 1-8, first subject

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Perfect fourths abound here, not only as the first two intervals of the subject, but also within the harmonization of the initial figure. Hindemith has again combined articulated and slurred

lines, which helps distinguish the two competing melodies in measures 2-5. Trills in the woodwinds add a third texture, yet the ear easily recognizes all three elements.

Note the devastating effect of the polytonal (D-flat minor over A augmented) chord sustained at measure 8. In his voicing of this chord, Hindemith has apparently violated sound orchestrational practices by placing a major third interval very low in the voicing (first and second bassoons, and third trombone with the upper tuba). Although the clash of waveforms is somewhat diminished in the brass by the use of different instrument types (conical bore tuba vs. cylindrical bore trombone), the resulting effect adds extra darkness to an already dense structure. For younger players, this voicing would be inadvisable, as it would likely be muddy and unrecognizable. However, the more advanced musicians that are likely to perform this piece can adequately handle this challenge. The rolling bass drum is again used to help build tension leading into the impact point.

At letter A, Hindemith begins his fugue proper. He uses articulation differences once again, in this case to create variety between the antecedent and consequent phrases of his subject (measures 10-14 and measures 15-17, respectively). This diversity will come into play later as these elements are combined. The next several measures feature numerous complete entrances of the subject, exposing a wide spectrum of instrumental color.

At letter B, there is an entrance of the subject that is played by the baritone and tuba at measure 30. This overlaps the subject entrance begun at measure 26 by the upper woodwinds. As the antecedent and consequent phrases start overlapping at measure 31, the choppy character of the first phrase makes it easily detected underneath the smooth, slurred lines of the second.

A significant texture change takes place at letter E ("*scherzando*"):



Figure 6-17. Hindemith, *Symphony in B flat*, third movement, m. 66-69, letter E

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This entrance of the first subject marks the only time thus far that the eighth notes in the first half of the figure are slurred rather than articulated. A delicate background texture of eighth notes mimics the shortly articulated earlier version. The flutes play repeated notes, but the piccolo and oboe have a chromatic figure derived from the half step motion of the subject's second fragment.

This texture is much lighter than the heavily articulated material that precedes it, providing a welcome contrast. For the piccolo/oboe line, Hindemith has taken into account the technical considerations of the instruments, recognizing the relative ease of the "slur two-tongue two" pattern as opposed to a string of articulated eighth notes. This results in a more relaxed, fluid per-

formance of the figure, which is reflected musically. Note the contribution of the triangle's "responses" in the spaces of the alto saxophone melody.

The second subject of the double fugue makes a rather inauspicious first entrance at letter F ("*espressivo*"):



Figure 6-18. Hindemith, *Symphony in B flat*, third movement, m. 77-82, letter F

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This subject seems almost listless and lazy in comparison to the march-like first subject. The triplet quarter notes have returned, serving as a rhythmic connection to movement I. Note the trill in the fifth measure – this feature will help in identifying the second subject when it appears later within dense orchestrations.

Hindemith's use of the extreme low range of the lower woodwinds gives this subject added weight and sloth. The rarely-used lower register of the flute, doubling this melody up two octaves, adds a tired, breathy quality to the line. The mellow sounds of ***p*** trombones and tuba provide a complementary accompaniment.

There are several more appearances of the second subject content using a variety of instrumental textures. As opposed to the first subject, the longer note values of this subject make it more suitable for harmonized versions. Most interesting is the collection of overlapping false entrances, beginning at letter G:



Figure 6-19. Hindemith, *Symphony in B flat*, third movement, m. 89-95, letter G

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Hindemith's triadic harmonies, dynamic shaping, and wandering tonalities also contribute to the lazy, lackadaisical attitude of the second subject. The effect is interesting and amusing.

In the flute/oboe/E-flat clarinet voicing of the first measure, Hindemith has sandwiched the E-flat clarinet between the two oboes, temporarily creating the sound of a three-oboe texture. The second flute, uncharacteristically at the bottom of the voicing, provides the root of the E major seventh chord, and then moves upward in contrary motion, providing other chord tones as well as textural interest.

The background motive that appears in the bass clarinet and bassoons, and later in the first flute, oboe, and horn, is a combination of the primary and secondary subject material: the rhythm of the former with a melodic shape influenced by the latter. Its appearance here is an early clue that the primary and secondary subjects will eventually be combined later in the piece.

Letter J marks the return of the accompaniment texture first used at letter E (Figure 6-17). In this instance it functions as an accompaniment to the first subject. Here, the alto saxophone soloist instead plays the second subject – this is yet another clue to what lies ahead. The lazy triplets of the second subject make it easily heard beneath the duple eighth-note pattern of the background.

Part one of this movement winds to a peaceful, if uneasy, close beginning at letter K. Note the gloomy effect of the chord sustained though measures 154-160. This is a C7 chord with raised 11th and 13th extensions. Played up an octave, this is a chilling sonority; when sounded where Hindemith has scored it, it is complex and unsettling. The addition of the C-sharp at the fermata in measure 160 completes the polytonal structure of F-sharp minor over C7.

Part two of this movement begins with the combining of the first and second subjects of the double fugue:



Figure 6-20. Hindemith, *Symphony in B flat*, third movement, m. 161-166, letter L

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Hindemith now begins to lay out the feast he has been preparing for the entire duration of the piece up to this point. Like a master storyteller, he methodically recalls all of his plot lines, linking them together one by one as he leads to the full revelation of his plot.

At first glance, his treatment of the two fugue subjects seems out-of-balance, with so many instruments assigned to the lower line. However, the register difference between the competing elements allows the upper line to be heard clearly. In addition to the two subjects, Hindemith has also subtly included the dotted quarter/eighth-note rhythm first heard way back at measure 24 of movement I. This is just the beginning of a masterful series of combined themes in a plan that seems almost as though the composition was composed in reverse; that is, starting from the end and moving forward.

Orchestrational interest can be seen in the reedy, exotic quality of the oboes/clarinets combination and in the earthiness of the massed lower woodwinds that are combined with low regis-

ter French horns. Though they are at a ***mf*** dynamic, the cornets are so unobtrusive within the texture that they act almost as percussion rather than as pitched instruments.

Hindemith continues his overlapping of the two subjects in true fugal fashion, contrasting articulated and slurred passages to maintain clarity through the ever-increasing density and complexity. At letter M, the primary theme from the beginning of movement I returns, distinguished from its rhythmically active background not only by its longer note values, but also by the timbre of the cylindrical bore brass instruments to which it has been assigned.

By letter N, the composition has reached critical density, as, faced with more than three competing elements, the ear is overwhelmed and challenged to focus on any one element. Realizing this, Hindemith does not sustain the confusion for long. At measure 197, he recalls the falling minor third quarter-note motive from the end of the primary theme in movement I, this time as ***ff*** half notes:



Figure 6-21. Hindemith, *Symphony in B flat*, third movement, m. 197-205, transition to letter O

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Taking advantage of the longer note values of the now augmented rhythm, Hindemith creates striking harmonies, adapting the descending counter-line from letter A as a chromatic bass line. Voice-crossing throughout the brass section creates textural interest; especially the wide interval skips in the baritone. Hindemith maximizes the intensity of this passage by harmonizing the longest note values with particularly dissonant chords. In measure 199, there is a B-flat mi-

nor triad over a displaced root note of D-natural, and measure 202 has a B-flat dominant 7th chord with upper extensions of a raised 11th and lowered 13th. In the latter chord, Hindemith again places the third of the chord very low in the voicing (third trombone), producing an unusually dark, cluttered sonority. Tremolos and trills in the alto clarinet and saxophones add even more disruption to these moments.

The woodwind accompaniment figures seem more linear and melodic than vertical and harmonic. Here, the eighth-note rhythm has been derived from the fugue's first subject. Hindemith displays even more timbral variety, alternating between the piccolo/flute/oboe color and the combined clarinets. The E-flat clarinet, placed in its upper range extreme, is particularly strident.

This tension-filled passage leads to a release at letter O in the tonic key of B-flat. Hindemith anticipates this moment in the timpani, sounding the B-flat during the four measures preceding it. At this point, the primary theme from movement I returns, voiced once again in the cornets and trumpets. This time, however, it is given the imitative treatment that has characterized the entire piece. The restating of this important theme at this point is particularly rewarding for the listener.

Measure 213 features another densely scored combination of motives, most noticeably the falling minor third motive, which has been restored to its original quarter note values. A chromatic figure (based on the fugue's second subject) that appears only in the baritone is remarkable for its ability to cut through the full ensemble. This can be attributed to the baritone's distinguishing tone quality, the register of the instrument Hindemith uses, and the eighth-note rhythms of the figure occurring in just the right places.

The piece comes to a dramatic conclusion as, in classical style, Hindemith sounds repeated rhythms on the tonic chord. The surrounding chromaticism is, however, decidedly contempo-

rary. The eighth-note rhythm of the *tutti* figures in the bass clarinet, bassoons, cornets, trumpets, and tubas, beginning at measure 218, helps to tie together the final movement because of its relationship to the first subject of the double fugue. Hindemith closes on the B-flat major chord one final time, authoritatively ending the composition.

Conclusions

As one of the first symphonies composed specifically for the wind band, *Symphony in B flat* still stands as arguably the best. Unlike many of the wind band pieces written by noted composers of other media, this piece ranks among Hindemith's finest works. It raised the bar for composers seeking to write serious, extended works for the band.

Composer Vincent Persichetti, who himself contributed significantly to the wind band repertoire (including his own *Symphony No. 6 for Band* in 1956), wrote an article discussing *Symphony in B flat* in 1964 for *The Journal of Band Research*. In it, he states, "Band music is virtually the only kind of music in America today (outside of the pop field) which can be introduced, accepted, put to immediate wide use, and become a staple of the literature in a short time."[31] This sentiment may have been influenced in part by the ready acceptance of Hindemith's symphony. Hindemith's timing could not have been better. With the post-WWII boom in college and public school band activity, there was a growing population of directors hungry for well-crafted music for the wind band. Hindemith delivered that and more.

Hindemith's contribution to the advancement of wind band orchestrational practices is significant. He demonstrates the manner by which a complex, contrapuntally-dense composition can be constructed to take advantage of the wide variety of instrumental colors available in the wind ensemble, both through substantial solo writing and intriguing and sometimes unusual

[31] Vincent Persichetti, "Symphony No. 6 for Band," *Journal of Band Research*, No. 47, 17.

combinations of timbres. At the time *Symphony in B flat* was composed, Hindemith already enjoyed an established reputation in Europe and a growing one in the U.S. The fact that he already had a regular publisher in place allowed him to meet the immediate demand for his new work.

Symphony in B flat is no less popular today than when it was first composed; it still is regularly programmed. With the continued development of public school musicians, more and more high school bands are attempting this piece, many of them successfully. *Symphony in B flat* is destined to be a mainstay of the college and university repertoire for years to come.

7. Music for Prague 1968, Karel Husa, Composed 1968

Instrumentation

1969 score:

Piccolo *(div. doubles Flutes)*
1st Flute
2nd Flute
1st Oboe
2nd Oboe
English Horn
1st Bassoon
2nd Bassoon
Contrabassoon
E-flat Clarinet
1st B-flat Clarinet *(div.)*
2nd B-flat Clarinet *(div.)*
3rd B-flat Clarinet *(div.)*
E-flat Alto clarinet
B-flat Bass Clarinet
1st E-flat Alto Saxophone
2nd E-flat Alto Saxophone
B-flat Tenor Saxophone
E-flat Baritone Saxophone
(+E-flat Contrabass Clarinet, ad. lib.)
B-flat Bass Saxophone
(+B-flat Contrabass Clarinet, ad. lib.)

1st B-flat Trumpet/Cornet *(div.)*
2nd B-flat Trumpet/Cornet *(div.)*
3rd B-flat Trumpet/Cornet *(div.)*
4th B-flat Trumpet/Cornet *(div.)*
1st F Horn
2nd F Horn
3rd F Horn
4th F Horn
1st Trombone
2nd Trombone
3rd Trombone (Bass)
Baritone *(div.)*
Tubas *(div.)*
String Bass
Timpani
Percussion *(5 players incl. Timp.)*
- Chimes
- Marimba
- Vibraphone
- Xylophone
- Timpani
- 3 Antique Cymbals preferably pitched)
- 3 Triangles *(sm,m,l)*
- Cymbals
- 3 Suspended Cymbals *(sm,m,l)*
- 3 Tam-Tams *(sm,m,l)*
- Snare Drum(s) *(preferable 2 or 3)*
- 3 Tom-Toms *(sm,m,l)*
- Bass Drum

Karel Husa's score for *Music for Prague 1968* conforms very closely to the expectations for the modern wind band. It features the full complement of woodwinds including the contra-bassoon and even the bass saxophone. While the latter instrument was popular in band compositions of the 1920s and 1930s (including many of Percy Grainger's), the bass saxophone fell out of common usage for a period, even to the point where they became difficult to obtain. *Music for Prague 1968* began a sort of renaissance for the instrument; today it is common for the bass saxophone to be included in serious wind band music.

This score features unusually dense orchestrations at certain points. While it is not unusual to see *divisi* in the first, second & third clarinet parts, in places, as many as 12 B-flat clarinet parts are present. In the brass section, Husa's score calls for four trumpets. This number (rather than the traditional three) has become more commonplace in contemporary band works in order to accommodate extended harmonies that are now a part of modern compositional practice. Here, each of four parts also is divided, requiring a minimum of eight performers on trumpet. *Divisi* parts also appear in the baritone and tuba parts, and, in addition to two piccolos, a minimum of six flutists are needed. Thus, this piece cannot be considered a wind ensemble work but a composition intended for the larger symphonic band (or, as indicated on the score, the "concert band").

This score features detailed program notes including a foreword that explains the historical background of the piece and the use of motives in its construction. Husa has requested the forward be either read to the audience prior to each performance, or printed in its entirety in the concert program. The complexity and intense weight of this composition could possibly tax the patience of a typical band audience. The availability of these program notes may serve to draw the listener a bit closer to the experience from the outset.

In addition to performance notes, there is a "map," indicating the recommended stage placement of the numerous percussion instruments required for the performance of *Music for Prague*. While the score indicates a minimum of five percussionists, Husa also includes additional instructions should a sixth player be available. This reflects the common practice among today's wind band composers who continue to develop and expand the use of the percussion section. Hence, it is now not uncommon for wind bands to have a regular complement of eight or more percussionists.

Background

Karel Husa composed *Music for Prague* in 1968 in response to a commission from Ithaca College for a new piece for their concert band. For the motivation to compose this piece in particular, Husa had only to look at world headlines at the time, as his native country of Czechoslovakia had just been invaded by the Soviet Union. This was an attempt by the Russians to quell attempted reforms in Czechoslovakia under its new leader, Alexander Dubček.

As the city of "Hundreds of Towers," Prague has at least that many church bells available to warn the denizens of an impending attack. This fact provided Husa with the additional fodder he needed to produce his highly colorful, yet delicately nuanced score. He also tapped into the strong nationalistic leanings of his fellow countrymen by including an ancient Hussite war chant that had for centuries served as a rallying cry for the oppressed. Husa used this piece as melodic and rhythmic source material for his composition.

In addition to its orchestrational innovation, *Music for Prague* is an outstanding example of motivic development and the use of such as a unifying device throughout the piece. In discussing his choice of the wind band for this composition, Husa said, "I was sure that the music I would write for Prague would be scored for the concert band, a medium which I have admired for a long time. The combination of [wood]wind and brass instruments with percussion fascinat-

ed me, and the unexplored possibilities of new sounds and combinations of instruments have attracted me for some time."[32] Husa's ability to exploit the wide variety of sounds available in the wind band is borne out by the success of *Music for Prague*, and of his other widely performed large band piece, *Apotheosis of This Earth* (1970).

Regarding Husa's music, Frank Battisti, in his book *The Winds of Change*, cites a newspaper review from 1984. The critic wrote, "Husa speaks with an arresting individual voice, that of a master of sonority and structure. Husa's music seethes with repressed emotions that ever so often explode with tremendous force."[33] Although these comments were directed toward Husa's *Concerto for Wind Ensemble* (1982), this is a thoroughly accurate description of *Music for Prague*. It is patently apparent that Husa's very personal emotional connection with the subject matter is on display in this piece. The Soviet invasion of Prague took place August 21st of 1968. Its profound impact on Husa is evidenced by his completion of the score for *Music for Prague* in October – only seven weeks after the event.

Orchestrationally, *Music for Prague* breaks new ground in the wind band world for its innovative and effective use of the percussion section. Employing a formidable battery of instruments, it requires of the percussionists a highly developed sense of musicality and refined physical technique. The wind instrumentalists are equally challenged. Husa's unconventional harmonies along with his use of combinations of instruments and extremes of range are not normally found in works for the wind band. Passages where instrumental texture is the principal feature abound in this piece. Husa uses techniques such as flutter tonguing, overlapping tremolos, and unlike instruments making multiple entrances and releases on the same pitch, creating another

[32] Husa, Karel. "Notes on Music for Prague 1968". Unpublished, 1971.

[33] Anonymous critic quoted in Frank L. Battisti, *The Winds of Change*, Galesville, MD: Meredith Music Publications, 2002, 111.

whole level of musical detail beyond the traditional melodic, harmonic and rhythmic responsibilities.

The official premiere of *Music for Prague* took place on January 31st, 1969 at a meeting of the Music Educators National Convention in Washington, D.C. The performing group was the Ithaca College Concert Band, who originated the commission, under their conductor, Kenneth Snapp. Husa also produced an orchestra version of the piece, which received its premiere exactly a year later, on January 31st, 1970 by the Munich Philharmonic Orchestra with Husa himself conducting.

Analysis

Music for Prague is a four-movement piece, symphony-like in its construction. Much of the material from the first movement is repeated in the fourth movement; therefore it can be considered a cyclical work. The four movements are traditionally named, so it could also be described as a neoclassical piece. The movements are:

I. Introduction and Fanfare
II. Aria
III. Interlude, and
IV. Toccata and Chorale

Music for Prague is one of the first well-known wind band pieces that was composed using serial techniques. Though not strictly a dodecaphonic piece, Husa does employ a pair of twelve-tone rows. This approach works well in *Music for Prague*, as the tonal neutrality of Husa's tone row effectively conveys the sense of social chaos that prevails in wartime. The two rows are as follows:



Figure 7-1. Husa, *Music for Prague 1968*, tone rows

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Virtually all of the melodic and harmonic material for the piece can be traced back to these rows.

The twelve notes in each row are divided into three groups of four notes. These groups of notes, when sounded simultaneously, produce highly dissonant sonorities. Husa uses half-step intervals, and their inversion, the major seventh, extensively throughout the piece to effectively portray atmospheres of fear and chaos. Note that each four-note grouping contains at least one half-step.

The rows are derived from the 15th century Hussite war song "Kdož jste boží bojovníci" ("Ye Warriors of God and His Law"). This traditional song has strong symbolism in the former Czechoslovakia, as it has served for centuries a rallying cry for the oppressed. Many other Czech composers have used this particular song to give a national identity to their works including Antonín Dvořák and Bedřich Smetana.

In addition to the serialization of the harmonic language, other elements of the composition (e.g. dynamics) are also similarly organized. For a detailed explanation of how the musical material is developed from the tone rows, see the excellent article, "An Interpretive Analysis, Karel Husa's *Music for Prague 1968*" by Byron Adams.[34]

[34] Byron Adams, "An Interpretive Analysis, Karel Husa's Music for Prague 1968," The Instrumentalist, Vol. 42, No. 3, 1987, 19-24.

I. Introduction and Fanfare

The opening of Music for Prague is sparse and forbidding, with disturbing dissonances and an underlying tension:



Figure 7-2. Husa, *Music for Prague 1968*, first movement, m. 1-8, opening statement

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Husa begins with the timpani, militaristic by its very nature, quietly outlining the first pitches of the Hussite war song. The solo piccolo, according to Husa, represents a bird call which is a "symbol of the liberty which the city of Prague has seen only for moments during its thousand years of existence."[35] It appears again briefly at the end of the movement.

The three dissonant chords appearing in measures 3-4, in addition to setting the uneasy mood of the opening statement, are also important structural elements in the piece. Derived from the second tone row in the previous example (Figure 7-1), they return in various configurations throughout the composition, determining the tone of the overall harmonic language.

[35] Karel Husa, from his program notes to the score, *Music for Prague 1968*, New York, NY: Associated Music Publishers, Inc., 1969, 2.

In the seventh measure, the first and second trumpets play a minor second interval using Harmon mutes. Up until this point, Harmon mutes were very uncommon in serious writing. They usually were used with the stem intact, as the stem-out timbre was more closely associated with jazz. However by the 1960s, the influence of Miles Davis, who was closely associated with this sound, was no doubt felt by many of the composers of serious music. Husa added this sound to his palette and uses it here.

Though there seems hardly any music here, this passage contains a level of dynamic detailing, beyond anything seen thus far in this study. Even within the short durations of the three dissonant chords, Husa creates interest through changes in balance between the chordal elements. This aspect, plus the other unusual indications, including "echo tone" in the first clarinet and *coperti* (muffled) and *perdendosi* (gradually dying away) in the timpani, requires even more than the usual attention to detail from the performers.

Orchestrationally, Husa has created more potential pitfalls through his unconventional combinations of instruments, further compounding the difficulties of his variably-balanced harmonies. His use of the rarely-heard low register of the flute requires absolute control from players not accustomed to performing subtle passages in that range. The solo piccolo, which is highly exposed throughout the entire opening section, is faced with having to maintain integrity of pitch in spite of unconventional harmonic language, wide interval skips, and extremes of register.

Trumpets playing in mutes (especially the Harmon mute) are already physically challenged by the increased air resistance caused by the mute. Having to maintain consistent pitch and tone quality through an accented extended note at a ***pp*** volume only exacerbates the situation. The demands on the timpanist, having to create dynamic shaping within a very narrow range, are also unusual. These are the numerous challenges appearing within just the first eight measures. Sim-

ilar levels of individual detailing continue throughout the piece. With this single composition, Husa has ramped up even higher the expectations and musical responsibilities of wind band conductors and performers.

Husa's compositional skill is displayed right at the outset of the piece. Here, he has achieved a remarkable level of suppressed intensity using only a handful of instruments. The effect of this opening passage is certainly foreboding, creating in the listener a nervous anticipation of what is yet to come. It also establishes the complex serialization of elements that pervades the piece.

As the opening progresses, textural features come into play to an even greater degree, including the flutter tonguing in the flutes in measures 12-15, and in the Harmon-muted first trumpet in measures 16-17. The use of half-step intervals through this passage also adds intrigue, especially the figure in the vibraphone at measure 13. Tremolos in the second flute add a shimmer to the clarinet harmonies in measures 15-16.

In measures 20-21, there is another unconventional sound. In this instance, the Harmon-muted first trumpet is combined with the second trumpet playing with a straight mute. The two instruments play notes a half step apart. The creative and subtle use of percussion timbres also continues, as at measure 19, Husa indicates that a large tom-tom is to be scraped using a triangle stick. Not satisfied with the existing palette of orchestrational color, Husa adds more and more of his own gradations.

Morse code-like warning rhythms are a programmatic element that Husa uses throughout the piece. They first appear in the oboes at measure 26-27. The distinctive timbre of the oboe makes them noticeable through the combined texture of the other instruments. Husa builds tension using dense harmonies and the insistent pounding of the timpani. Particularly effective is

the textural use of multiple instruments on a unison D, building in intensity until this explosion of fury at letter C:



Figure 7-3. Husa, *Music for Prague 1968*, first movement, m. 35-43, letter C

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The unison D of the woodwinds carries over into the brash trumpet statement at letter C, followed by horns, trombones, and baritones five measures later. The choice of the brass in this passage to signal the arrival of Soviet forces is also programmatic, due to the association of fanfarish figures with war-like themes. Husa's preparation for this moment could be interpreted as growing political tensions, while letter C represents the onset of the actual invasion.

Husa's motivation for a four-part trumpet section is revealed in this passage, as he has four pitches sounding simultaneously at points. The sixteenth-note figure in measure 38 uses the first four pitches from the second of the two tone rows (Figure 7-1). The same notes are used in a different order at measure 41. As this movement progresses, dissonant four-note motives are used in some form in virtually every section of instruments of the band.

The equipment needs of the percussion section exceed normal parameters, as this passage alone requires three different-sized suspended cymbals *and* three different sizes of tam-tams. Husa associates the registers of these instruments by pitch, with the cymbals accompanying the trumpets and the lower pitched tam-tams reinforcing the horns and low brass. This technique has the potential to generate additional resonance, as even non-pitched percussion vibrate within a particular frequency range, and can resonate sympathetically when combined carefully with instruments of the same range.

The first movement reaches a fever pitch at measure 74, with a powerful statement from the Hussite war song:



Figure 7-4. Husa, *Music for Prague 1968*, first movement, m. 74-80, climax

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Husa's orchestration of this melodic fragment is particularly daring. If the *ossia* lower octaves in the trumpets are actually omitted, there is a three-octave spread (or two and a major seventh) between the trumpets and the baritones. The resulting emptiness in-between is startling. In addition, the trumpets are a minor second apart for their first five notes, in the upper extreme of

their range. This is an almost unbearable clash, yet it effectively conveys the sense of panic and terror Husa wishes to recreate.

Letter G is one of the most striking moments in the wind band repertoire. Through a furious flurry of woodwind trills, tremolos and flutter tonguing, Husa has used a battery of tom-toms pounding out unison sixteenth notes to simulate Russian tanks rumbling into Prague. The effect is amazingly realistic and terrifying. A sense of urgency is produced by the C augmented harmony, especially the low-register triad in the contrabassoon, trombones and tubas. Additional tension is supplied by D-sharps and As, producing half-step dissonances against the chord tones.

This passage leads to an aleatoric section between measures 82 and 87, where the piccolo, flutes, double reeds, and clarinets are provided rhythms, but the choices of notes are left to their individual whims. This produces a controlled chaos that portrays the social confusion of the Prague residents. Although Husa has momentarily relinquished his complete control of the ensemble, the resulting indeterminate rhythms produce a compelling effect.

The attack comes to a close, as the terror abates with the ensemble dissolving into octave Ds at letter H. This passage is given a nervous uneasiness by the flutter tonguing in the flutes and the quickly-articulated random rhythms in the oboes and clarinets. The activity slowly lessens, as the texture gradually thins to only a few instruments sustaining Ds over waning protests from the timpani. The movement concludes with the return of the piccolo bird call, suggesting a return to relative order. The music ends on the major seventh, leaving the matter unresolved.

II. Aria

Husa's "aria" is more like the lament of a people oppressed by an occupying force. There is an underlying anger that threatens to boil over at any moment, as threats of revenge and retribution seethe just below the surface. Grouped saxophones and low woodwinds generate an ominous tone on the slow and winding, but deliberate melody:



Figure 7-5. Husa, *Music for Prague 1968*, second movement, m. 3-7, melody

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This combined low woodwind sound is distinguished by the presence of the bass saxophone, and is perhaps the reason Husa chose to include it in his instrumentation. The successful communication of this melody requires a uniform dynamic shaping of the phrase by all of the players, as though they were a single performer. This must be accomplished while maintaining the integrity of the pitch, requiring a mature level of individual control. Later in the movement (measures 9-10) there are unison grace notes in this line, which will likely require instruction from the conductor in order to achieve a unified interpretation.

The dark, moody sound of this melody, with its sense of repressed anger, comes in part from Husa's use of wide interval skips and nonspecific sense of tonality. The same factors make the pitched percussion contributions sound almost like drops of water falling intermittently from trees after a rainstorm. The placement of the breath marks (in the tuba at measure 4), and the

baritone at measure 7) seem like indications of a “lift” at the end of a sustained note rather than a directive for an actual breath.

The sustained pitches from the tuba and baritone also contribute to the pensive atmosphere. Later in the movement, these sustained pitches are transferred to the higher pitched instruments, with half-step intervals creating a chilling effect. Morse code-like rhythms appear again, in the piccolo, flutes, and clarinets, beginning at measure 33.

Husa’s use of half steps and major sevenths at letter L is particularly jarring:



Figure 7-6. Husa, *Music for Prague 1968*, second movement, m. 46-47, letter L

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The like-instrument combinations of half steps, such as those in the oboes and bassoons, produce the harshest clashes. But the low-register half steps in the lower clarinets and saxophones generate a distinctive vibration in the sound, the result of colliding waveforms. It is a difficult effect for musicians to achieve, as their lifelong training in predominantly tonal music urges them to try to adjust the pitches back into tune, in order to eliminate the vibrations.

Morse code-like rhythms appear in this movement as well. The trumpets at measure 49 produce a unique texture, as they articulate the rhythms using three different types of mutes. This is another use of texturally-focused writing, as pitches trade places from instrument to instrument exposing the varied timbres produced by the mutes.

The movement ends in much the same way it begins. In several places, Husa makes use of multiple instruments on a single sustained pitch, allowing natural human inconsistencies to create varied textures. Note also the textural effect of superimposed elements building and diminishing in volume independently from letter M to the end.

III. Interlude

A more appropriate title for the third movement might be "Nocturne," as it seems a recreation of the tense sounds of war at nighttime. There is distant gunfire, amidst a prevailing sense of anticipation, as though a skirmish might break out at any second. Husa's use of a solo snare drum with the snare turned off, and a cloth draped over it, is eerily effective in simulating the sound of a far-off battle:



Figure 7-7. Husa, *Music for Prague 1968*, third movement, m. 1, solo snare drum

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Husa's rhythms are not merely random. He has given serious thought as to the sound of automatic weapons firing from a great distance, and the patterns men create when using them. This passage must be played with the greatest of subtlety and control, or the effect is not convincing. Equal care and consideration has gone into the remainder of the movement, as Husa creates an amazingly varied spectrum of sounds using only standard percussion instruments. Close examination of the dynamics used throughout this movement reveals a pattern of serialization, as 12 different levels of volume are employed.

The bass frequency response of the large tam-tam provides a "floor" for the sparse contributions from the mallet instruments. Half steps used here yield an entirely different result than in the winds – a much more ethereal quality. Husa exploits his audience's familiarity with the sound of the vibraphone, and how it has been used in numerous film and television scores to evoke an aura of intrigue. At letter P, the snare drum returns to its traditional military role, rousing the troops and marshaling them for the battle ahead. Additional snare drums join in, increasing in volume to a point that Husa describes as, "nearly unbearable."[36]

IV. Toccata and Chorale

The final movement starts with a battery of unison/octave Morse code rhythms, signaling to the listener that the final resolution is imminent. The articulations of the cylindrical bore brass are made even more pointed by the use of straight mutes. Husa follows the bold opening statement with this eclectic collection of sounds:

[36] Karel Husa, in his notations within the score, *Music for Prague 1968*, New York, NY: Associated Music Publishers, Inc., 1969, 48.



Figure 7-8. Husa, *Music for Prague 1968*, fourth movement, m. 9-19, textural variety

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Eight separate flute lines are present for this layering of flutter-tongued parts, as both piccolo players have also switched to flute. The entrances follow a chromatic pattern similar to ones heard earlier in the piece. A new, but also similar, collection of motivic fragments is introduced in the trumpets, proceeding through various permutations with each new playing.

Aleatoric elements are introduced by the oboes and saxophones in measure 18, replacing the trumpets. While these indeterminate sections represent a certain release of control by the composer, different performances of these same passages generally end up sounding quite similar. The overall effect of this odd assortment of instrumental textures is one of nervous, but excited anticipation of the coming conflict, as though there are "butterflies in one's stomach."

The trumpet fragments from measure 9 on are assembled into a theme at letter A, played by the solo clarinet. The flutes have discontinued their flutter tonguing, and now sustain these tones as a dense cluster, *senza vibrato*. This cluster, combined with a sustained open fourth interval in the first bassoon and baritone saxophone, produces an interesting background "buzz" accompanying the clarinet.

The next few measures are a development of the clarinet theme, interspersed with timpani punctuations and raspy interjections from the trombones in straight mutes. The plinking of the xylophone is a sound Husa has not used until this movement. It is an appropriate contribution to this collection of disjointed fragments. In contrast to the wind instruments, the xylophone easily handles the wide intervallic skips. Husa's combination of open and stopped French horns at measure 46 is a fresh sound as well.

Yet another inventive texture is exposed, beginning at measure 49:



Figure 7-9. Husa, *Music for Prague 1968*, fourth movement, m. 49-54, woodwinds + xylo.

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Here, the xylophone continues its disjointed interval skips, but is now accompanied by an almost electronic-sounding hum. This humming sound is the result of several overlapping woodwind effects: a low-register tremolo in the E-flat clarinet, a dissonant sustained chord in the B-flat clarinets, the alto and bass clarinets performing whole-step slides in opposition to each other, and alternating eighth notes in the alto saxophones. Note that the second and third clarinets' *crescendos* and *diminuendos* are in opposition. Though it is only a momentary event, Husa's creativity in conceiving such a harmonic and textural effect is noteworthy.

This moment is immediately followed by cricket-like chirping in the piccolos and E-flat clarinet at letter C. Due to the intonation challenges inherent to these instruments, Husa anticipates that this combination will be at least slightly out of tune, which provides even more textural interest. Half steps are used once again, in the sustained French horn and muted trumpet voicings leading into letter D, where the clarinet theme is reiterated, and this time by the entire section. This is another moment of high technical demand, as all of the B-flat clarinets are charged with maintaining consistency of pitch while negotiating interval skips that exceed two octaves in some places.

At letter E, the alternating eighth notes in the bassoons and lower clarinets result in a temporary metric ambiguity, as the triple 6/8 meter is effectively disguised for several measures. An altered and extended form of the dissonant passage from the first movement (Figure 7-6) returns at letter F. This is an early allusion to the upcoming confirmation of the cyclical form.

Over the next several phrases, several instrumental colors are explored, as each section is featured playing different variations of the thematic material. A constant eighth-note rhythm is maintained throughout, by either the pitched instruments or the percussion, driving the movement onward. Note the effect of the *glissandi* traded through the sections, leading into letter K.

More material from the first movement is revisited, as a sustained unison E emerges from the texture, beginning at measure 179. This is followed by syncopated chordal figures in the French horns at measures 184-188, similar to those first heard in the brass at letter E of the first movement. Familiar four-note motives are recalled by the trumpet section, starting at measure 193, as the intensity continues to build.

The Hussite war song reappears in full force at measure 211, in harsh half steps that are played by the trumpets and French horns. This is a powerful and strident sound, effectively re-

calling the anger and terror of the first movement. The opening rhythms of the fourth movement are used again to build intensity to the upcoming point of revelation.

At letter O, the cyclical form of the piece is fully revealed. Here, Husa repeats almost verbatim the section from letters C through E of the first movement. Only minor deviations are required to adapt the original material from 4/4 to the new 6/8 time signature; the orchestrational structure is retained intact, forming an unmistakable continuity.

The driving Morse code rhythms make one final appearance beginning at measure 297, to signal the end of the 6/8 section. After a grand pause, Husa uses multiple staggered entrances on the note D, varying the individual dynamics of the players once again, to create textural interest. This forms a backdrop for the timpani, which restate the Hussite war song. The addition of the vibraphone at measure 310, with its motorized vibrato effect activated, contributes a shimmering lower octave.

A final great *crescendo* leads to the powerful unison/octave "chorale" statement. Husa voices the brass at letter T in their middle registers for maximum power. Timpani, continuing from the previous section, add additional impact, while also recalling their involvement from the previous movements. There are more Morse code signals from the woodwinds (with xylophone reinforcement), and then the brass continues with the chorale's second phrase.

At letter V, an extended aleatoric measure recalls the panic and confusion from the first movement, this time accompanied by the simulated ringing of church bells by the chimes. Again, a solo snare drummer musters resistance from the turmoil, recalling its role from the third movement. The final statement of the piece leaves the Hussite song unfinished, culminating in a half cadence. The addition of the chimes on the last two notes once again reminds listeners of the role of Prague's church bells, rallying its denizens to the cause.

Conclusions

In composing *Music for Prague*, Karel Husa clearly was driven by a powerful programmatic agenda. Drawing inspiration from his personal impressions, he succeeded in producing an intensely moving piece of music that, if properly realized, has the potential to be a profoundly emotional experience for performers and audiences alike. Even listeners unfamiliar with the historical circumstances of the piece's creation can scarcely avoid being affected by it.

Husa's contributions to the orchestrational practices for the wind band are significant. He immensely expanded the spectrum of orchestrational color through his innovative approach to the instrumentation, along with his bold experiments with texture. While the simple unisons, which evolve and build tension through the gradual addition of instruments, are particularly effective, his creative rethinking of percussion writing in the first and especially the third movement is nothing short of remarkable. These techniques that Husa pioneered can often be found in new contemporary compositions by other writers.

Perhaps Husa's greatest achievement in this endeavor transcends his artistic statement. With this piece, he focused attention on the plight of his countrymen and their struggle against Soviet expansionism. Husa's decision to end with his people's Hussite song incomplete may have been his personal statement, on their behalf, that their resolve will not die. In his review of *Music for Prague*, a critic from the *Chicago Tribune* wrote of the piece's final measures, "But the invaders cannot crush the spirit of humanity, and the final brass chorale signals a message of hope – the Czech people will prevail, just as they have throughout their oppressed history."[37]

[37] John von Rhein, cited in Frank L. Battisti, *The Winds of Change*, Galesville, MD: Meredith Music Publications, 2002, 22.

8. and the mountains rising nowhere, Joseph Schwantner, Composed 1977

Instrumentation

1977 score:

6 Flutes (Flutes 1-4 double on piccolo)
2 Clarinets in B-flat
4 Oboes (Oboes 3-4 double on English Horn, all Oboes double on crystal water goblets)
4 Bassoons
4 Trumpets in B-flat
4 Horns in F
3 Trombones
Bass Trombone
Tuba
Amplified Piano
Contrabass
Percussion (6 players)*

*glockenspiel, xylophone, vibraphone, marimba, tubular bells, crotales, 2 triangles (1 high, 1 low), 4 tom-toms, tam-tam, water gong, 3 suspended cymbals (small, med., large), bell tree, timbales, bass drum, timpani.

One glance at Schwantner's score to *and the mountains rising nowhere* is all it takes to recognize that this piece does not lay within the conventions of the majority of wind band compositions. The first noticeable feature is the absence of staves containing empty measures. Known as a "cutaway" score, it is not unusual to see this practice applied to contemporary music scores. This is, however, among the first of this type to appear for a mainstream wind band work.

Closer inspection of the score will reveal more anomalies. In addition to playing their instruments, musicians performing *and the mountains rising nowhere* may also be called upon to sing, whistle, and/or generate sounds from a set of crystal drinking goblets. As these responsibilities clearly fall outside the realm of normal expectations for the typical wind band musician, performances of this piece will undoubtedly require extra preparation along with certain amount of training.

The absence of lower clarinets, saxophones, and the baritone/euphonium indicate that this piece is appropriate for performance by the wind section of an orchestra, in addition to the standard concert band. However, orchestra-based wind/percussion groups wishing to perform this

piece will likely have to take on additional players in the flute, oboe, and percussion sections in order to meet the minimum number of required musicians.

Whereas most conductors can negotiate a typical wind band piece with just a precursory examination of the score, it would be virtually impossible to fully understand how this music is to be realized without some kind of aural reference. In addition to negotiating the almost continual changes in tempi, the conductor is required to respond to certain sections where no meter is given; there are many passages whose length is measured by indications in numbers of seconds.

For these timed passages, Schwantner uses a time signature of "X." Though unconventional, this practice is not without precedent in wind band literature. It appears in David Amram's *King Lear Variations* (1967), and is used again afterward in Dan Welcher's *Zion* (1994). Later in the piece, Schwantner uses the standard numerator/denominator configuration, except with an actual note in place of the lower number. This is a non-transposed score; conductors should be aware of that fact when addressing players of transposing instruments in rehearsal. All in all, to endeavor a performance of this formidable piece requires no less than the most detailed preparation, but the final result more than justifies the effort.

Background

The Eastman Wind Ensemble commissioned Joseph Schwantner's *and the mountains rising nowhere* through a Composer's Fellowship Grant provided by the National Endowment for the Arts. It was premiered by that group, under the direction of Donald Hunsberger, at the 1977 convention of the National Association of College Band Directors. The title is an excerpt from a collection of poems by Carol Adler entitled *Arioso*.

At the time *mountains rising* was composed, Schwantner had been working with several contemporary chamber ensembles. In a 1991 interview, he explained the influence his compositions for these other groups had on his new wind band work:

> I wanted to explore ways small ensembles produce sound by giving individual musicians more to do. For example, a clarinetist might play other instruments such as crotales, triangles or crystal goblets. This idea of augmenting performers' roles led to a similar strategy with concert band in which musicians sing and whistle. The amplified piano and large percussion section are treated equally with winds and brass and state many of the work's primary musical elements.[38]

Analysis

The first score example shows the configuration of the cutaway score. Timing designations in seconds appear in several places. In addition to the music, Schwantner has included an excerpt from the Carol Adler poetry:

[38] Joseph Schwantner, quoted in Richard Miles, ed., *Teaching Music Through Performance in Band*, vol. 2, Chicago, IL: GIA Publications, Inc., 1998, 530-1.

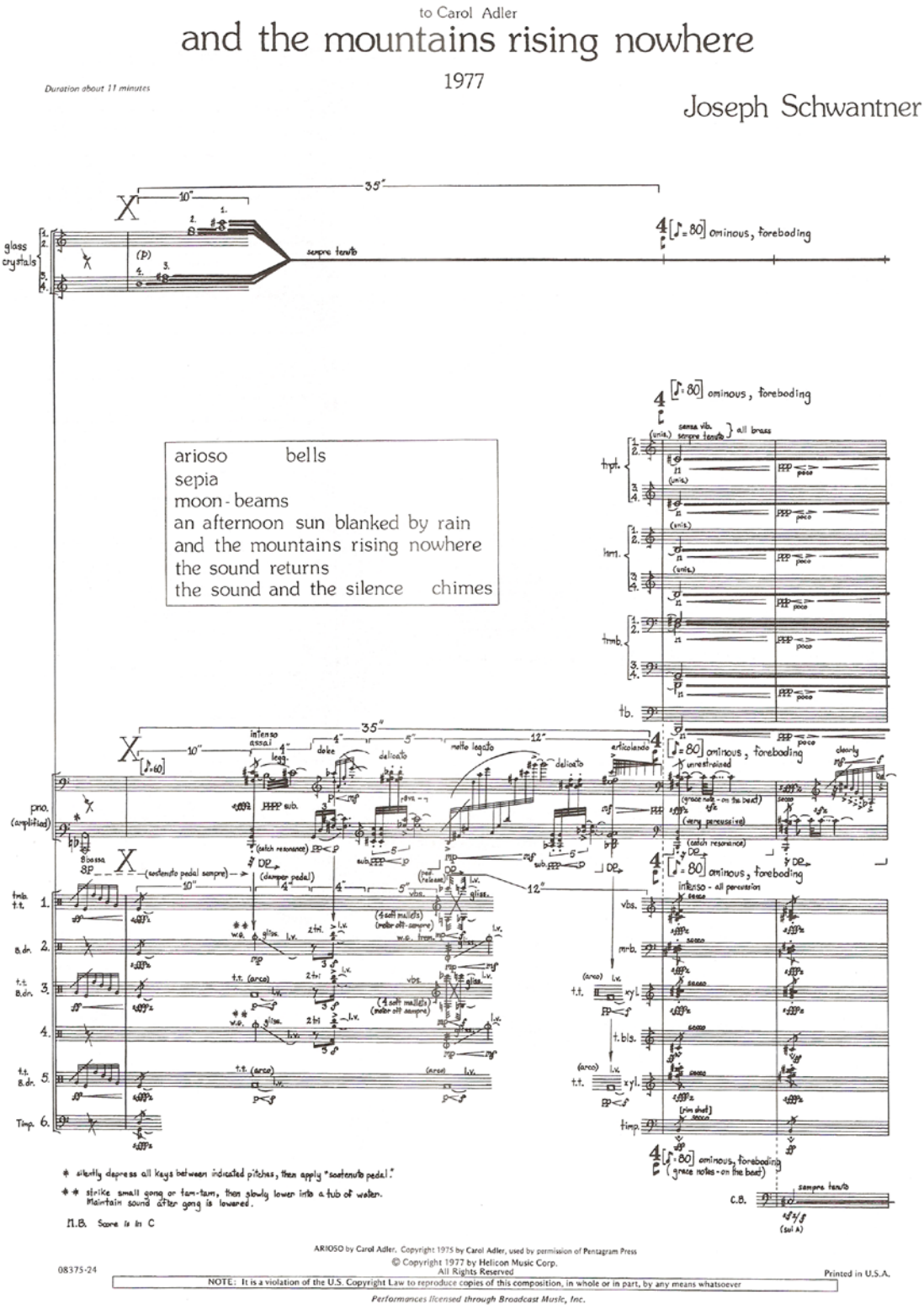


Figure 8-1. Schwantner, *and the mountains rising nowhere*, m. 1-3, opening

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The composition begins with a heavy percussion figure in the three sets of toms, which is expressed rather indeterminately as grace notes. One must assume that these can only be coordinated to occur simultaneously through a rote agreement between the players and conductor.

Immediately, the new textures that distinguish this piece appear, as the water glasses are brought into resonance on staggered entrances of a B natural minor tonality, "played" by the oboe section. Schwantner's designation of the oboes to handle this responsibility may stem from their choice of instrument. As oboists, they have to be natural problem solvers in order to deal with the quirks of their instrument. The glasses are set into vibration through the friction of fingers rubbed around their rims. This nonstandard effect must be prepared and practiced beforehand, with experimentation to determine the exact amounts of water to use in each glass in order to produce the desired pitches. Marking the glasses for future rehearsals/performances could also present problems, as using tape or some other such indicator is likely to inhibit the resonance of the vessels.

Another unusual texture Schwantner has included is the sound produced by piano notes held down at the beginning of the piece, allowing the vibrations created by the percussion impacts to excite resonant frequencies within the lower piano strings. This effect varies considerably depending on the particular equipment used, and also the acoustic properties of the performance venue. The use of an amplified piano as part of a traditionally acoustic ensemble may have raised issues among band purists at the time as to what is appropriate to include as part of this ensemble. Schwantner obviously felt no obligation to conform to convention, as it would have limited his creative palette to only the already accepted sounds.

The ethereal effect of the singing glasses on the B minor tonality is soon interrupted by a fortissimo B minor eighth note chord on the piano. The passage continues with a root/major se-

cond trill that is accompanied by various percussion sounds, including the "water gongs." These instruments are simply standard gongs, which are raised and lowered as indicated from water-filled tubs. Another gong that is excited into vibration by a cello bow contributes an eerie "swooshing" effect.

After the momentary suggestion of a tonality shift to G in the piano (with triangles adding upper frequency color), the otherworldly sound dissolves back into the ringing glasses sonority. This is punctuated by a dissonant non-chord tone figure in the piano in 32nd notes, followed by a curiously effective arpeggiated figure that is constructed of stacked perfect fifths, playing B minor chord tones and extensions. Vibraphones add other non-chord tones, with the right and left hand mallets sweeping simultaneously in a crossing pattern over (presumably) white keys, an effect more textural than tonal.

Another non-chord tone figure in the piano follows, similar to the first, as Schwantner continues to create interesting textures by combining pitched and non-pitched instruments, thereby expanding his orchestral palette. Then, the piano plays B-flat chord with added seventh, ninth, raised fourth and raised fifth extensions, superimposed over the B minor tonality in the glasses. This figure ends with a "feathered beam" rhythm on high C that progresses from shorter to longer note values.

This tonally-ambiguous atmosphere continues into the first metered section at measure 2, beginning with rim shot timpani exclamations on the B minor root note. There are B minor note clusters in the pitched percussion layered over a dynamically-varied G major seventh chord with a raised fourth in first inversion in the brass. Notice how Schwantner has indicated the 4/8 meter, using a numeral "4" over an eighth note instead of the standard time signature designation.

Between the timpani/mallet impacts in measures 2-5, the tonal ambiguity is heightened as Schwantner adds a piano figure using the B octatonic scale (whole step first). He ends the section with an accelerating piano flurry on other octatonic sounds (in differing keys) over B minor tremolo clusters in the pitched percussion, leading into a final percussive impact. A moment (~four seconds) of repose is allowed as the final piano chord resonates over the ever-present B minor chord in the water glasses.

One can see the difficulties inherent in trying to communicate these types of unconventional sounds. Given the complexity of the first few moments of the music, Schwantner must have reasoned that using the "X" measure was the only logical way to notate it. At its premiere, this opening statement must have made a profound impact on listeners accustomed to mainstream wind band music. Few pieces that predate *mountains rising* required this level of musical sensibility and flexibility of its performers, particularly those involved in the duties outside of their normal instrumental responsibilities.

Moving beyond the music in Figure 8-1, human voices are introduced at measure 8, singing an "n" sound on the root pitch. The vocal syllable gradually opens up to an "ah" sound, providing textural interest that adds to the novelty of a vocal presence. The water gongs are audible at this point, providing an unearthly moaning effect. The B minor perfect fifths figure returns in the piano, this time in septuplet 32nd notes, stacked from low to high pitches. It is accompanied on this occasion by both the xylophone and the vibraphone, a feat that must no doubt be carefully rehearsed.

This next section continues for an extended period, as the singers move through varied and increasingly aleatoric sections, reacting harmonically with the glasses timbre on the first six pitches of the B natural minor scale. At measure 10, the French horns seem to emerge from

within the vocal texture, followed by trombones, manipulating various scale tones, but focused mainly on the minor second interval between the second and third scale tones. The ghostly effect of the lower French horn *glissando* into the half step interval, and also the trombones' *glissandos* at measure 12, is noteworthy as well.

The piano/xylophone/vibraphone figure from measure 8 makes repeated appearances between measures 9 and 36, but each time the percussion effects are varied, giving the repetitions different characters. The vibraphone sweeps return, starting at measure 11, adding another dimension to the texture. The first use of the crotales/orchestra bells combination accompanying the piano is at measure 12. It is very pronounced, as are its later appearances between measures 15 and 36. A roll in the multiple suspended cymbals at measure 24 generates a temporary chill as it increases in volume. Whistlers are introduced at measure 16; they *glissando* slowly between B minor chord tones, adding yet another dynamic to the supernatural atmosphere.

Measure 27 marks the departure of the water glasses, though it is masked by overlapping sections of aleatoric whistling, and a seventh appearance of the piano/xylophone/vibraphone figure, which are doubled this time in the flutes and clarinets. The addition of sustained winds to the separate tones of this figure brings a newness to it, both in texture and intensity. A rhythmic timpani figure on low G seems to reinforce the change, as the non-harmonic piano motive from the opening measure makes a repeat appearance. Its repetition here acts as a unifying device.

An ensemble of lower winds, comprised of bassoons, horns and low brass, enters "ominously" (as indicated) at measure 30, on an open fifth tonality with an added ninth. This resolves outward, for a brief appearance of a B-flat major chord, before moving immediately into the G major seventh, raised fourth tonality that was heard in the piano at the beginning of the piece.

The effect of this chord as orchestrated for the winds is much more forbidding than the same chord played on the piano.

As the piano and percussion continue with similar textures, the brass/bassoon gesture is repeated at measure 32, this time adding ninth and thirteenth chord extensions in the trumpets. The result is a polytonal A major over G major structure. The piano and pitched percussion answer, with a 32nd-note figure in measure 36 that is characterized by leaping intervals. This figure is also derived from the B octatonic scale that was heard previously. It is doubled in the woodwinds, with different instruments sustaining particular notes as they land on them. The color differences between the various instruments, when combined with the exotic tonal language, make for a very striking effect. The low brass on the tonic B, combined with non-pitched percussion, end this section with a four-second moment of repose.

Measure 37 is another measure divided into timings in seconds ("X"). It begins with a percussive piano/drum figure, which decays to expose an understated pianissimo cluster chord in the brass. The brass chord is comprised once again from whole-step first B octatonic scale. The harmony produced here is disturbing, as the chord increases in volume, accompanied by accelerating percussion punctuations. This is a repeat of a similar passage first heard in measures 2-6, but is compressed in time, and is more percussive due to the additional of the toms.

Measure 38 (see Figure 8-2) signals a return to the B-natural minor tonality. The scale tones are used in another pyramiding effect that sweeps through the entire ensemble. Piccolos land on the non-harmonic tone C at the top of the structure, before being joined by the French horns, in a dramatic octave-and-a-half *glissando* from B below the staff, all the way up to high F:



Figure 8-2. Schwantner, *and the mountains rising nowhere*, m. 38-46, pyramid effects

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The unearthly chord builds, with percussion support, to an impact note at measure 40, followed by two seconds of "silence". Here, Schwantner uses the performance venue itself to create an effect, knowing full well that the "silence" in the hall will be filled by the reverberation from the previous impact. A similar pyramiding effect follows, this one constructed of stacked perfect fifths like the piano figure from the opening measure. Once again the chord tones are distributed throughout the ensemble, exploiting the resulting timbral differences to create another remarkable texture.

It should be noted that assembling and aligning these complex rhythms (as well as the others throughout the piece) will present challenges to even the most accomplished individual musicians. Thankfully, these areas of rhythmic demand are usually within sections where there is a defined meter and pulse, and not in the timed "X" sections. In this excerpt, Schwantner's use of horizontal lines on the staff in measures 42 and 44 indicates duration, rather than traditional note values. This graphic representation of time is a feature common to many contemporary scores for less traditional ensembles.

The next several measures (beyond the excerpt) consist of similar gestures layered upon each other, as voices emerge from the texture during sustained notes interspersed with more rhythmic pyramiding effects and percussion exclamations. Woodwinds sustain an F-sharp in octaves at measure 51, at the top of a final pyramid structure that signals the end of the section. Throughout these measures, the French horns, whose unique timbre is always able to be heard through the ensemble, are predominant. A brief pause allows the final chord to once again reverberate through the performance venue.

The rhythmic activity and harmonic language used through this passage, along with the strident timbres of instruments playing in their upper registers, combine to form an effect that is

cataclysmic. The harmonic language Schwantner uses here is reminiscent of the Edgard Varèse wind band and tape piece, *Déserts* (1954). Many film score composers have accessed this language to depict scenes of social upheaval, including Jerry Goldsmith in his wrenching score to the post-apocalyptic *The Planet of the Apes* (1968).

Measure 52 begins in a more reflective mood, as the upper woodwinds sustain a six-second chord. The chord starts at a pianissimo volume and *crescendos,* with punctuations provided by the melodic percussion. The chord itself is harmonically interesting, a polychord composed of a G half-diminished chord superimposed over a B dominant seventh structure. Muted brass adds a sustained A-flat melodic minor cluster at measure 53, which is also reinforced on the attack with pitched percussion. The brass sustain briefly, then the woodwinds resume, performing pyramiding effects a measure later on a B Lydian mode structure stacked in thirds. These effects are now much more subtle, both in texture and volume, generating a temporary dream-like state.

An E-flat in the horns and trombones emerges through measures 57 and 58, as the brass resumes its dominant role in measure 59, pyramiding on the A-flat melodic minor tonality. Woodwinds add an upper texture to the brass decay, reverting back to the G half-diminished chord, as low brass explore non-harmonic tones in the lower octave over an E pedal point.

At measure 62, the tonality shifts to a whole-tone scale rooted on an A in the trombones, as tremolos in the vibraphones add texture along with muted forte-piano trumpet notes. This shift in language results in a darker mood, one that is less ethereal than in the previous section. An F-sharp chord cluster, containing both the major and minor thirds, sounds at measure 64, adding mystery to a moment of double-reed exposure. This figure ends in an A half-diminished chord at measure 68. Schwantner's use of an abnormally large double reed section adds exoticism and intrigue through this more pensive passage.

The harmony changes to an F melodic minor chord at measure 70, with the double reeds holding an A-flat into measure 71. Here, a piano figure in major sixths introduces the natural form of the A-flat minor tonality, with lowered sixth and seventh scale degrees. A measure later, the upper woodwinds confirm the chord with their arpeggiated figure, followed by a brief reappearance at measure 73 of the non-harmonic sixteenth-note piano figure heard earlier. This serves as another unifying device within this (by now) apparently free-composed form. All of these structures are suspended over the E timpani note, which recurs under each moment of repose. This atmosphere continues at measure 74, as the A-flat natural minor tonality (or E Lydian, if including the timpani pedal note) is reinforced by tremolos in the vibraphones that extend through the next several measures. The continually shifting tonalities and kaleidoscope of instrumental color serve to sustain the interest of the listener through this less rhythmically-active section of the piece.

In measure 76, a piano figure recalls the original B minor tonality, which is a strident sound against the A-flat minor background. Two measures later, the piano seems to change its mind, reverting back to A-flat natural minor, with a rhythmic flurry of notes. The A-flat continues to be sustained in the tenor range by horns, as the upper woodwinds fade in and out on chord tones, the upper B-flat in the flutes being the most pronounced of these. There is a tender moment of harmonized melody between the oboes and English horn at measures 79-80. This figure also resolves upward to the B-flat, as the piano and pitched percussion trade tremolos that are accented by the trumpets. A moment later, the trumpets increase the intensity of the texture with a pyramiding figure initiated by the piano and marimba, again terminating on the upper B-flat.

The A-flat sustained by the horns grows out of this moment to introduce the only strong melodic section within this predominantly textural piece. This melody occurs at measure 85.

Accompanied by the vibraphone tremolos and a unison trombone line, the horns play their three-measure A-flat minor melody in a 12/8 meter (expressed unconventionally as a 4 over a dotted eighth note). The mood here shifts suddenly from ethereal to heroic. The A-flat natural minor tonality is formally confirmed by the brief appearance of a seven-flat key signature.

The trumpet section takes over in measure 88, mimicking the horn melody, until the climax of the phrase, which is a four-measure sustained chord at measure 91. This structure contains all the notes of the A-flat minor scale *except* the minor third. Tension is created within the structure by the fifth and sixth scale degrees (which are a minor second apart) played against each other in several octaves. Accompanying this uncharacteristically tonal moment in the winds is the non-pitched percussion, playing the only regular rhythm of the entire piece.

The percussion texture continues beyond the chordal moment for another 26 measures, accompanied by a variety of sounds including forearm clusters in the piano paired with gong impacts. A particularly dark voicing of the B natural minor scale occurs at measure 97:

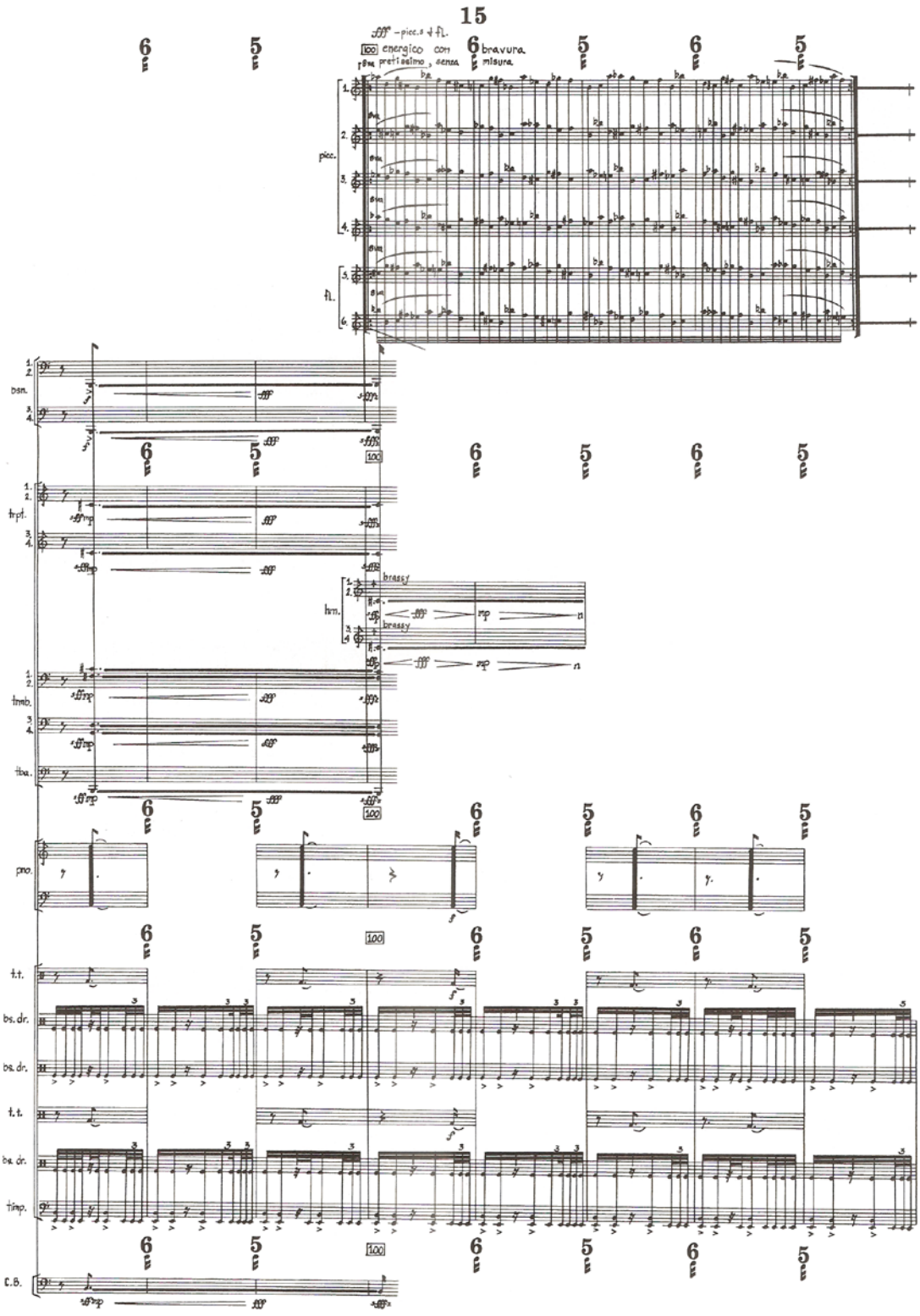


Figure 8-3. Schwantner, *and the mountains rising nowhere*, m. 97-104, various effects

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The open fifths in the trombones a major seventh apart, sustained over the B root note, form an dissonant structure that expresses an emotion of great dread. At measure 100, there is a sustained, angry C-sharp in the French horns, and frantic whistling from the piccolos and flutes, who play aleatorically on rows of notes that include all 12 tones. The regular percussion rhythms and French horns give this passage a militaristic flavor, as though a vast, conquering army is approaching. Pantonal piano clusters also contribute to the sense of doom. The cutaway score helps to illustrate the proper temporal alignment of these different interacting elements.

At measure 108, the suggestion of tonality returns, over the driving percussion, as the trombones, bassoons, and piano play a line derived from a whole-step-first octatonic scale based on A-flat. As the octatonic scale is a symmetric structure containing both A-flat and B, the harmonic language is actually identical to that used at the beginning of the piece, just superimposed over a different root note. This tonality effectively reflects the anger of the rhythmic percussion and piano clusters.

The clarinets, English horn, and French horns join the melody line as it develops through measures 110-111. At measure 112, the tonal center slips down a half step, to G octatonic, then another half step lower, to G-flat in 113, followed by free tonality, as the line thickens to include oboes and trumpets. The wildly-angular melody line builds into an accented polytonal chord (F pentatonic over G-flat pentatonic) at measure 118, released abruptly in the next measure to end this section.

The quiet entrance of the woodwinds on a D-flat melodic minor tremolo (minus the root note) is masked by the decay from the loud chord preceding it, an effective manipulation of the human aural response (threshold shift – see p. 143). A B-flat-to-C trill in the flutes and piano is

the most prominent element, as clarinets play an aleatoric version of the scale, while scale tones are struck randomly on the chimes.

This section, another extended measure in free time ("X"), is delineated once again in seconds, and lasts for over a minute. Rehearsal letters from A to G provide reference points for the various cued entrances that follow. After 15 seconds, a roll on the gongs signals the return of the singing tones produced by the water glasses, and also the whistlers (letter B). This is a faint suggestion of a possible cyclical form to the piece.

The cued entrances include flute *glissandi* that alternate between a D-flat minor tremolo and a sustained, ethereal B-flat major tonality that includes raised fourth, raised fifth, and major seventh degrees. This altered B-flat chord is reinforced by the piano. Water gongs and other sustained percussion sounds add shimmer, along with bowed vibraphone notes drawn from the unusual flute-and-piano B-flat tonality. This combination of sounds yields a watery, impressionist-type atmosphere, and is a profound contrast from the previous section.

The crotales (also bowed) play a series of fixed-register notes that don't appear to define any particular tonality. The piano recalls figures heard earlier in the piece, then moves through a series of aleatoric passages, the first of which recalls the original B minor tonality that opens the work. At letter E, the flutes begins to move independently, on scalar lines indicated graphically on the music, with no specific pitches provided, only a general contour. With its odd graphic notations, this portion of score looks even more unconventional:

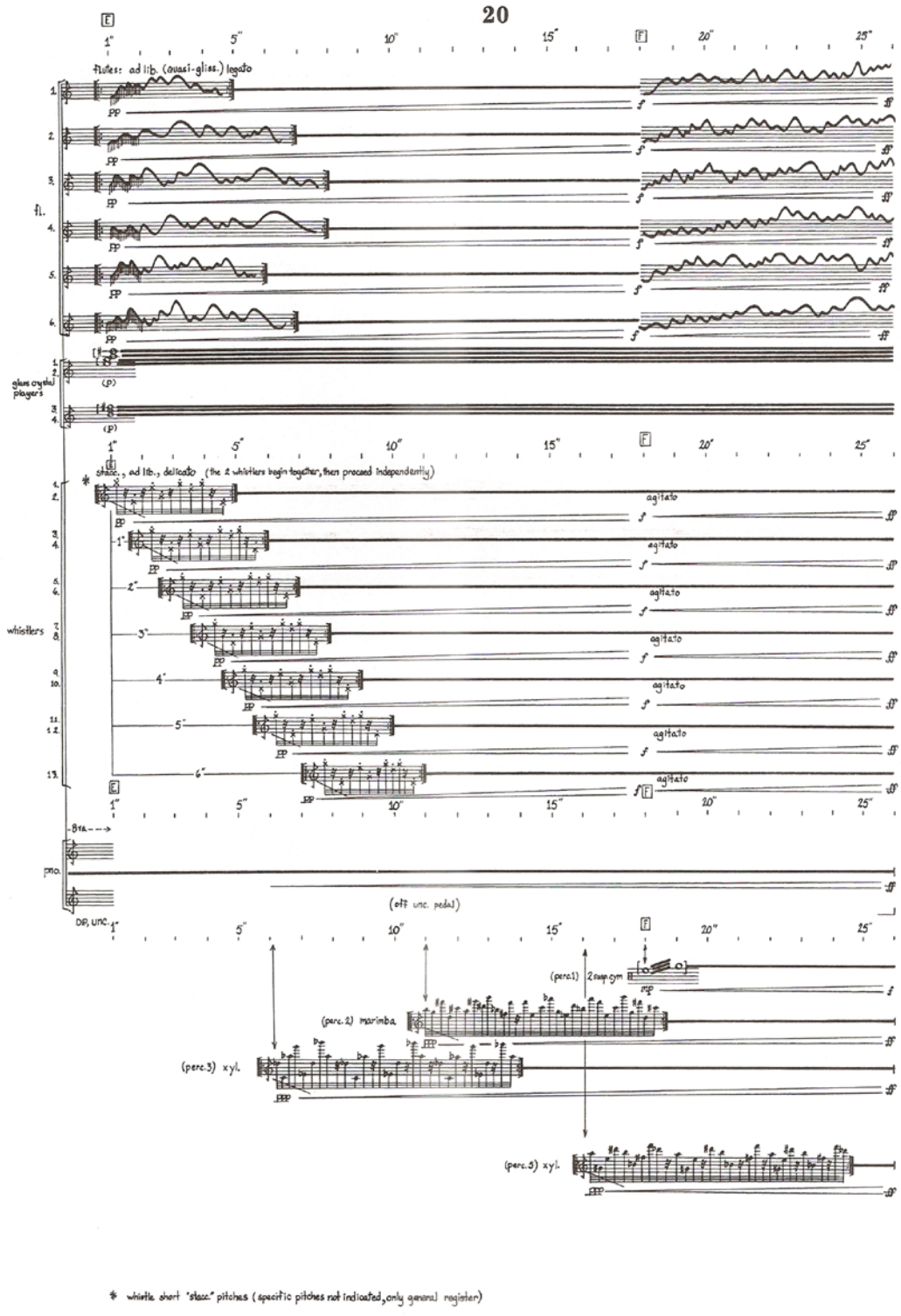


Figure 8-4. Schwantner, *and the mountains rising nowhere*, m. 120E and F, graphic notation

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At this point, the whistlers switch to short, articulated, undefined pitches, with only a suggestion of a rhythm, executed as quickly as possible. The aleatoric piano is joined by the pitched percussion entering in sequence, their pitches indicated, but with rests interspersed, and the rhythmic timing left up to the individual players. Here, the conductor's responsibilities have been reduced to a series of cues. This mélange of sound results in an impression of the surreal, with possibly a hint of mental instability. All of this activity builds in volume and intensity to a climax at letter G, where the B-to-C-sharp piano trill from the opening section returns, again suggesting a cyclical form.

The meter resumes at measure 121, with a sixteen-note ostinato in the piano and the first flute that is dodecaphonic. The lower notes of the piano are held down, as at the beginning of the piece, allowing the other instruments to stimulate resonant frequencies. The remaining flutes reinforce the line, stopping on particular pitches that change from measure to measure. The electronic piano sound and sustained flute timbres combined with the relentless repeating pattern produces an ambiance bordering on the Satanic. Percussion sounds are added here and there, beginning at measure 126, giving additional textural variety to the passage.

After five repetitions, the ostinato begins to unravel pitch-wise, moving upward, though the regular rhythm continues. Melodic percussion sounds increase in frequency and density, building into measure 130, where the brass re-enter on pyramid effects that are similar to those heard near the beginning of the piece. In this instance, they conform harmonically to the 12-tone pattern introduced in the woodwinds at measure 128. The pyramid figure is repeated three times through measures 130, 131, and 132. The notes of the figure are sustained after their entrances, producing a complex polytonal structure of three harmonic layers. The layers are: G major in first inversion on the bottom, F-sharp major in the middle, and F major (including the seventh) at

the top. It is significant that the note B is at the bottom of these structures, as that was the root note upon which the piece began. This is yet another suggestion of a cyclical form, though certainly not in the conventional sense.

After the three repetitions of the woodwind/brass/piano pyramid, the winds settle on an octatonic chord in measure 133, punctuated heavily by non-pitched percussion. At measure 134 (X), the sonic effect introduced back at measure 120 is repeated, with the remaining sound this time being the water glasses, once again suggesting a loose cyclical form. Horns sustain a vacant open fifth between B and F-sharp, and are doubled by instrumentalists singing the same pitches. This texture resonates for a full 40 seconds. To conclude the piece, the pianist makes a tender statement in major sixths, and then ends on the B-natural minor tonality that opened the piece, accompanied by bells and crotales. The return to the original pitch material provides a logical and satisfying end to the work.

Conclusions

Schwantner has contributed an engaging and original work to the wind band repertoire through his use of unconventional sounds and structures, along with a harmonic language rarely explored within the genre before this piece. The dramatic impact of *and the mountains rising nowhere* is undeniable, and Schwantner has accomplished it using none of the usual harmonic devices that composers generally employ. For would-be composers of new wind band music, *mountains rising* underlines the need for a comprehensive understanding of contemporary compositional practices, and of the various harmonic languages that are available, including a knowledge of jazz harmony. Only with a complete arsenal of these resources can the composer be truly free to express the full range of atmospheres and emotions.

This is a landmark piece for the wind band, and the foundation upon which many later pieces are based. It effectively cleared the way for the use of unconventional textures, nonstand-

ard instruments and contemporary graphic notation in wind band works. Though written in 1977, this piece it can easily fit within today's programming, and is sure to be well-received by modern audiences.

9. Winds of Nagual, Michael Colgrass, Composed 1985

Instrumentation

1985 score:

6 Flutes	6 Trumpets (2 double Cornet)
(3 double Piccolo, 2 double Alto)	6 Horns
1 E-flat Clarinet	6 Trombones (2 Bass)
6 B-flat Clarinets	2 Euphoniums
1 B-flat Bass Clarinet	2 Tubas
1 E-flat Contra Alto Clarinet	2 Contrabasses
1 B-flat Contra Bass Clarinet	Piano (doubles Celesta)
1 Contrabassoon	Harp
1 B-flat Soprano Saxophone	Timpani (4)
1 E-flat Alto Saxophone	5 Percussion*

*Parsifal bells, vibraphone, crotales, chimes, xylophone, marimba, bass drum, 3 gongs, 4 large suspended cymbals, 3 large pairs of crash cymbals, 1 pair 8" crash cymbals, 5 cowbells, temple blocks, bongos, timbales, snare drum, tenor drum, and field drum.

The score to Winds of Nagual is unique in that Colgrass did not adhere to any standard instrumentation but designed his own configuration using instruments in numbers of his own choosing. There are no double reeds except the contrabassoon, and he includes both the contralto and contrabass clarinets. His saxophone section is limited to only the soprano and the alto.

Colgrass' brass section is unusually large, including six French horns and six trombones, two of which are bass trombones. He uses a variety of instruments in the trumpet family including two cornets and a flugelhorn. In addition, he has a large percussion section playing an extensive variety of instruments (some nonstandard), plus he has added a harp and a keyboard. As part of the percussion section, Colgrass has included "Parsifal bells," named for the Richard Wagner opera. They are a mallet instrument intended as a substitute for church bells. There are

also two contrabasses required instead of the usual one. With its very specific instrumentation, *Winds of Nagual* clearly belongs to the realm of the wind ensemble. This score, like the Schwantner score, is also non-transposed.

Background

The music of Michael Colgrass combines the many influences he accumulated over the course of his life in an eclectic and personal style. In 1969, *New York Times* music critic Harold Schoenberg described Colgrass as, "something of a maverick. He will use serial textures, but will mix them with jazz, or outright romanticism, or dissonance à la Ives."[39] It seems that no source of inspiration is off-limits to Colgrass, as *Winds of Nagual* appears to access a wide range of musical references, including some from pop culture.

Winds of Nagual was composed in response to a commission from Frank Battisti and the New England Conservatory Wind Ensemble, with funding provided by the Massachusetts Council for the Arts. It was well received at its premiere the same year, and was immediately embraced by the wind band community. In his review of the piece, Richard Dyer of the Boston Globe wrote,

> Winds of Nagual is extraordinarily visual, story-telling music in a way that has gone wholly out of fashion since the great Strauss tone poems like Don Quixote…The music is full of the mystery and the matter-of-fact, it has mountains and rivers and bubbles in it, singing and dancing, meditation and the moon, all precisely, colorfully and imaginatively caught. There is even an audible philosophical point about coexistent worlds of spirit and body.[40]

In addition to the Sudler prize, *Winds of Nagual* also earned the Best Composition Award from the National Band Association and the Barlow Award.

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[39] Harold Schoenberg, cited in Frank L. Battisti, *The Winds of Change*, Galesville, MD: Meredith Music Publications, 2002, 106.

[40] Richard Dyer, quoted from Williams College Music, Symphonic Winds: "Excavations of Nostalgia and Myth: reclaiming the past, reexamining the present, re-imagining the future" http://music.williams.edu/node/376

Analysis

Winds of Nagual is subtitled, "A Musical Fable for Wind Ensemble on the Writings of Carlos Castaneda." According to Colgrass:

> Winds of Nagual is based on the writing of Carlos Castaneda about his14-year apprenticeship with don Matis, a Yaqui Indian sorcerer from Northwestern Mexico. Castaneda met don Juan [sic] while researching hallucinogenic plants for his master's thesis in Anthropology at UCLA. Juan became Castaneda's mentor and trained him in pre-Colombian techniques of sorcery, the overall purpose of which is to find the creative self–what Juan calls the *nagual*.[41]

Winds of Nagual is a seven-movement piece, with the movements performed *attacca*. The seven movements are:

Movement 1: "The Desert: Don Juan Emerges from the Mountains"
Movement 2: "Don Genaro Appears"
Movement 3: "Carlos Stares at the River and Becomes a Bubble"
Movement 4: "Gait of Power"
Movement 5: "Asking Twilight for Calmness and Power"
Movement 6: "Don Juan Clowns for Carlos," and
Movement 7: "Last Conversation and Farewell"

The work is programmatic, with a variety of styles and moods. These moods sometimes change abruptly to reflect the narrative of the story. In places, characters are represented by certain instruments and themes, not unlike the Wagnerian *leitmotif*. In a 1991 interview, Colgrass described his approach to *Winds of Nagual* stating, "Important to me in this piece is the sudden change of styles and feelings and moods and tempos. These characteristics are indigenous to the books, where a humorous situation will be followed instantly by a terrifying one. I tried to capture these changes and moods in the music."[42]

[41] Michael Colgrass, from the program notes to *Winds of Nagual*, New York: Carl Fischer, 1985.

[42] Michael Colgrass, quoted in Frank L. Battisti, *The Winds of Change*, Galesville, MD: Meredith Music Publications, 2002, 106.

1. "The Desert: Don Juan Emerges from the Mountains"

The piece opens with the distinctive sound of the E-flat clarinet:



Figure 9-1. Colgrass, *Winds of Nagual*, first movement, m. 1-8, opening statement

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The exotic tone of the sopranino clarinet, in combination with the bell-like accentuations from the crotales, establishes the spiritual quality of Colgrass' composition right from the opening statement. While the pentatonic language of the melody suggests the music of the Orient, the dissonant contributions from the muted trumpets add a dark mysticism. The numerous bell-like effects suggest perhaps the glaring intensity of the desert sun.

The clarinet's lower grace notes appear to belong to a different scale than the more prominent upper notes, suggesting a fixed registration that creates a polytonal effect. The minor ninth interval between the grace note and the note it embellishes is a challenging intervallic skip, requiring the technique of a more advanced player. Colgrass indicates whisper mutes for the trumpets. This type of mute is generally not considered "standard issue" for trumpet players, but is a device usually used for quiet practice. These mutes are, however, successful in giving the dissonant trumpet chords a faraway sound.

At measure 15, a four-layer stratification of contrasting scalar languages between the piccolo, E-flat clarinet, B-flat clarinet, and soprano saxophone further deepens the intrigue. More

strata are added leading into measure 26, where the Don Juan theme suddenly appears. This is an example of the abrupt style changes Colgrass alluded to in his 1991 interview:



Figure 9-2. Colgrass, *Winds of Nagual*, first movement, m. 26-31, Don Juan theme

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The previous mystical section segues directly into this ominous-sounding heroic theme, with no more warning than a *crescendo* of the stratified texture just prior to it. The title of this passage on the score indicates that this melody is intended to represent the character of Don Juan. The low register of the line, and its dark accompaniment, gives weight to the theme. The bass trom-

bone at measure 28 adds a menacing quality, while the other trombones in straight mutes contribute a rasping effect.

This passage is made even nobler by Colgrass' use of all six of his French horns. Other scores boasting horns in these numbers include Wagner's operas, the symphonic poems of Richard Strauss, Mahler's epic symphonies, and Holst's orchestral suite, *The Planets* (1918). In the latter piece's fourth movement, "Jupiter," Holst uses the French horns to bring great dignity to the hymn, "I Vow to Thee, My Country." Colgrass uses the euphonium to add body to the French horn sound at measures 26-29, and then the flugelhorn, when the French horn range ventures higher in the following two measures. This technique is similar to Hindemith's reinforcement of his cornet/trumpet melody at the beginning of *Symphony in B flat*.

Colgrass' indication of "Danceband derbys" [sic] for the cornets at measure 30 is evidence of his big band roots. Without that experience, he may have had no knowledge of that as an available sound for cornets/trumpets. The derbies add a veiled darkness to the cornets, complimenting the tone of the French horns. The cornet/flugelhorn figure at measure 31, with its alternating notes outlining a perfect fourth, could be perceived as a tribute to the iconic whistling motive from Ennio Morricone's memorable film score to the Sergio Leone "spaghetti western," *The Good, the Bad and the Ugly* (1966).

At measure 33, the cornet and flugelhorn rhythmic figures lend a suggestion of mariachi trumpets to the theme, an allusion to Don Juan's Mexican heritage. Colgrass' use of minor seventh and major seventh chords in measures 36-39 also point to his jazz background. The cornets add similar mariachi references later as solo passages in measures 47-49.

A rare solo exposure for the E-flat contralto clarinet occurs at measure 52. It is accompanied in the extreme low register by an equally unlikely combination of contrabassoon, harp, pi-

ano, and string basses. The understated tone of the contralto clarinet, along with the plodding quarter note accompaniment, is a dark and eerie sound.

The appearance of a solo clarinet at measure 59, playing a light, happy figure, creates a sharp contrast to the dark surrounding material. This coincides with Colgrass' indication, "Carlos approaches Don Juan." This is perhaps a suggestion that this clarinet melody is associated with Castaneda himself. The bell-like effect of the celesta in measure 62, combined with trumpets in whisper mutes, is an unexpected and foreign sound to the ears of the wind band listener. Its timbre, along with the bizarre chordal structure used, contributes to the supernatural mood.

The next passage, titled "Don Juan shows Carlos a new concept of himself," is characterized by the appearance of an alto flute. This instrument, though not entirely foreign to the wind band, must be used carefully due to its fragile sound, which is incapable of projecting through any kind of dense ensemble. Colgrass provides reinforcement to the subtle sound using the harp, creating a reflective, impressionistic quality. This section is very understated and intuitive, resembling textures from the "Nuages" movement of the Debussy composition *Nocturnes* (1899).

2. "Don Genaro appears"

The frivolous nature of the material that opens this second movement would suggest that Don Genaro's character is quite the opposite of Don Juan's. The notation at measure 84, "Genaro clowns for Carlos," explains the sounds:



Figure 9-3. Colgrass, *Winds of Nagual*, second movement, m. 84-89, clowning

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The 6/8 meter provides a change of attitude, along with Colgrass' exploitation of comedic sounds, such as the muted trombones performing *glissandi*. Tenor clef is used in the trombones to minimize ledger lines. Grace notes, again spanning the interval of a minor ninth, appear in the piccolos, giving their figures a quirky, disjointed quality. The contrabassoon, another instrument not normally exposed in solos, also contributes humor, contrasting its extreme lower range with the upper extreme provided by the three piccolos.

Colgrass' knowledge of percussion is again displayed here. He utilizes an unlikely but oddly appropriate choir of cowbells, playing on their association with clowns. He achieves the desired timbre through his designation of a specific mallet. The "tinny sound" (his indication) of a small set of crash cymbals at measures 90-94 heightens the toy-like character of this section. A

score notation reads “Preferably K. Zildjians–A. Zildjians are not crude enough,” referring to the cymbals’ manufacturer. A non-percussionist would likely not have as intimate a knowledge of the available equipment.

Colgrass contrasts these frivolous phrases with dark, sustained clusters of sounds in the lower woodwinds and brass at measures 96 and 105. In the second example, note in particular the strumming effects on the lower strings of the harp and piano, and how the resonance from the instruments themselves helps to augment the sound.

Another change of style occurs at measure 116:

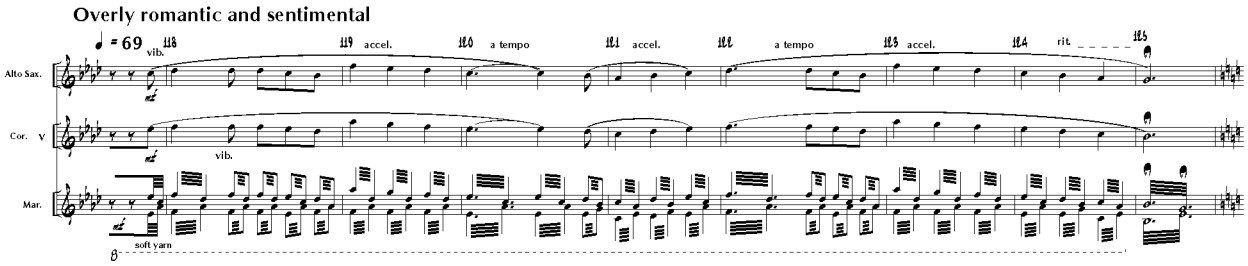


Figure 9-4. Colgrass, *Winds of Nagual*, second movement, m. 117-125, romantic melody
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This section takes advantage of the listener’s association of the marimba with Mexican music. Though it is actually Guatemalan in origin, the marimba has come to represent Mexico almost as much as the mariachi band. The sound is very pleasing, and it communicates well the “overly romantic and sentimental” mood specified by Colgrass. His choice of an alto saxophone to accompany the cornet is unexpected, as the mariachi band typically uses two trumpets playing melodic lines harmonized in thirds such as this one.

Colgrass’ knowledge of percussion comes into play again, as he knows exactly how to use the marimba idiomatically, even down to the preferred type of mallet. The four-hand technique required to execute this passage is somewhat advanced, but should be within the ability of most competent college-level percussionists. Colgrass, recognizing that most percussionists are much

more comfortable reading in treble clef, writes the marimba parts in that clef using the *8vb* indication, rather than writing the passage in bass clef.

The following passage (from measure 126 through 142) is filled with engaging combinations of wind and percussion color, suggesting an aura of stealth and sophistication. This mood is shattered at measure 143 by Colgrass' instrumental representation of "Genaro laughing":



Figure 9-5. Colgrass, *Winds of Nagual*, second movement, m. 143-149, laughing effect

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This is a very inventive orchestration that uses the distinctive upper register of the E-flat and B-flat clarinets in grace note figures and short tremolos. The tone quality of these instruments in this register can easily suggest comedy when used in this manner. Here the flutes and piccolos serve simply as reinforcement as the character of their sound is not as pronounced. The trumpets, still in straight mutes from the previous passage, add a strident effect to the beginning of each "laugh." Trombones repeat the humorous cup-muted *glissandi* heard previously (Figure 9-3).

Colgrass' use of close harmonies here resembles the simulated bird call effects that characterize much of Olivier Messiaen's music, especially his piano and orchestra piece, *Oiseaux exotiques* (1956). These chordal structures have a neutral quality to them, making them more gestural than harmonic.

Measures 158-160 end the movement with a flourish that spans the entire range of the woodwind section in only seconds. It has a light and enchanting quality that recalls another of Holst's movements from *The Planets*, "Mercury." Colgrass' indication for the harp in measure 159, to "use a coin for the gliss.," may reflect the influence of John Cage, with whom he worked. The orchestra bells, with the indication "plastic" (referring to the desired mallet), add an appropriate punctuation to the final note.

3. "Carlos Stares at the River and Becomes a Bubble"

The influence of Impressionism on Colgrass' music is apparent in the first few sounds of this movement. It also suggests the hallucinogenic aspect of the Castaneda story. This combination of sounds from the celesta, harp, and vibraphone very clearly conveys the idea of water:



Figure 9-6. Colgrass, *Winds of Nagual*, third movement, m. 161-168, watery effects

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This is an outstanding example of textural writing, as Colgrass uses wind chime-like sounds combined with irregular rhythms to simulate the randomness of nature. The vibraphone is particularly effective here, with its motorized *vibrato* suggesting the motion of waves. Cross-staff

beaming in the celesta and harp indicates precisely to the performers how to manage the complex rhythms.

Note the invented scale Colgrass indicates for the harp. It is polychordal, combining the D-flat major and C major scales. It communicates not only the idea of water, but with an added mysticism, as though being, perhaps, *under*water. The simple alto flute contributions beginning in measure 171 also have a watery presence about them. Colgrass holds off venturing below the staff with the harp until measure 175. When he finally does, it is as though the water has suddenly gotten deeper.

The rhythmic activity increases at measure 178, coordinated with the notation ". . . and travels with the water." The sonic exploration continues downward into the depths as, one by one, the bass, contralto, and contrabass clarinets join in. Various elements *crescendo* and *diminuendo*, layered upon each other as though they are images floating beneath the surface.

Colgrass achieves a remarkable effect beginning at measure 194:

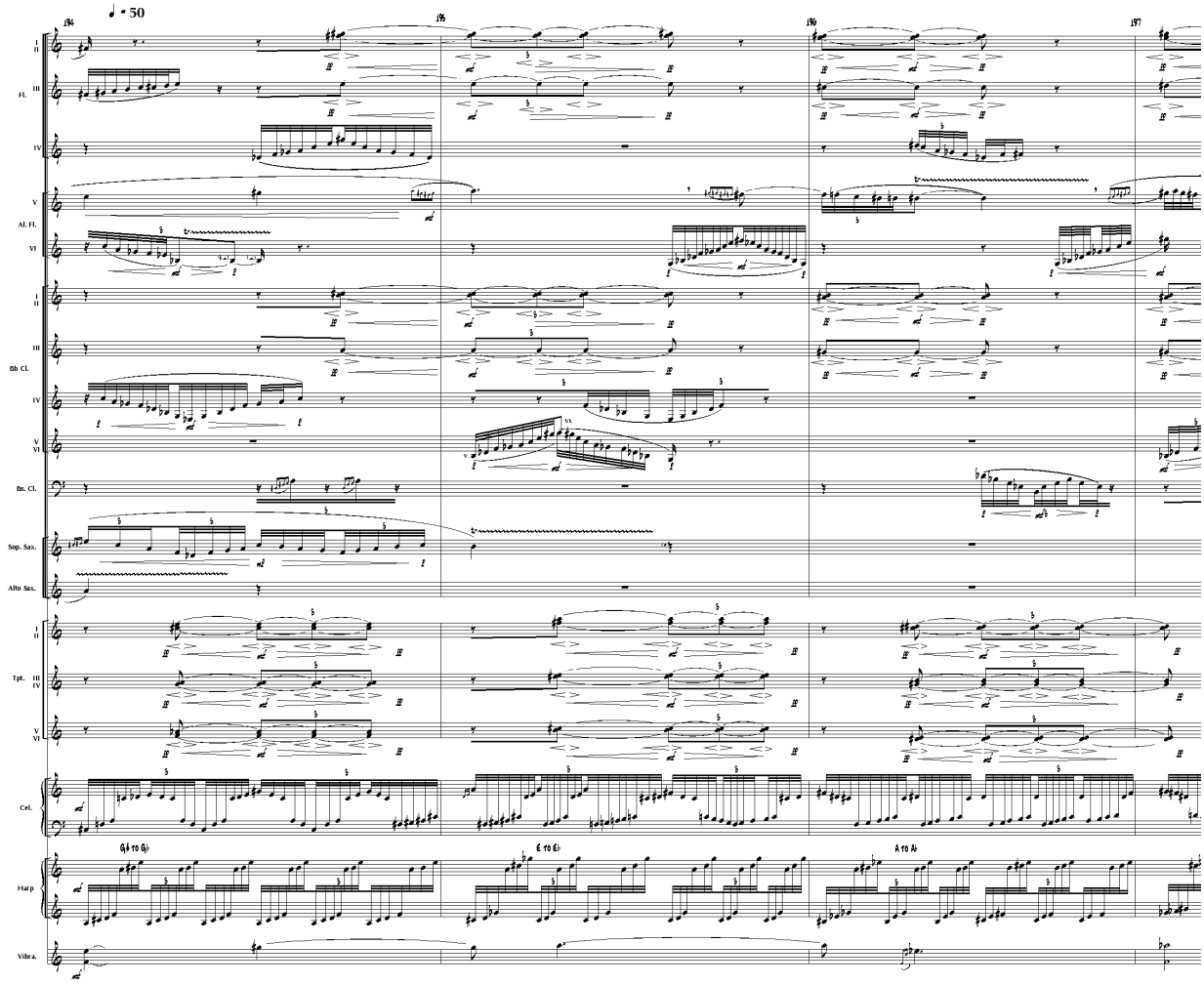


Figure 9-7. Colgrass, *Winds of Nagual*, third movement, m. 194-196, shimmer effect

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Using dynamics within dynamics, this "shimmer" texture emerges from the mélange of sound created by the continuous arpeggios of the celesta and harp. Note that while the celesta part has changes in direction, the harp sweeps move only from bottom to top. This is reflective of the technical capabilities of each instrument, as well as their idiomatic conventions.

Six-note harmonic clusters in the flutes and clarinets alternate with six-note clusters in the muted trumpets, providing two contrasting colors that suggest sunlight reflecting off the surface of a lake. The contrast is heightened by the shifts in tonalities that occur in each measure, much like the undulating currents of a river. The triplet rhythms Colgrass uses enhance the effect even

further, while the rising and falling woodwind figures add an underwater dimension to the texture. The absence of any bass line through this passage contributes to the "floating" effect, as do the occasional vibraphone contributions.

The passage from measure 201 to 208, "Carlos tumbles in cascades of water," is also very musically descriptive, as is the next section at measure 209, "Juan jolts Carlos awake with a shrill voice." In these sections, Colgrass continues his experimentations with instrumental color, producing some startling effects. The use of the piccolos, E-flat clarinet, soprano saxophone, and the Parsifal bells in measures 209-211 is particularly creative.

4. "Gait of Power"

The start of this movement, "Don Juan shows Carlos how to leap between boulders in the dark," offers Colgrass another opportunity to employ unusual sounds:

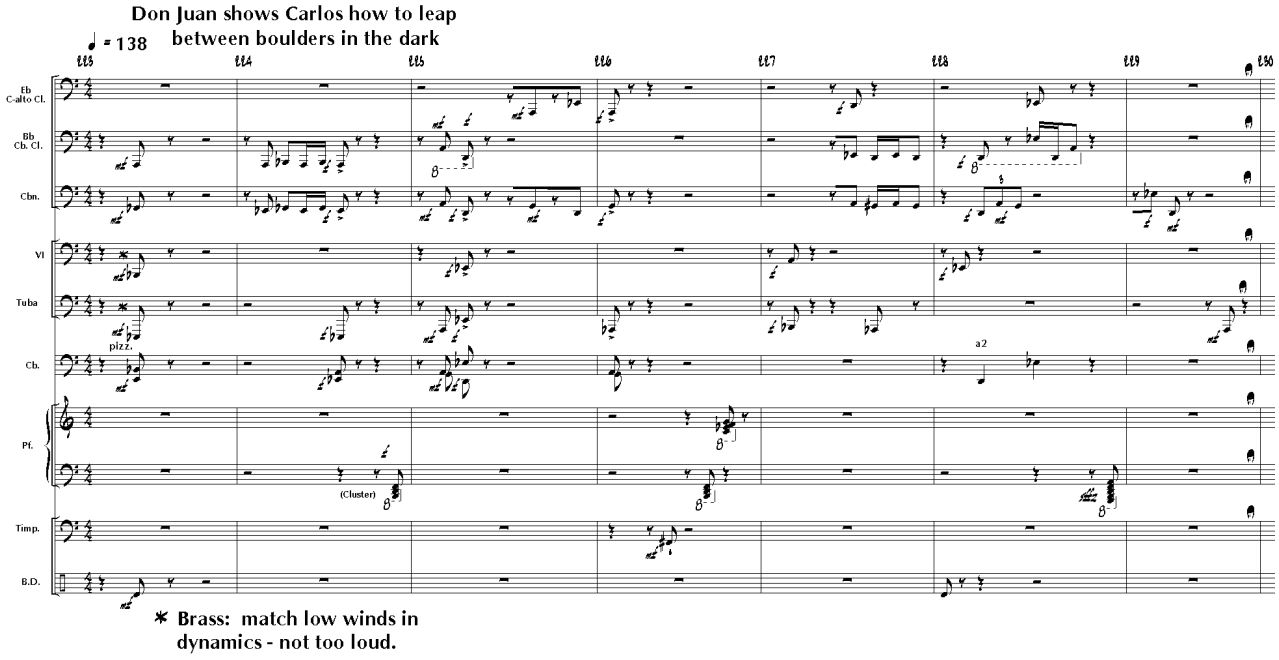


Figure 9-8. Colgrass, *Winds of Nagual*, fourth movement, m. 223-229, opening

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The contrabass clarinet and contrabassoon used in combination is a texture foreign to many music listeners. It does, however, convey the concept of "leaping boulders in the dark," when ac-

companied by the other instrumental sounds present here. Colgrass wisely cautions the brass players not to overwhelm the woodwinds, as they easily could.

The use of silence in this excerpt is effective, and the syncopations add an element of the unexpected. Once again, Colgrass anticipates the reverberation of the performance venue, using it as a compositional tool. The tenuous quality of this passage is reminiscent of the sparse bassoon effects in Paul Dukas' *The Sorcerer's Apprentice* (1897). It also provides a stark contrast to the almost continuous sound of the previous movement. As the movement progresses, the timpani becomes the featured instrument, appropriate for its primal, earthy connotations.

Beginning at measure 241, "Something moves in the dark," Colgrass puts his extra-large trombone section to work:



Figure 9-9. Colgrass, *Winds of Nagual*, fourth movement, m. 241-246, trombones

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The *glissando* on the trombone is generally used as a comedic effect. Colgrass uses it quite differently here to suggest an unseen danger. This passage can present problems, even for accomplished players, as the spreading sound of the instrument when "smearing" at higher volume levels can impede technical ability and rhythmic accuracy. Such passages must be given the necessary attention in rehearsal in order to address these issues.

The full power of six trombones is more fully revealed in the heavily articulated eighth notes between measures 248 and 254. The players should be advised where the harmony is actually split six ways (as at 249); separate parts take more air to properly balance than do unisons.

The sixteenth note figure in measure 250 requires a lighter, jazz-type interpretation to prevent it from bogging down. Note Colgrass' contrasting of the cylindrical bore trombone sound with the conical bore French horns and euphoniums between measures 252-254.

The syncopated dissonant brass chords and percussion from measures 263-270 are evocative of Stravinsky's *Rite of Spring* (1913), particularly the "Adoration of the Earth" section. Colgrass uses this material similarly to depict primal fear. The fear is realized at measure 271 ("A terrifying creature"), where the trombones perform *glissandi* on a six-part chord cluster, a frightening sound, especially when combined with the furious woodwind trills.

Measure 282, "Carlos exerts his will," marks another abrupt change of mood:



Figure 9-10. Colgrass, *Winds of Nagual*, fourth movement, m. 282-288, brass

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This powerful section features a heavily doubled brass voicing involving the flugelhorn, French horns, and all of the low brass. The texture is made even thicker by the numerous major and minor second intervals within the chords. The tubas play the same pitches as the lower two trombones, ending up in their extreme high register at measure 288. This gives the final chord a distinctive ringing quality, enhanced even more by the percussive reinforcement of the chimes. The woodwind contributions at measure 285, particularly the piccolos and E-flat clarinet, are so shrill and piercing that they sound almost as if they are percussion.

5. "Asking Twilight for Calmness and Power"

This movement begins with a reference to the opening measures of the first movement. The familiar timbre of the E-flat clarinet helps the listener to make the connection between the two passages. The melody is similar, but is not an exact reprise. Colgrass creates interest and variety by mirroring the upper line in inversion a major 10th below in the soprano saxophone. The muted trumpets that accompany the original melody are replaced here by subdued flutes and clarinets.

At measure 304 ("Carlos dances"), Colgrass creates a quiet, reflective mood:



Figure 9-11. Colgrass, *Winds of Nagual*, fifth movement, m. 304-311, reflective mood

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The combination of an alto flute with the alto saxophone, playing in a very quiet subtone, is calming, yet at the same time somewhat disturbing. This disquieting aspect is caused by two dif-

ferent, layered tonalities, G-sharp minor over F major. The harmonic stratification gives the passage a Stravinskian quality.

Colgrass' use of the vibraphone performing both lines simultaneously is a unifying element that adds a subtle articulation to each note. A cup-muted trumpet, accompanied by the bass clarinet and harp, provides a temporary change of color at measure 313 before the alto flute and vibraphone return at measure 317. When the soprano flute takes over at measure 320, the change of instruments is hardly noticeable until the instrument ventures above the staff at measure 324 and beyond. The accompanying instrument here switches from the bass clarinet to the alto clarinet. Through all of these changes of responsibilities, Colgrass maintains the same pensive atmosphere, but with slight alterations of instrumental color.

At measure 335 ("Carlos meditates"), the soprano saxophone adds a new color as it assumes the melodic role. A shift in tonality to F natural minor changes the compositional language almost imperceptibly. The role of the harp is expanded, providing additional harmonic support, as well as reinforcing the melody line. The addition of the marimba adds an impression of dripping water, further enhancing the calm demeanor. Ethereal muted brass adds yet another dimension beginning at measure 363.

Beginning at measure 376, the exotic sound of the Harmon-muted trumpet is heard combined with the celesta. Here, the accompaniment is provided by the bass clarinet and harp, which play the same pitches. These combinations of sustaining and decaying instruments enhance even further the reflective atmosphere. The five-part flute cluster at measures 385-386, using the C harmonic minor scale along with seemingly random rhythms in the celesta, produces an interesting moment of mysticism.

At the *a tempo* (measure 387), a solo clarinet takes over the melody. The bass line is now being played by a French horn with both lines again combined in the harp part. They are accompanied by the crotales with sustained notes accentuated by the trumpets, which are now in metal straight mutes. Colgrass' choice of the metal straight mute provides a bright timbre that compliments the strident sound of the crotales. This polychordal texture (B major over G harmonic minor) recalls the very opening measures of movement 1.

More material from the first movement is alluded to at measure 400 ("He feels a deep calm and joy"), where the expressive potential of the flugelhorn is displayed:



Figure 9-12. Colgrass, *Winds of Nagual*, fifth movement, m. 400-405, flugelhorn solo

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After the previous section, which was limited to the middle and upper ranges, the introduction of the lower woodwinds and contrabasses is effective in expressing the "deep joy" aspect of this passage. The darkness of the lower chords is increased by the half-step dissonances between the C in the euphonium and the D-flat of the other instruments. French horns contribute a "buzzing" texture with their stopped notes.

Colgrass keeps the frequency range of the flugelhorn clear of any obstructions, allowing the player plenty of latitude for uninhibited expression. Trombones in measures 401-404 recall vaguely the "shimmering" effect from the watery third movement. The root movement down a major third and then back is similar to passages from the first movement. These references to moments earlier in the piece help to generate an overall sense of continuity.

A moment of heroic romanticism occurs at measure 410 ("Nightfall"), before Colgrass concludes the movement with a series of hushed tone clusters suggesting the density of a mist rolling in. The melodic percussion highlighting the entrances of the upper woodwinds and whis-per-muted trumpets is enchanting, as is the final punctuation by the single crotales note.

6. "Don Juan Clowns for Carlos"

The festive calypso style of this movement provides a welcome contrast to the weight and depth of the previous movement. Instrumental colors alternate in the introduction, combining to signal its end at measure 424. For the melody beginning in the next measure, Colgrass taps the comic potential of the E-flat clarinet (used to great effect by Henry Mancini in his popular "Baby Elephant Walk"). He combines this with the lightness of the rarely heard E-flat trumpet using donkey-like "hee-hawing" grace notes. The "laughing" effect from the second movement (Fig-ure 9-5) is recalled at measure 435, before the melody resumes. While the clarinet tremolos are relatively easy to produce, the lip trills in the cornet require an advanced level of embouchure flexibility.

Colgrass continues the comedy with a pair of "broken record" passages that are accomplished through the use of unconventional time signatures and dictated pauses. At one point he actually encourages the musicians to play "tinny" and "out of tune." The second of these sections features the unlikely combination of a solo contrabass with an accompanying contralto clarinet and contrabassoon, almost as though they are supplying the music to a circus elephant act. Both passages conclude with dissonant clusters, simulating the scratch of a phonograph needle as if the record player was bumped by an impatient listener.

A piccolo/tuba duet follows shortly afterward:

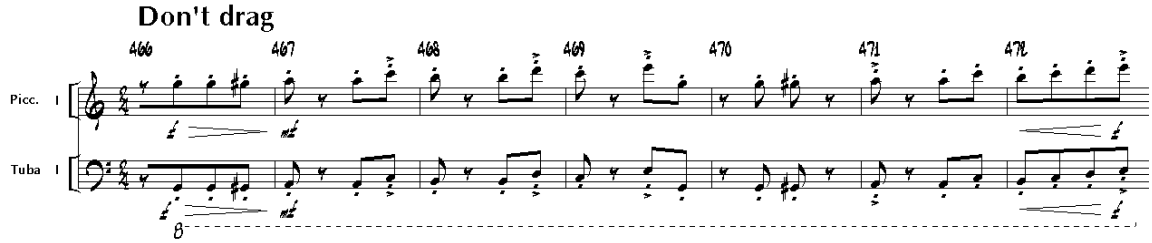


Figure 9-13. Colgrass, *Winds of Nagual*, sixth movement, m. 466-472, piccolo/tuba duet
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The humor of this passage is both musical and visual, as the comparative size of the instruments themselves matches their musical output. The five-octave separation of parts suggests the comical juxtaposition of extremely large and small characters. Another piccolo/tuba passage familiar to band audiences occurs at the very end of Gustav Holst's *Second Suite in F* (1911), where it achieves the same whimsical effect.

Colgrass follows this section with another reference to mariachi trumpets (measures 474-481). A working knowledge of this rather spread sound and overly articulated style, with its wide vibrato, is required of the performers involved in order to achieve an idiomatically correct rendition. Without a clear understanding of those performance practices, the cultural reference (and the humor) would likely be lost.

At measure 493, the music is written to produce intentionally "wrong-sounding" notes:

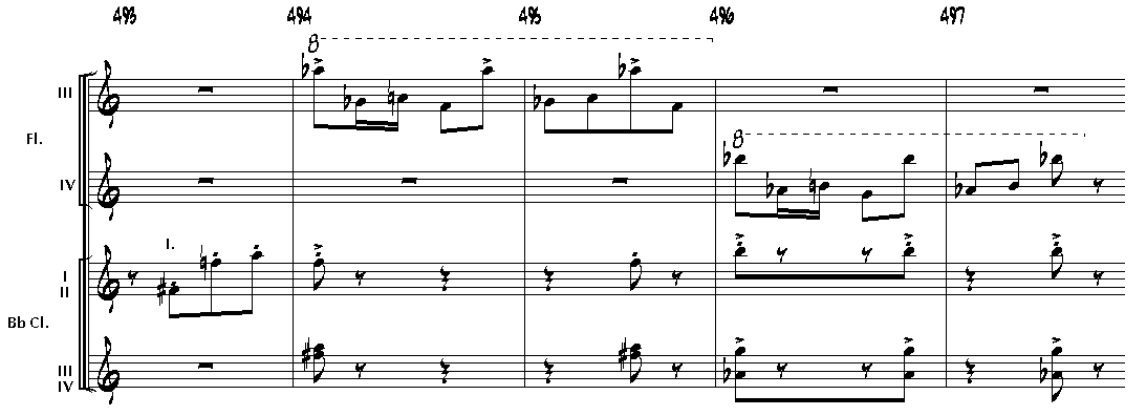


Figure 9-14. Colgrass, *Winds of Nagual*, sixth movement, m. 493-497, "wrong" notes

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The passage here is suggestive of a broken music box due to its dissonant minor second and major seventh intervals. Each of the four-note syncopated impact notes contains two dissonances. That aspect, combined with the "squeaky" upper register of the clarinets, conveys this tongue-in-cheek attitude.

The piece continues with a disjointed collection of isolated notes from a variety of instruments that spans the range extremes of the entire ensemble. This passage also seems deliberately silly, as though a child was plunking random notes from each end of a piano. A fragment of the piccolo/tuba melody from Figure 9-13, voiced in half steps, ends the movement unresolved.

7. "Last Conversation and Farewell"

The frivolity of the previous movement is immediately quelled by the sober melancholy that begins the final movement. A dark melody in C-sharp harmonic minor is stated by the euphonium, accompanied by ponderous, plodding quarter notes in the contrabasses, harp, piano, and timpani. The flugelhorn figure in measures 521-522 is an unmistakable reference to the first appearance of the Don Juan theme from movement 1 (see Figure 9-2).

Carlos' theme from measure 63 also reappears, played by the soprano saxophone at measures 522 through 526. It is decidedly more poignant in this guise than it was as the understated contralto clarinet solo of the first movement; there it seemed almost an afterthought. Measures 525-527 are also recognizable repetitions of previously heard material. Similar thematic references appear in the E-flat clarinet at measure 547, in the flugelhorn at measure 549, and in the flute at measure 551.

These recollections of earlier themes serve the "farewell" aspect of the narrative, as well as help tie together the musical composition. Using orchestrations that are similar to those heard earlier (though not necessarily exact repetitions) further strengthens those connections. The *Maestoso* passage at measures 556-558 involves the full ensemble and serves as a dramatic gateway to the cataclysmic final section of the piece.

According to Castaneda's book, the ultimate goal of the Don Juan philosophy is to discover the "crack," or abyss, between the world of the *diableros* (sorcerers) and the world of living men. Measures 561 through 565 become increasingly more dissonant as Carlos, upon finding the abyss, contemplates his fate with fear and apprehension. At measure 566, Carlos (literally) takes a leap of faith and dives in, where he enters an enlightened state and gains an entirely new understanding of the cosmos:



Figure 9-15. Colgrass, *Winds of Nagual*, seventh movement, m. 566-570, Carlos leaps into the abyss

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At this point, Colgrass shifts to a pantonal language, utilizing every note of the chromatic scale. The jump itself is graphically represented by an atonal sweep through the ensemble from top to bottom, which is repeated three times. A seemingly bottomless pit is depicted in measure 567 where a dense cluster of notes below the bass clef staff suggests immeasurable depth. Forearm clusters in the piano, accompanied by a stroke on the lowest gong, provide a reverberant, apocalyptic effect that spans the lower frequency range.

Carlos "explodes into a thousand views of the world" at measure 568 where the numerous "views" are represented by layered clusters of notes in different families of instruments. These clusters enter in sequence using an irregular pattern of rhythm. The percussion adds pitched and non-pitched accents to the various impacts, enhancing the mélange of sound. Many of the entrances in the wind instruments are made to simulate the decay of the percussion and piano through the use of *diminuendos* following the initial attacks.

Throughout this cacophony, Colgrass maintains a relative clarity within his tone clusters by using larger intervals toward the bottom of the ensemble's frequency range and limiting most of the half-step dissonances to the upper instruments. The series of clusters continues, thinning to just the trumpets and horns until measure 573 where there is a momentary pause. This pause is followed immediately by an accented brass chord using every note of the Lydian mode in F. The emotional impact created by this noticeably consonant tonality seems to suggest that this is the point where Carlos has reached a state of supreme enlightenment.

The remainder of the composition is a gradual thinning of the texture, as instruments drop out one by one. A sequence of descending thirds, beginning in the E-flat clarinet in measure 575, is transferred through several other solo instruments, generating an impression of resignation and acceptance. Beginning at measure 582, arpeggiated figures in the harp outline the Lydi-

an mode in B, which is also implied by the three-note pattern in the vibraphone. The chimes add another three-note figure that outlines the D Lydian mode. The two modes are combined in the final ***p*** brass chord at measure 583, creating an ethereal atmosphere that dissolves into nothingness, leaving only the chimes to suggest the soft tolling of faraway church bells. Carlos' spiritual journey has ended; he has discovered a higher plane of existence.

Conclusions

Winds of Nagual is a well-crafted piece of wind band music, displaying a wide spectrum of instrumental colors and an unabashed creativity. It showcases the programmatic potential of the ensemble and plays on the preconceptions of the listener, taking advantage of the cultural associations connected to particular instruments as well as accessing certain pop culture references. Colgrass' compositional skill transcends mere music-making, as he takes his audience on an extended journey as witnesses to his character's guided tour into self-discovery.

Colgrass' grasp of orchestration and vast knowledge of styles allows him to conjure up vivid visual images using only the medium of sound. Just as …*mountains rising*… demonstrates the need for a comprehensive knowledge of musical languages, *Winds of Nagual* displays the advantage of having a working knowledge of the percussion section, and the orchestrational effects it is capable of producing.

Winds of Nagual is a remarkable accomplishment and a towering contribution to the wind band repertoire. Much like Husa's composition, *Music for Prague*, Colgrass' creation goes beyond mere music-making. It has opened the door to a new world of sounds and a new approach to composition that is sure to benefit future writers of wind band music, as they embark on their own journeys into self-discovery.

10. Fantasy Variations, Donald Grantham, Composed 1998

Instrumentation

1999 score:

C Piccolo
1st C Flute
2nd C Flute
1st Oboe
2nd Oboe
English Horn
E-flat Clarinet
1st B-flat Clarinet
2nd B-flat Clarinet
3rd B-flat Clarinet
E-flat Alto clarinet
B-flat Bass Clarinet
BB-flat Contrabass Clarinet
1st Bassoon
2nd Bassoon
Contrabassoon
B-flat Soprano Saxophone
1st E-flat Alto Saxophone
2nd E-flat Alto Saxophone
B-flat Tenor Saxophone
E-flat Baritone Saxophone

1st C Trumpet
2nd C Trumpet
3rd C Trumpet
4th C Trumpet
1st Horn in F
2nd Horn in F
3rd Horn in F
4th Horn in F
1st Trombone
2nd Trombone
3rd Trombone (Bass)
4th Trombone (Bass)
Euphoniums
Tuba
Double Bass
Timpani
Percussion (4 players)*
Piano (doubles on Celesta)

*Orchestra Bells, Xylophone, Vibraphone, Marimba, Crash Cymbals, Hi-Hat, Suspended Cymbal, Tambourine, Wood Block, Slapstick, 4 Tom-Toms, Snare Drum, Trap Set, Bass Drum

Grantham's score for *Fantasy Variations* is very much in line with the current expectations for the instrumentation of the wind ensemble. He utilizes a full woodwind section, including the contrabassoon and contrabass clarinet (but not the contralto as Colgrass did in *Winds of Nagual*). With the possible exception of the inclusion of the soprano saxophone, there are no unusual diversions. The published score features the oversized meter indications that have become commonplace in recently produced works.

Continuing the practice established by Husa in *Music for Prague,* the brass section is comprised of four of each of trumpets, French horns, and trombones. This configuration allows ac-

cess to the extended jazz harmonies that Grantham consistently uses, particularly in this piece. As in Grantham's other wind band works, the two lower trombone parts require instruments with at least F attachments, if not the more grounding bass trombones. The euphonium part splits in places, but there is no evidence that more than one tuba is required. There are no nonstandard instruments used in the percussion section; however, a pianist is included, doubling on the celesta. The inclusion of the string bass helps to represent the jazz style.

Grantham has a propensity for using orchestral C trumpets instead of the B-flat trumpet more common to band music. This could be to encourage performances of his pieces by the wind and percussion sections of established orchestras. His numbers appear to be very specific; it is assumed that, except for the B-flat clarinets, there are no other doubled parts. Hence, this can be considered a true wind ensemble piece.

Background

Fantasy Variations is based on the second of George Gershwin's *Three Preludes* (1926), a suite for solo piano. On his choice of source material, Grantham writes, "My attraction to the work is personal because it was the first piece by an American composer I learned as a piano student."[43] Though constructed as a theme and variations, this piece is a departure from the standard format in that the theme itself (Gershwin's prelude) does not appear in a recognizable form until near the end of the composition. Grantham weaves his piece from fragments drawn from the two melodies of the prelude, beginning with obtuse references, and then slowly moving into more familiar motives that lead toward the final revelation of the prelude in its original form.

[43] Donald Grantham, in his program notes, Donald Grantham, *Fantasy Variations*, Miami, FL: Warner Bros. Publications, 1999, ii.

In contrast to *Winds of Nagual*, this piece represents a return to a more conventional approach to orchestration with fewer "experimental" sounds and a more idiomatic usage of the wind band instrumentation. The textures are denser in general, and standard doublings within sections and between sections are more common. Though there are occasional thinly-scored passages in *Fantasy Variations*, the bulk of the piece utilizes instrument groupings, as opposed to the more soloistic, chamber-like writing of previous pieces within this study.

Fantasy Variations was commissioned by a consortium headed by Jerry Junkin, which included the University of Texas at Austin, University of Oklahoma, University of Nebraska, University of Illinois, University of Florida, and Michigan State University. It was awarded first prize in the 1999 NBA/William D. Revelli Composition Competition and also won the 1999 ABA/Ostwald Award.

Analysis

Grantham has indicated on his score where each of his variations occurs; this seems a logical breakdown for this analysis as well. While the principle focus of the study of this piece will be the orchestration, certain aspects of the compositional construction will be explored as well. The bulk of the composition is based on the two main themes from the Gershwin second prelude. The two themes are as follows:



Figure 10-1. Gershwin, *Three Preludes*, prelude 2 main themes

FANTASY VARIATIONS (ON GEORGE GERSHWIN'S "PRELUDE II FOR PIANO")
By George Gershwin, Arranged by Donald Grantham
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Introduction (measures 1-16):

Grantham's composition begins with a grandiose opening statement:



Figure 10-2. Grantham, *Fantasy Variations*, m. 1-7, Introduction

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Measures 1-2 contain an opening rhythm of an eighth note followed by a dotted quarter note. The first note is voiced as an E-flat major chord in the upper instruments only; the second is a C major chord, fully orchestrated, with impacts in the percussion. Superimposed, these chords form a C dominant seventh chord with a raised ninth, a tonality that permeates this entire composition. The upper woodwinds and piano continue trilling a C major chord through the second measure, with the piccolo playing the root note on top. Upper registers are used on all of the woodwinds in order to maximize the brilliance of the trill.

The oboes, clarinets, and bassoons break off the trill in measure 2, continuing with a chromatic flourish in contrary motion that is supported by a snare drum roll. This element is not particularly pronounced in the recording; it is mostly obscured by strong, accented harmonic figures in the brass that move chromatically downward against an ascending tuba line. The rhythm of this line begins with a quarter note and a half note, essentially the opening rhythm in augmentation.

Grantham makes use of the striking modal harmonies created by major chords superimposed over displaced roots. Beginning on beat four of measure 1, the structures are C major over F-sharp, B major over G, B-flat major over A-flat, and C major over B-flat. The contrary motion is reversed in measures 4-5, the structures being F major over B, G-flat major over A, G major over A-flat, and A-flat major over G. While some of these polychords are highly dissonant, the upper-structure major chords suggest the conventions of contemporary jazz harmony, making them acceptable to the ears of modern audiences.

The chromatic content of this introductory material is derived from the half-step bass line movement in Gershwin's piece. These lines are accompanied by pedal-point Gs in the contrabass clarinet, contrabassoon, baritone saxophone, euphonium, double bass, timpani, and piano,

giving the passage an overall dominant harmonic feel. This subconscious sense of dominant function persists all the way into the beginning of Variation 1 at measure 33, reinforcing the impression that this section actually *is* an introduction.

A woodwind episode follows beginning in the second half of measure 5. It is seemingly derived from the eighth note/quarter note/eighth note rhythms found in the "B" section of Gershwin's original prelude (see Figure 10-1). The upper element is accompanied by a disjointed bass line that is shared by the lower woodwinds, piano, and pizzicato bass. As it moves into measures 9 and 10, traces of Gershwin's "A" melody are detectable. This is one of the first audible hints of the source material. Harmonically, the texture is modal, with the melody voiced again in major chords set over displaced root notes. The result is tonal, but not within any standard harmonic progression. French horns join the melody line in measure 10, and the phrase peaks at measure 12 with the horns very noticeable on their high B-flat.

Another technical woodwind line that is harmonized in thirds rises up from the lower instruments. It is answered by the upper woodwinds, also in thirds. The use of thirds in the construction of this section could be a reference to the very first interval of the "A" melody in Gershwin's prelude (Figure 10-1). There are brief passages that trade between families of instruments, leading into a measure of articulated sixteenth-note figures in the brass. These figures mirror the rising and falling scalar background passages that accompany Gershwin's original "A" melody, only using smaller note values. A final woodwind flourish signals the end of the introduction and the beginning of Variation 1.

The length and complexity of the introduction is indicative of the scale of the work to follow; Grantham uses the introduction to establish his harmonic language and to briefly hint at the origins of the piece. At this point, he has already exposed the listener to the full palette of in-

strumental forces he has at his disposal and, hence, the implications of what is yet to come. The writing style itself is dramatic and colorful, bordering even on the theatrical. Perhaps it is a reflection of Gershwin's dual career both as a producer of commercial music and also as a serious symphonic composer.

This first excerpt is a good example of the orchestrational practices that are consistent with Grantham's other wind band works. In the bulk of his music for this genre, the instruments are used idiomatically; unusual combinations are rare in comparison to Colgrass' approach. Much of the writing utilizes families of instruments, featuring them by themselves or in opposition to other groups of like instruments. The presence of the piano in this particular piece provides a link to Gershwin's original composition and also supplies additional orchestrational color. The introduction features only the upper and lower piano ranges, as any playing in the middle frequencies would likely be lost within the dense wind instrument writing.

Variation 1 (measures 17-32):

The first variation is propelled by an irregular ostinato in the piano's lower register, supported by the low woodwinds and timpani. The timpani line is a fragment of Gershwin's "A" melody and is most noticeable over the rumbling ostinato line. The use of 3/8 measures creates unpredictable rhythmic shifts in the line, much in the manner of Stravinsky. A melodic motive is introduced in the low woodwinds, contrabass, and piano in measures 17-20:



Figure 10-3. Grantham, *Fantasy Variations*, m. 17-26, Variation 1

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Numerous film score and television writers have employed the piano's lower register in this manner to suggest action and suspense. Grantham generates the same atmosphere here, providing an emotional contrast to the flamboyant introduction.

The first two measures of the melodic motive from measures 17-20 are repeated in inversion in the low brass at measures 24-26. The brass flutter-tonguing and the use of tremolo in the double bass (now bowed) add appropriate texture to this angry-sounding section. The flutter-tonguing is limited to only the brighter sounding trombones; the conical bore euphonium and tuba provide purer tones, and are more effective for reinforcing the actual pitches.

Like Schoenberg, Grantham uses a variety of articulations, seven different ones already to this point. They define a detailed range of note lengths and levels of emphasis. Grantham instructs Percussionist IV to use the handle end of a snare drum stick on the bass drum, giving it a harsher, more conspicuous attack that adds energy to this rhythmically active passage.

Bowings have been provided for the contrabass. As this instrument is considered a part of the standard complement for the wind band, it is important for the wind band composer to have at least a working knowledge of string techniques. In this passage, Grantham uses down-bows (heavier and more pronounced than up-bows) to add emphasis to the notes accented in other instruments.

This short variation concludes with an articulated sixteenth note figure in the trumpets and trombones, reinforced with percussion that moves downward chromatically in a motion similar to measure 7 of Gershwin's "A" melody (Figure 10-1).

Variation 2 (measures 33-48):

The second variation continues the eighth-note pulse of the previous variation as a new episode, exploring the chromatic movement that signaled the end of Variation 1 using a recurring two-note motive that outlines the interval of a half step. Though the pulse is maintained, the texture is changed, with only winds playing and no percussion reinforcement. The entrances in measures 33-34 are staggered upward through the trombones and trumpets, and occur on the second half of the beat at various intervals. The accented notes are passed through the parts, producing an aggregate melodic line that is joined together by the euphonium. The result is a melody that varies in color while it moves upward, as the reinforcing instruments change.

The "A" melody fragment reappears in the upper woodwinds in measures 40-42, followed by chromatic variations of the motive's minor third interval. These variations lead to an ascend-

ing trumpet passage whose terminus at measure 48 is punctuated by a rip in the French horns. This variation concludes with another chromatic sixteenth-note figure in the trombones, this time ascending. Instrumental color and emphasis are added in places by the piano and percussion.

Variation 3 (measures 49-64):

The melodic motive from Variation 1 reappears in the third variation, which actually begins on the last eighth note of the previous section. It is thickly orchestrated in the upper woodwinds with simultaneously sounding major second intervals that impart a humorous quality to the relentless, pounding rhythms. The sound of the piccolo, playing in its extreme highest range, is almost severe. Occasional 3/8 measures appear again, continuing to disrupt the predictability. The melodic motive is restated in its original form and then in inversion. Here, it moves about, accompanied by irregular chromatic rhythms in the lower instruments.

The sixteenth-note chromatic brass figure also reappears at measure 64, ending the variation. This time it features contrary motion between the trumpets and trombones. By this point, Grantham seems to have established a dichotomy between the conical bore and cylindrical bore brass instruments. He generally uses the latter in more of a percussive role, due to the instruments' brighter timbre.

Variation 4 (measures 65-80):

The xylophone is featured in the fourth variation. It plays chromatically against an E-flat pedal-point for the first four measures and then breaks free of the bass notes for the next four. The texture here is much thinner, providing contrast to the previous, more heavily orchestrated variation. Figures simulating percussive ruffs in the lower woodwinds, brass, and piano add punctuations, while the clarinets provide a momentary contrast through a soft, *legato* appearance of the "A" fragment that is presented in parallel, dissonant harmony.

At measure 73, the xylophone line is transferred to a solo piccolo, accompanied by an odd mixture of staccato chords in the upper double reeds and saxophones. This is layered over an inverted pyramid effect in the Harmon-muted trumpets. The wood block is used to add a subtle touch of percussive color. The result is a brief, cartoonish cat-and-mouse episode that concludes with an ascending figure in the clarinets, flutes, and piccolo, suggesting the escape of the prey.

Having exhausted ways to present it, Grantham finally departs from the sixteenth-note brass figure he has used to close the previous variations. This one ends quietly at measure 80, with little fanfare. The ascending pitch register of the woodwinds in the last measures effectively introduces the next variation.

Variation 5 (measures 81-96):

The fifth variation is the last of a series of 16-measure sections that have thus far provided an underlying structure to the piece, though it is not overtly apparent due to the rhythmic shifts and irregular time signatures. This section, which is sparsely orchestrated in music-box fashion using only the piccolo, flutes, xylophone, bells, and celesta, offers even more contrast to the ponderous heaviness of the earlier variations:



Figure 10-4. Grantham, *Fantasy Variations*, m. 81-85, Variation 5

FANTASY VARIATIONS (ON GEORGE GERSHWIN'S "PRELUDE II FOR PIANO")
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In this excerpt, the celesta/orchestra bells combination alternates with piccolo, flute, and xylophone in a delicate dialogue. The doubling of the celesta with the bells creates a combined sound that further enhances the celesta's already ethereal sound. This sparkling combination of high-pitched instruments produces an enchanting quality that is rarely accessed by wind band writers. The celesta was used very sparingly outside of the standard orchestra until the 1970s. The difficulty in securing an instrument, as well as its prohibitive cost, discouraged its use among most band composers. It is however becoming more and more available in upper-level college and university programs, and is being used with increasing frequency in newer works.

This passage is composed of more chromatic figures and fragments based on the "A" melody of the prelude. Slurred figures in the flutes and clarinets beginning at measure 88 provide contrast to the driving eighth notes heard previously. The clarinet texture from measures 71-72 of the previous variation makes a return, leading into the next section.

Variation 6 (measures 97-116):

A key change to G major, accompanied by a change of texture, opens the sixth variation. Here, the saxophones provide brief "oom-pah" introductions to a series of slurred and harmonized fragments. These fragments are rhythmically similar to Gershwin's "A" melody; however the melodic contour has been altered to resemble more closely the original accompaniment figure from the piano prelude. Grantham's use of contrary motion within these figures mirrors Gershwin's similar practice in his piece.

These passages are followed by a legato transition into the next variation that is derived from the figure at the end of Gershwin's "B" section. This is the first appearance of any obviously recognizable material from the original composition. The predominantly woodwind sound of this variation provides an opportunity for the contrast to follow.

Variation 7 (measures 118-142):

The seventh variation, the longest so far, shifts to a 3/4 meter while continuing the lyrical style of the previous section. The flowing, rhythmically ambiguous style temporarily masks the time change. A warm brass sound, provided by the conical bore instruments, contrasts with the previous texture. This brass combination is accompanied only by the lower clarinets, which blend seamlessly with the sound. The clarinets are almost undetectable, yet they add support:



Figure 10-5. Grantham, *Fantasy Variations*, m. 118-126, Variation 7

FANTASY VARIATIONS (ON GEORGE GERSHWIN'S "PRELUDE II FOR PIANO")
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Although there are only four lines of music here, the doublings by like and unlike instruments create interactions between the slightly different waveforms. The aggregate waveforms are richer than those provided by single instruments; here they serve to "fatten" and warm the overall sound.

The French horn melodies in this passage are derived from the second phrase of the Gershwin "B" section (see Figure 10-1). There are some answering figures in the upper woodwinds, and then another reference to a melodic fragment that is also from the "B" section. The harmonic language is dark and chromatic with wandering inner lines that generate a sense of mystery. The detailed dynamic contouring provides added interest.

At measure 126, upper woodwind figures lighten the atmosphere with a more consonant harmonic language. A dialogue between the two elements continues into measure 134, con-

trasting dark and light instrumental colors. More woodwind figures, punctuated by the piano at measure 134, add a touch of whimsy, and then the movement winds down with additional "B" material from the prelude that appears in the horns. The variation ends with unresolved harmonies, creating a sense of uncertainty.

Variation 8 (measures 143-205):

Another meter shift, this time to 6/8, along with a return to the key of E-flat major provides clues to an upcoming change of attitude. Imitative entrances in the saxophones that are based on the end of Gershwin's "B" melody introduce a wandering, syncopated woodwind episode driven subtly by the double bass, piano, and hi-hat. The mood is inquisitive, yet playful.

The addition of a "rhythm section" to the winds at measure 152 (who until now have been unaccompanied) lends a clear suggestion of the jazz flavor that is soon to come in the piece. Grantham's inclusion of the contrabass for this piece facilitates the "walking" bass line that appears in measures 152-159. Saxophones that are exposed here as a section also allude to a jazz ensemble:



Figure 10-6. Grantham, *Fantasy Variations*, m. 152-160, Variation 8

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The slurred style here contrasts with the detached figures of the previous measures. Contrary motion occurs between the two upper saxophone lines, again referencing the original Gershwin piece. The jazz band texture is short-lived however, as the upper woodwinds return after an absence of only four measures, thus reaffirming the wind band instrumentation. Although the hi-hat drops out at measure 156, the rhythmic "swing" feel is maintained by syncopated figures in the upper woodwinds that are pitted against the downbeats of the bass line in the lower saxophones, contrabass, and piano.

Both the melodic line and the accompaniment figures in this passage are derived from Gershwin's "A" melody. Overlapping fragments from the preceding variations appear, introducing a brief, jaunty eighth-note episode that begins at measure 166. This episode is an extension of the figure that first appeared at measure 151.

A moment of rhythmic sobriety is furnished by the flutes and vibraphone at measure 172 ("cool" jazz references). This is followed by a sudden punctuation by the full ensemble at measure 176, and then the disjointed eighth-note rhythms resume in the woodwinds. The wandering saxophones return at measure 181, engaging the clarinets and contrabassoon in a short dialogue that contrasts lyrical and rhythmic styles.

The variation concludes at measure 201 with an understated rhythmic coda played by the full woodwind section with another reference to the end of Gershwin's original "B" section. A lone French horn sustains its G (concert C) into the next variation, enabling a tonality shift from E-flat major to the relative minor, C.

Variation 9 (measures 206-223):

A meter shift to 2/4, rubato for the first two measures of variation 9, allows for an introduction by the second euphonium, which quotes the end of the Gershwin "A" section. This passage confirms the tonal shift to C minor. Then, just as things are settling, a change of key signature at measure 210 signals a sudden modulation downward to A minor (or possibly C major). Grantham varies the timbres subtly at this point by exchanging the second euphonium for the first.

The bass and contrabass clarinets provide responses to the euphonium questions, which are joined by a bassoon, and then the upper clarinets at measure 215. Here, the first euphonium melody is a foreshadowing of material that appears later in Variation 11, as the tuba joins with it

in a dialogue. This passage is much more subdued and reflective than the previous variation; the tone colors are dark and rounded, enhancing the mysterious quality.

Continued chromaticism through this variation maintains the ambiguity of the tonal center until the very end, where it appears to settle on C minor. The last few melodic fragments are clearly drawn from the "B" section of the Gershwin prelude, as the flutes complete the transition to the next variation in eerie, parallel major thirds.

Variation 10 (measures 224-248):

The celesta contributes to the supernatural quality of variation 10, which is perpetuated by the still-wandering chromaticism. A fascinating woodwind passage at measure 237 uses the distinctiveness of the E-flat clarinet timbre to isolate its line within the dense texture of surrounding harmonies that move together in a homophonic rhythm:



Figure 10-7. Grantham, *Fantasy Variations*, m. 227-235, Variation 10

FANTASY VARIATIONS (ON GEORGE GERSHWIN'S "PRELUDE II FOR PIANO")
By George Gershwin, Arranged by Donald Grantham
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A closer inspection of this exotic and seemingly complex woodwind passage reveals that it is comprised of only two separate lines! Octave doublings and timbral differences combine to create a richness of texture that disguises the simplicity of its construction.

The origin of the upper melodic line of this passage becomes clear at measure 236 where it becomes identifiable as the last phrase of Gershwin's "A" melody (see Figure 10-1). Grantham then ends this variation with earlier material from the prelude's "A" section, as the mystery of the original source material continues to slowly unravel.

Variation 11 (measures 249-275):

Grantham's score indication of the beginning of the eleventh variation seems premature, as the first two measures appear to belong to the previous section. After that, the density increases rhythmically as well as orchestrationally, creating more uneasiness and a sense that something significant is forthcoming. The same melodic material persists, but is now supported by an ever-changing kaleidoscope of harmonic development.

A meandering triplet eighth-note line in the bass clarinet and saxophones adds depth to the intrigue, as the line gradually thickens toward a dynamic arrival point (***ff***) at measure 264. Here, the mood turns suddenly romantic, as the wandering chromaticism gives way to strong tonal root movement in fourths. Though not a part of the original source material, the aesthetic of this passage recalls Gershwin's popular "torch" songs of the 1920s ("The Man I Love," "Someone to Watch Over Me," etc.).

The dense, dramatic writing culminates with the peak of the phrase at measure 267. The question posed by this drama is answered, as the texture thins to only upper woodwinds who reveal elements of Gershwin's "B" melody in the least-disguised form thus far. The minor ninth harmony at measure 267 is effective in generating passion to ears familiar with the "film noir" movie soundtracks of the mid-20th century. Orchestra bells add sparkle to the sequence of entrances that conclude the variation.

Variation 12 (measures 276-293):

As in the previous variation, the very beginning of the 12th variation seems to belong to the one preceding it, although Grantham appears to consider the meter change to 4/4 the start of the new section. Similar melodic fragments continue here in a dialogue between the solo flute and

clarinet. They are accompanied by the now-familiar combination of low-register clarinets and conical bore brass.

This reflective section also has a film score-type feel to it, due to the expressive solo playing and harmonically interesting background. The chord progression in measures 283-286 (chromatically descending major chords superimposed over a bass note a tritone below the root) is very suggestive of the music of John Williams. Note the mysterious quality of the passage at measures 287-288:



Figure 10-8. Grantham, *Fantasy Variations*, m. 287-288, "mysterious" sound

FANTASY VARIATIONS (ON GEORGE GERSHWIN'S "PRELUDE II FOR PIANO")
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This atmosphere is generated by a combination of note choices and instrumentation. Modal harmony that was used previously returns here in the clarinets/conical bore brass accompani-

ment. Measure 287 is a C scale superimposed over a harmony of F-sharp major; the following measure is the same structure transposed down a whole step. In each of the two measures, the ascending and descending triplet eighth note lines are constructed from the tones of the two major scales a tritone apart. The doubling of the moving woodwind lines with the melodic percussion provides textural complexity, as well as an ethereal "envelope" of decaying scale tones that are sustained by the pedals of each instrument. The vibraphone plays on every other note only, creating a subtle reinforcement of the triplet rhythm in augmentation.

This variation concludes with solo flute figures that are derived from the Gershwin "B" section. They are set over a chromatically-moving accompaniment that ends in a tender moment of repose, on the C major tonic note.

Variation 13 (measures 294-306):

Scherzando is the stylistic marking for the 13th variation, which begins with a series of staggered solo entrances of a three-note fragment. This figure is drawn from the flute passage that closed the previous variation. The 2/2 time signature, with its increased rhythmic activity, contrasts with the lyrical content of the previous variation and marks the beginning of a new series of connected variations. A double bar in the score also indicates this division within the overall structure of the piece. Gradually the density of the entrances increases, forming a loose tapestry of individual colors that are punctuated by various pitched percussion sounds, including the xylophone, the marimba, and the piano, which return after an absence of several measures.

The wind/percussion combinations used here are more distinctive in texture than unaccompanied solo entrances. In addition, they require simultaneously-timed entrances that add a performance dynamic that would not otherwise be present. This variation serves as an introduction to the following section where the ideas are developed further.

Variation 14 (measures 307-318):

The beginning of the 14th variation seems to be anticipated by a measure. Here, eighth-note passages that contrast with the rhythmic texture of the previous section begin a measure early. Once the variation is underway, the saxophones maintain an unbroken stream of eighth notes, continuing the chromatic language heard previously. Throughout most of the composition, Grantham has created a sense of continuation by overlapping the musical styles of each variation into the next; this section is no exception. The brass entrances in this part are varied in texture from the previous movement through the addition of mutes.

Piano contributions continue, adding rhythm and color, while serving as a subconscious reminder of the origins of the piece. As the saxophones continue to weave a contrapuntal fabric, the accompanying three-note figures grow increasingly heavy, eventually leading into a final four-note figure at measure 318. This figure is derived from the last two measures of the piano prelude's "B" section (Figure 10-1). It is punctuated by an accented offbeat on the last eighth note, signaling the end of the variation. The minor pentatonic scale, a scale commonly used by jazz improvisers, is used in measures 318-319, just prior to the final four-note figure.

Variation 15 (measures 319-329):

The four-note figure ending the previous variation is repeated three more times in the 15th variation. In between, there are brief, eighth-note passages in the clarinets that mimic the saxophone movement heard at the end of the last section. Beginning in measure 325, recognizable snippets of the "A" melody appear in the clarinets, then in the flutes and oboes, and finally in the low woodwinds and brass, signaling the start of the next variation. Cylindrical bore brass, with straight mutes, provides a buzzing background.

Variation 16 (measures 330-341):

The beginning of the 16th variation is marked by a rhythmic shift to a triplet eighth-note subdivision, imparting a swing feel to the ensemble. Quarter notes in the low winds and trap set accompaniment reinforce the "walking" bass line in the double bass, helping to define and propel the style change:

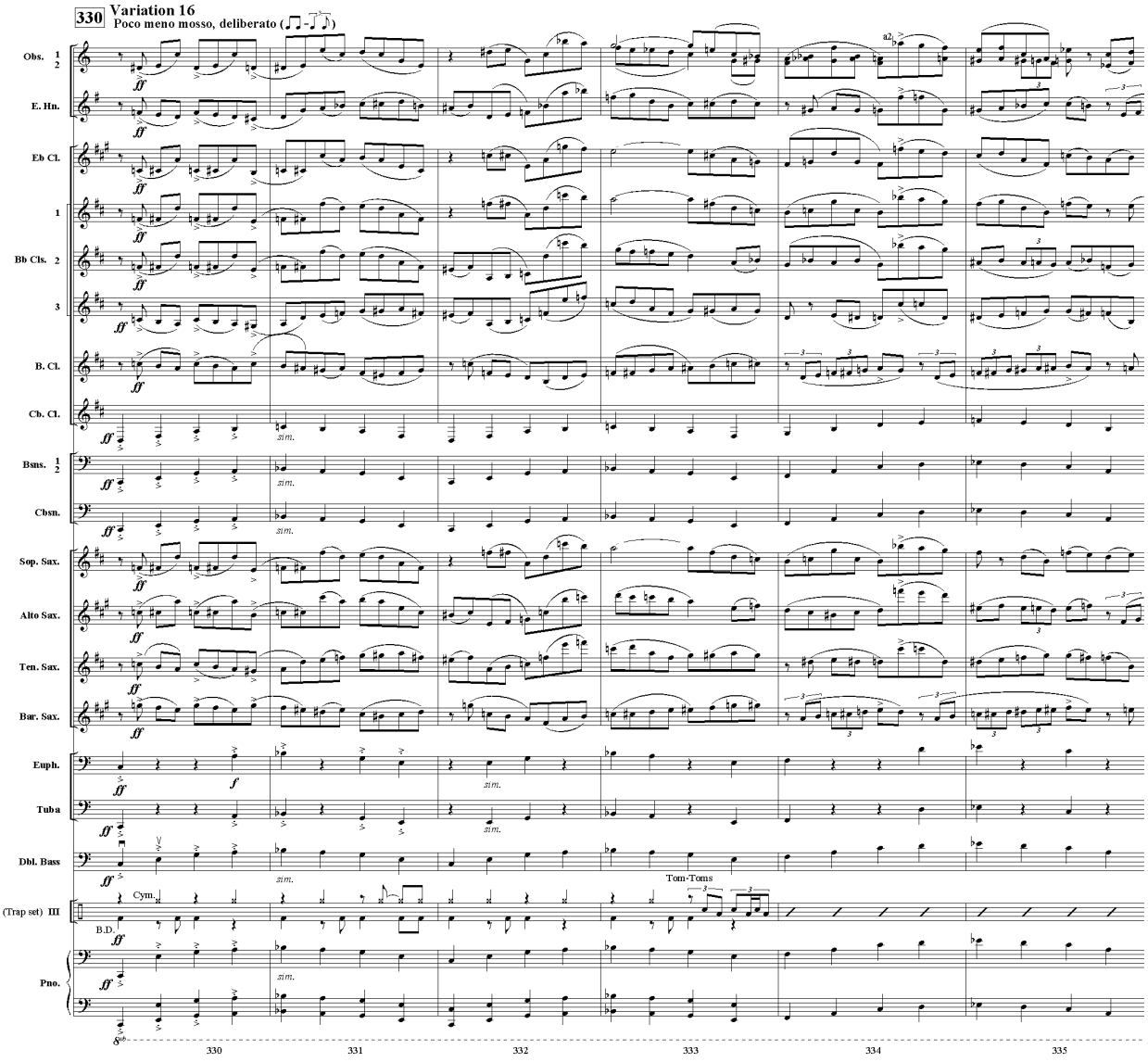


Figure 10-9. Grantham, *Fantasy Variations*, m. 330-335, Variation 16

FANTASY VARIATIONS (ON GEORGE GERSHWIN'S "PRELUDE II FOR PIANO")
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The harmonized eighth-note lines heard here are actually constructed from the three-note motive that first appeared in Variation 13. Octave doublings hide the fact that there are only three active woodwind lines here, plus a single bass line that is also doubled in octaves. This writing style varies from the usual practice of jazz saxophone *soli* writing as the lines do not move together, in a fully-harmonized, homophonic big band style, but independently, creating unique contours. Grantham accommodates some of the players' need to take breaths by occasionally dropping out voices, a practice that also adds textural variety to the passage.

The task of realizing an authentic, big-band swing feel is challenging, as players from this genre often lack sufficient exposure to jazz styles. Nevertheless, an interesting effect is achieved compositionally through the use of angular harmony and contrary lines within the texture. It is notable that most of the brass has been excluded from this passage, possibly to allow for more fluidity. In form, this section mimics the 12-bar blues alluded to in the original Gershwin prelude, particularly with the support of the jazzy, repetitive bass line. A flurry of ascending triplets against descending eighth notes in measures 340-241 leads into the next section.

Variation 17 (measures 342-353):

Variation 17 is another 12-bar blues passage, but more energetic and percussive than the first, simulating the "shout chorus" of a big band composition. There are passages of slurred and articulated eighth note triplets, and now the trumpets and French horns are included. Grantham limits the contributions of the trombones to accented downbeat quarter notes, which are doubled by the lower woodwinds and piano.

Increased activity in the non-pitched percussion helps to reinforce selected rhythms, as the toms and bass drum are used to augment the set drummer. This intense section concludes with a two-measure *ritard*, as the woodwinds cascade upward to signal the upcoming revelation. They

are supported by *crescendos* on the gong and suspended cymbal, which heighten anticipation of the passage that follows.

Variation 18 (measures 354-365):

Variation 18 is where the Gershwin "A" melody is finally revealed in its full glory:



Figure 10-10. Grantham, *Fantasy Variations*, m. 353-357, Variation 18

FANTASY VARIATIONS (ON GEORGE GERSHWIN'S "PRELUDE II FOR PIANO")
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The main melodic and harmonic elements of this passage are orchestrated for the brass section, giving them a sense of epic power. A dramatic, high-register French horn part is prominent, as the first and second trumpets and trombones project the top line using their strong upper ranges. Grantham fills in the longer-duration notes of the harmonized melody with dramatic flourishes from the cymbals.

The woodwinds add interest and depth with a variety of unison technical passages that add a decorative filigree to the top of the ensemble. The woodwind figures are heavily doubled, allowing them to compete with the ***ff*** brass section. Trills add texture, distinguishing the woodwind timbres within the dense scoring of the full ensemble. Grantham recognizes that the piano is also unlikely to be heard through this texture, so he uses it to reinforce the quarter-note bass and countermelody lines.

Rolling timpani usher in the second four measures of the phrase, as the brass voicings open up at measure 358 into organ-like harmonies, enhanced by upper-octave doublings in the woodwinds. The ponderous tempo, coupled with the quarter-note movement in the bass instruments, gives the illusion of a giant, lumbering creature. The motion slowly grinds to a crawl, as the texture thins at measure 363, with expressive solo contributions from the first trumpet and euphonium.

Variation 19 (measures 366-377):

The grandiose statement in Variation 18 is followed by a tempo change and an unexpected rendition of the Gershwin "B" section. In this guise, the "B" section is almost satiric in its happy expression, as though "the wicked witch is dead." The effect is achieved through a parodying of the swing style by the upper woodwinds playing dotted eighth/sixteenth-note rhythms, doubled two octaves down by saxophones and lower woodwinds.

Clarinets add a flurry of activity in the middle register while the bells sparkle merrily at the top. Especially noticeable is the E-flat clarinet in its extreme range adding its unmistakable, comic signature to the proceedings. The frivolity is momentarily interrupted by the piano, which quotes material directly from the Gershwin prelude, though transposed up two octaves. The last part of the phrase is sequenced up a minor third, setting up a modulation into the final variation. Here, the woodwinds are included, adding variety.

Variation 20 (measures 378-390):

A key change to A-flat major marks the start of the final variation. It is also based on the Gershwin "B" melody and features a heavily scored canon between the lower and upper winds. The rhythm is relaxed momentarily at measure 383 where slurred lines over sustained harmonies replace the jolting articulations. The percussive eighth-note figure from measure 373 (the ninth measure of the Gershwin original, Figure 10-1) returns for one last hurrah in measure 386. Here, it is punctuated by upper-register figures in the piano. A dramatic lyrical statement, in sweeping, longer note values that are reminiscent of *Rhapsody in Blue*, leaves the listener hanging unresolved, anticipating the finale to come.

Coda (measures 391-406):

The coda begins with low-register clarinets and lower woodwinds, providing an uneasy sixteenth-note texture. Over this, the upper woodwinds provide a final quote of the Gershwin "A" melody in augmentation, embellished by the bells and celesta. The parallel harmonies of the upper line generate intrigue, as recognizable melodic fragments poke out sporadically from the lower woodwind texture.

Percussive renditions of these fragments by the brass take over in measure 398, followed by a whirlwind of woodwinds announcing the final, grand rendition of the five-note theme. This

figure is accompanied by the brass, in a contrary-motion harmony that moves in minor thirds. These blocks of sound are embellished with riffs in the piccolo and bells. Strident brass trills finish off the piece, along with a final woodwind-and-percussion flourish. Like the introduction, the coda is complex in its construction and is grandiose in the scale of its orchestration. It is a fitting and satisfactory end to this monumental work.

Conclusions

In comparing *Fantasy Variations* with other works by Grantham, certain tendencies become apparent. For the bulk of his pieces, he is consistent in his use of the full wind ensemble instrumentation, and rarely scales down his forces to more intimate proportions. The only variations from the standard complement of wind band instruments are his inclusion of the piano and his use of the soprano saxophone as the top voice for the saxophone choir. To ensure the most complete palette of instrumental color, Grantham consistently employs the full battery of woodwinds available to him, including the English horn, contrabass clarinet, and contrabassoon. There are often solo opportunities for many of the instruments, allowing for individual expression within the body of a work.

In his brass writing for the wind ensemble, Grantham uses four trumpet parts and usually four trombone parts, often to accommodate the jazz harmonies that he regularly includes in his works. He occasionally uses the cylindrical bore and conical bore brass instruments in opposing choirs, exploiting the timbre variation. In addition, he sometimes will combine the conical bore low brass together with the lower woodwinds to create a dark, homogenous sound. His treatment of the percussion section is notable, in that he uses a wide variety of instruments, including some not normally present in the wind ensemble (such as the celesta), and often creates fresh, new sounds by combining these instruments with the winds in creative ways.

It is easy to see why Grantham's work is appealing to bands and band directors as he makes an effort to engage every player in the ensemble and to keep them stimulated with interesting and challenging parts. Though he often makes considerable range demands (particularly in the woodwinds), Grantham's scoring practices are solid, and his orchestrations "feel good" for the players to perform. The band director is always assured of a certain level of craft in every piece, and the compositional devices used are intelligent and well-conceived, challenging the listener as well as the performer.

Grantham's harmonic language for the wind ensemble is generally very accessible, albeit a bit more conservative than one finds in some of his earlier chamber works. Though he is sometimes bound by the simplicity of his source material, Grantham consistently finds ways to elevate the formal and harmonic construction of the original songs through his use of variation, invention, and contemporary harmony. The musical references he employs reflect a broad knowledge of musical styles, none of which he considers "off-limits" to this genre. Many of Grantham's works have already become a part of the standard repertoire for the wind band; his craft and skill are certain to produce many more.

CHAPTER 3
FINAL CONCLUSIONS

As there are numerous other compositions that represent significant contributions to the wind band repertoire, this study is in no way intended to be complete. It can, however, serve as a point of departure for those wishing to learn more about the history and development of the wind ensemble, as well as the evolution of its orchestrational practices. This approach may also provide a model for the examination of other musical works. Those wishing to derive the maximum benefit from this study should have the full scores available while reading it and most importantly, should listen to the recordings of these pieces listed in the bibliography.

First Suite in E-flat is a good primer in basic voicing techniques and formal structure. *Dionysiaques* displays the large-scale possibilities of the ensemble with its wide range of instrumental color. *Symphonies of Wind Instruments* represents a more cerebral and economic use of the ensemble; examining it also offers insight into the compositional mind of Stravinsky. The study of *Lincolnshire Posy* offers a detailed look into one of the cornerstones of the repertoire and attempts to reveal some of the reasons why it has attained such status. *Theme and Variations* explores the expressive capacity of the group, while providing an example of mature thematic development.

Symphony in B flat reveals the potential of the ensemble on an epic scale, within the structure of an established compositional form. *Music for Prague 1968* demonstrates the ability of the large symphonic band to evoke powerful emotions and vivid visual suggestions through music. Schwantner's piece, *and the mountains rising nowhere*, showcases new sounds and a dramatic contemporary language. *Winds of Nagual* expands even further the ensemble's palette of instrumental color, as well as showcasing its potential for programmatic imagery, and *Fantasy Variations* displays the modern disposition of the group using an innovative form.

While the compositions studied here represent milestones for the wind band, the potential for its future development is limited only by the creativity of those who seek to make contributions to its repertoire. In a 2003 article by Thomas Dvorak, Frederick Fennell discussed the possibilities for new contemporary works, stating, "You could not expand the melodic process more than it has been already, but the harmonic process is standing there waiting for everybody to do anything they can with it."[1] Further innovations in the area of timbre and texture also seem likely, as the compositions of Schwantner and Colgrass suggest that there are still new sounds that have yet to be fully explored.

An important consideration when composing for wind bands of various levels is the practicality of the demands being asked of the musicians and their conductor. An intimate knowledge of the ranges and technical capabilities of all the instruments is vital, as is an awareness of what can be expected from the band director in terms of communicating the musical ideas in a clear way. Exotic key and time signatures should be avoided for the most part, unless there is no other logical way to express the music. The band is not a chamber group, and in all but the most refined ensembles, it is likely there will be a few less-accomplished musicians added to the mix. The most successful pieces for the wind band (including those studied here) feature a healthy balance between challenging passages and those that fall within most players' comfort zone.

Composers wishing to contribute to the wind band repertoire are advised to seek inspiration and new ideas from music outside of this idiom. This study demonstrates that the composers who have had lasting impacts on the wind band world are those who think "outside of the box." Indeed, it seems clear that today's composers who are fluent in musical styles outside of

[1] Frederick Fennell, quoted in Thomas Dvorak, "Frederick Fennell Looks Back on 51 Years of Wind Ensembles," The Instrumentalist, Vol. 58, No. 2, 2003, 18.

the world of art music enjoy a clear advantage over those whose study is limited only to art music. More and more, new compositions are accessing so-called "commercial" music content, giving them a freshness and appeal that is well-received by performers and audiences alike. That being said, the vast majority of music publishers who serve the wind band today tend to gravitate toward music that they deem to be immediately accessible, that is, music that "fits the mold" of what has already proven to be commercially successful. These companies are in the business to make money, and generally are not willing to assume the financial risk of championing "experimental" music. Thus, the onus is on the composer to seek out conductors and ensembles that are willing to take a chance on music that might not necessarily conform to the established conventions of the genre.

While it may not always persist, the current artistic climate favors the wind band as an outlet for new music over the orchestra, as conductors of the latter often are financially obligated to their patrons. Bands, with their financial support coming primarily from educational institutions, are relatively free to explore new compositions, whereas orchestra patrons expect to regularly hear established works. Pulitzer prize-winning composer William Bolcom recently premiered his *First Symphony for Band*. Having already enjoyed a successful career as a composer in other genres, Bolcom states that,

> Band is different from orchestra in more than just the absence of strings and the greater number of winds. There is a "culture of the orchestra" that goes back several centuries, one that shapes new pieces for it in subtle ways even a composer may not be fully aware of. The band culture is younger and historically more oriented to outdoor events and occasions. Band players seem now to be mostly of college age; there are very few professional non-university bands today, nothing analogous to the Sousa and Goldman outfits of my youth. The resonance of a long history like that of the orchestra is largely lacking. Against this–and I think this is why more and more composers of art music are turning to the band–is the fact that band people work hard and long on a new piece. They will spend

> weeks in rehearsal perfecting and internalizing it. And there is something infectious about the youthful enthusiasm a good college band will put into a performance.[2]

The future of the wind band seems bright. With the current availability of groups at every level of maturity and the desire among its conductors for new, quality pieces of music, innovative, forward-thinking composers are ensured of a forum for the exploration and further artistic growth of this medium for years to come.

[2] William Bolcom, reprinted from Michigan State University College of Music, program notes, "First Symphony for Band," http://www.music.msu.edu/documents/WindSYmphony.pdf

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BIOGRAPHICAL SKETCH

Chris Sharp is a composer, arranger, and music educator currently living in Gainesville, Florida. He was educated at the University of Florida and the University of Miami. He has enjoyed a varied career as a professional musician, commercial composer/arranger/orchestrator, and music educator at the elementary, middle school, high school, and collegiate levels. He currently has over 100 published works for concert band, jazz band, orchestra, and chamber groups of various configurations.