

# WindWorks

A JOURNAL FOR THE CONTEMPORARY WIND BAND

Welcome to the premiere issue of *WindWorks*, a journal to complement the music publications of the Donald Hunsberger Wind Library.

ISSUE 1 FALL 1997

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## THE DONALD HUNSBERGER WIND LIBRARY

*The Donald Hunsberger Wind Library* has been created by Warner Bros. Publications to provide original compositions, editions, orchestrations, and print matter of the highest quality for the discriminating wind conductor.

Developed over a period of years, the Wind Library is designed to reflect the ideals and goals of Donald Hunsberger as demonstrated through his activities as conductor and music director of the Eastman Wind Ensemble during the past three decades.

In addition to newly composed works, the Wind Library will contain orchestrations of classical concerti utilizing the instrumentation of the expanded eighteenth-century divertimento ensemble, authentically edited and orchestrated works from the Renaissance and Baroque periods, the reissue of full scores of major wind compositions currently out of print, and compositions designed to provide programming alternatives for contemporary audiences.

The Wind Library will also include new and out-of-print books on wind band that are of interest to the conductor. In an effort to restore numerous older texts that have fallen out of print and are currently not in circulation, the Wind Library will reissue some of these works in paperback editions. The first project involves the re-publication of *The Wind Ensemble and Its Repertoire* in a paperback edition.

The Wind Library journal, *WindWorks*, will offer insights on wind orchestration and performance practices, conversations with leading names in wind band development, and introductions to the various compositions offered each year by the Wind Library.





# DEFINING THE WIND BAND SOUND: AN OVERVIEW OF WIND BAND SCORING PRACTICES

BY DONALD HUNSBERGER

*In each issue of WindWorks, this signature column will delve into both historical and contemporary issues in wind band orchestration and performance techniques. We begin with a historical overview of the development of wind band repertoire.*

Throughout music history, trends in composition and orchestration have defined orchestral, opera, choral, wind band, and chamber music developments. The repertoire created for each of these performance media has been the foundation for each medium's very existence and survival.

The orchestra has developed a repertoire of original compositions created over the past two hundred years. This literature has survived and prospered during numerous instrumental developments and remains the premier classical performance source around the world.

The opera ensemble, with a rich history beginning in Italy in the seventeenth century and spreading throughout Europe and England, has amassed a rich repertoire of works composed primarily prior to the twentieth century. Recent efforts are adding variety to the repertoire with works such as John Corigliano's *Ghost of Versailles* and Philip Glass's *The Voyage*.

The choral ensemble has had a steady development of repertoire since its beginnings in the Renaissance. This medium has survived large periods of time in which few memorable compositions were written; little remains from those years for performance today.

Chamber music, primarily string and keyboard ensembles, enjoys a rich core repertoire composed by Haydn, Mozart, and Beethoven. These luminaries paved the way for the development of chamber music literature throughout the nineteenth and twentieth centuries up until today.

In the case of the orchestra, definitive periods of creativity have become identified with compositional and orchestrational styles and techniques: baroque, classical, romantic, impressionistic, neo-romantic, serial, aleatory, proportional, minimalist. In many cases, composers utilized compositional techniques from more than one period. Stravinsky, for example, in addition to combining elements of romantic and impressionistic techniques, wrote works based upon pre-classical models and also explored serialism.

Compositional craft has always utilized performance timbres and techniques sufficient to fulfill the creative desires of the composer. Composers, now recognized as major orchestrators of their time, expanded the limits and techniques of individual string, wind, brass, and percussion sections within the orchestra, frequently adding instruments and increasing performance practice demands. The development of current orchestration techniques can be traced from the Mannheim School of the middle eighteenth century, then through the imagination and efforts of Beethoven, Berlioz, Wagner, Strauss, Rimsky-Korsakoff, Stravinsky, and Copland, and on to the exotic techniques of Messiaen and Schwantner today.

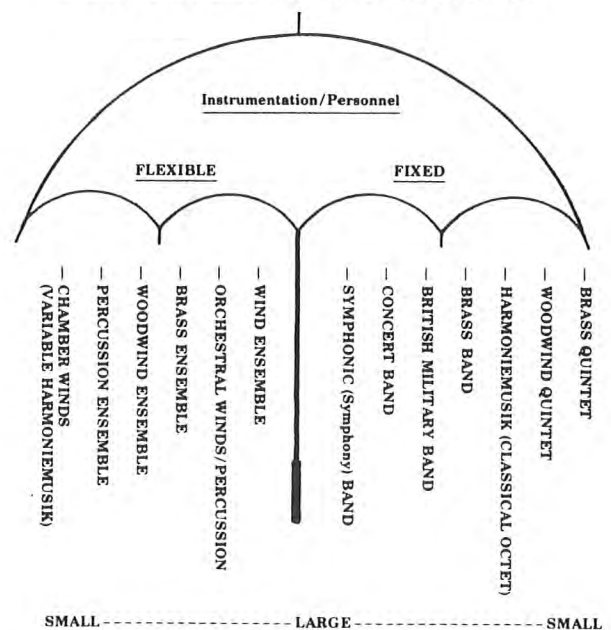
## THE WIND BAND

The wind band stands in a unique position among the other performance ensembles in that its original repertoire emanates primarily from the second half of the twentieth century. Only a handful of serious original works were written in the previous two hundred years, with most of those being chamber ensemble or orchestra wind/brass section compositions. This literature grew primarily from its close affiliation with the development of the orchestra and the orchestral composer.

The majority of the musical works performed by various forms and instrumentations of the wind band in the period prior to the 1940s consisted of transcriptions from orchestral, operatic, and keyboard sources, a repertoire bound to receive popular acceptance as it had already been put to the test of time in its original form. Although much of this borrowed literature is not a vital part of the wind band's active repertoire today, we can learn a great deal from an examination of its instrumentation and scoring practices. This analysis may well provide information that will assist the conductor and orchestrator in understanding how the wind band developed into the ensemble we know today.

My concept of the wind band (or wind band/ensemble, as Frank Battisti so aptly calls it) is to picture it as a large umbrella under which constituent ensembles of varying size and timbre function. On one side of the handle are ensembles of fixed instrumentation

## THE CONTEMPORARY WIND BAND





and personnel: the concert band, an outgrowth of the English military band with its current varying levels of doubling of parts, and the brass band. On the other side are ensembles of flexible instrumentation and personnel: the wind ensemble, the brass ensemble, the woodwind choir, the chamber winds ensemble. The percussion ensemble, a form of extension of these groups, is also an important part of today's wind band performance media. [The reader is encouraged to examine an article by the author further describing this concept in "The Wind Ensemble," *Winds*, Fall 1989.]

It might be logical to assume that an examination of the historical development of scoring techniques for the wind band would lead to a division of the repertoire into periods similar to those mentioned above for the orchestra. This does not occur easily, however, as the wind band did not begin to assume a recognizable or codified instrumentation until the start of military band journals in England in the mid 1840s.

In the period prior to the 1840s, the wind band existed in many experimental instrumentations allied principally with the development of the valved brass family and innovations in keyed woodwind instruments. Numerous works written for the *divertimento* or *serenade harmonie* ensemble in the late 1700s now form a portion of the chamber winds repertoire. Many wind band works were written around the time of the French Revolution, providing an impetus for military band development in the beginning years of the nineteenth century. Later bandmasters such as Wilhelm Wieprecht contributed military band transcriptions; these instrumentations may now be considered to have been experimental in nature, even though they signaled the use of the clarinet as the primary woodwind voice and the valved cornet as its treble soprano brass counterpart. During these early days and continuing until the 1950s, the wind band relied upon its orchestrations and arrangements of music from the orchestral, operatic, and keyboard literature for repertoire, thus missing an opportunity to fashion and create its own literature. Those original works that were created were primarily suites of music based upon folk tune sources, dance or vocal forms, and military requirements such as marches, fanfares, and the like.

#### A WIND BAND DEVELOPMENTAL TIME LINE

To accurately trace wind band scoring practices in definitions similar to those of traditional orchestration procedures, it is productive to arrange the various periods into several large groupings of years: 1840–90, 1890–1920, 1920–50, 1950–70, 1970–97. Each period of time has its own definitive characteristics, with the early and middle periods utilizing scoring practices developed for transcriptions, arrangements, and orchestrations. Thus, band scoring practices were developed based primarily on the transfer of orchestral requirements to this non-string ensemble instead of being created to satisfy the requirements of composers writing original repertoire for the wind band.

This attention toward replacing the string family in wind band instrumentation and scoring set the patterns of practice for decades. Unfortunately, as original literature for wind band began to be written in the 1930s, the same techniques of scoring employed in the transcriptions were also applied to this new repertoire, once again losing the opportunity to reshape the dimensions and sound of the wind band in its own image. Not

until the 1950s did the true birth of an original, serious repertoire begin—a repertoire that would establish new procedures for composition and eventually require scoring techniques specifically matched to individual compositional requirements.

—to be continued in Issue 2—

#### DONALD HUNSBERGER

Donald Hunsberger is the conductor and music director of the Eastman Wind Ensemble and the Eastman Wind Orchestra of the Eastman School of Music, University of Rochester.

He has conducted the Eastman Wind Ensemble in numerous recordings released on Sony Classical, CBS Masterworks, DGG, Phillips, Mercury, and Decca among others and has led the Ensemble on many highly acclaimed concert tours, including five to Japan and one, with Wynton Marsalis as soloist, to the major concert halls of New York, Boston, Philadelphia, Washington, Montreal, and Toronto. June 1998 will mark the Ensemble's sixth concert tour to Japan, once again under sponsorship of Sony Music Communications Inc. and Eastman Kodak Japan.



Hunsberger has been deeply involved in wind band development and repertoire stimulation throughout his career. As a past president of the College Band Directors National Association and as a member of the international boards of CBDNA, the World Association of Symphonic Bands and Ensembles (WASBE), and the Conductor's Guild, he has created opportunities for composers and performers alike to perform and hear compositions written with contemporary instrumental techniques available to conductors today.

Hunsberger is also the music director of the Eastman Dryden Orchestra, an ensemble specializing in live orchestral accompaniment to silent films. He works with the Film Department of the George Eastman House, International Museum of Photography, and has scored more than a dozen major silent films, conducting more than one hundred performances with some 36 major symphony orchestras. He has conducted silent-film-with-orchestra concerts featuring such classic silent masterpieces as *The Phantom of the Opera*, *The Mark of Zorro*, *City Lights*, *Potemkin*, *The Hunchback of Notre Dame*, *The General*, *Peter Pan*, and *Our Hospitality*.

During the past two seasons, he has conducted the National Symphony Orchestra; the Houston, San Francisco, Utah, and San Diego symphony orchestras; the Rochester Philharmonic, the North Carolina Orchestra, and the Virginia Symphony.



## A TALK WITH KAREL HUSA

*The following conversation among Karel Husa, Donald Hunsberger, and Mark Scatterday took place on October 29, 1996, at Cornell University.*

Donald Hunsberger: Do you think initially of instrumental sounds or timbres as you are writing a work, or is the orchestration process a second step in the evolving of the music?

Karel Husa: The color of the instrument is an equal part of any line, of course, and we write this way because somehow we want this particular sound. So each line has its own color or timbre.

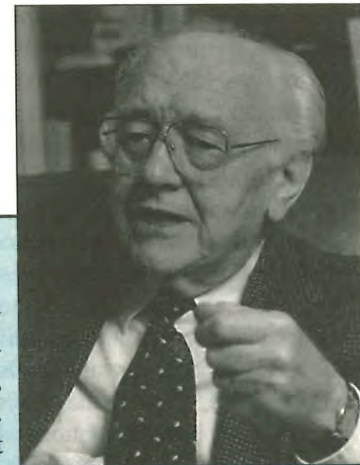
Mark Scatterday: Karel was talking to a group of composers this past Friday about his Concerto for Orchestra, in which he has written this wonderful bass flute solo, and he called it "the only instrument I could think of to play this line—I knew I could call for that sound." It was interesting, Karel, when you also said that you don't know very much about wind instruments. Well, you know more about wind instruments than the combined room full of composers you were talking to.

KH: What I wanted to say is that I don't play wind instruments, but of course I learned about the registers—and sometimes, even knowing about the registers, you go contrary to that. Sometimes, like Stravinsky, you say, "All right, the flute in the low register doesn't sound strong, but I like that sound!" Of course, the flutist will comment, "The sound will come out, but I need so much breath." So sometimes it doesn't come out. But, all right (laughs)—I still like the sound!

DH: When Mark said you felt that the bass flute was the only instrument that could successfully play that line for your purposes, did you already have that line in mind? And then when you started to write it, with the bass flute as that voice, did that then change your concept of how the line was eventually going to develop?

KH: Oh, sure, definitely. Adjusting to the instrument, to lower sounds, to higher sounds, all what I would put together. I must say that there is also this picture or imagination that when I put something like a bass flute on a line, it will remind me of something, in this case a picture of Rousseau's, you know, with the lion lying in front of a forest with the green beyond.<sup>1</sup> And that's what was on in my mind—something like a simple thing, but powerful. A powerful image. A little like—how should I say—like something taken from an African scene.

MS: Don, I've seen a lot of Karel's scores while he's composing them and one of the things I thought about when you asked



### KAREL HUSA

Karel Husa, internationally known composer and conductor, was born in Prague, Czechoslovakia, in 1921. After completing studies at the Prague Conservatory and the Academy of Music, he went to Paris, where he received diplomas from the Paris National Conservatory and the Ecole normale de musique. Among his teachers were Arthur Honegger, Nadia Boulanger, Jaroslav Ridky, and conductor Andre Cluytens.

In 1954, Husa was appointed to the faculty of Cornell University, where he was Kappa Alpha Professor until his retirement in 1992.

Husa's String Quartet No. 3 received the 1969 Pulitzer Prize and his Cello Concerto the 1993 Grawemeyer Award. *Music for Prague 1968*, with more than 7,000 performances worldwide, has become part of the modern repertoire.

Among his numerous honors are a Guggenheim Foundation fellowship; awards from the American Academy and Institute of Arts and Letters, UNESCO, and the National Endowment for the Arts; Koussevitzky Foundation commissions; the Czech Academy for the Arts and Sciences Prize; and the Lili Boulanger Award. He was elected associate member of the Royal Belgian Academy of Arts and Sciences in 1974 and has received honorary doctorates of music from a number of institutions, including Coe College, the Cleveland Institute of Music, Ithaca College, and Baldwin Wallace College.

Recordings of his music have been issued on CBS Masterworks, Vox, Everest, Louisville, CRI, Orient, Grenadilla, and Phoenix Records, among others.

Husa has conducted many major orchestras including those of Paris, London, Prague, Zurich, Hong Kong, Singapore, New York, Boston, and Washington. Every year, Husa visits the campuses of some 20 universities to guest conduct and lecture.

that question—I've noticed that when Karel is writing out thematic ideas, he is at the same time writing what instrument he's thinking he wants to hear. Karel, I haven't seen a lot of scores that you have done where you wrote a melodic



line without an indication of some kind of instrumentation.

KH: I have the impression that I am a little of that school of thought due to my teacher Jaroslav Ridky, who said, "You'd better learn how to write for every instrument and how to combine each with every other instrument, just like a shoemaker who has to make a shoe for a child or then another shoe for an old man." That is what I always thought about. So when I first got these commissions, I said, "Here are these instruments," and then I learned about these instruments, their timbres and their technical possibilities.

DH: When you look back on your studies of violin, conducting, and composition in your earlier years in Czechoslovakia and in Paris, you must have developed a totally different perspective from other composers that culminated in your abilities on the podium; and since you conduct many of your own works, that conducting experience must affect your compositional process as well.

KH: Yes. Maybe also, that's how I learned about instruments—not only from books. You can see, but most of all, you can hear it—what is difficult to produce. Now, not every composer wants to or can be a conductor, but I have always felt that composers should perform their own music on either piano or violin or whatever they can—or conduct—to do something to help understand the problems. I do think at the end that my music is very difficult—or maybe it's unusual or unfamiliar. But what I also want to say is that my music is written for, not against, the instruments, although it may sometimes seem to be! I think that is what composers should learn and know from conducting or performing their own music. [The music] can be difficult to a certain degree, but it must be idiomatic and possible to play. Sometimes I see things in people's music that are impossible to do—well, you can fake it, one can actually fake almost anything—and some of the composers just say, "Well, that's OK as it is," but who will touch it after the first performance? That's the big problem.

MS: It's also the feeling that comes from writing something yourself by hand and even copying the parts by hand, so you know every note that is to be played by every player—versus today, when many write their works on a computer and push a button that extracts the parts for them. Then there is no personal attachment to the individual part by the composer in his or her creative role.

KH: I agree. It's incredible how much one learns from that. You must be aware of everything you want on the score. Jaroslav Ridky would say, "You must make cuts!" He was a man of cuts! He was an incredible practitioner because he conducted, but he also was a harp player in the Czech Philharmonic, so he had practical experience. He was in the

orchestra at the same time as Martinu. The conductor, Vladislav Talich, took Martinu and Ridky into the orchestra even though neither of them was a really good player. It's amazing that a conductor would do this, just so they would write music for orchestra. Talich was the greatest Czech conductor.

And so my teacher was second harpist in the orchestra, and he said that most of the time, his colleague the first harpist played much louder to cover for him—and that was it! He didn't even play sometimes if the doubled part was too difficult! Martinu was a violinist in the second section, and both he and Ridky had an incredible experience of listening to the music and also to

what people said—you know, for instance, "This is awkward, this is awkward." Why is it awkward?

So I think the experience one gets from knowing instruments and hearing and seeing what is awkward—you can't find the same thing on the paper. And then when you write a score and you have to make parts—and, oh my gosh, I have made so many parts—you go through each one and when you see that there are some awkward things, then you can correct them. All this is an

experience the composer should have. Linear part writing, especially, is incredibly important.

DH: Especially today, when people play a MIDI directly into the computer and the computer pours out the parts directly.

KH: Then you are too detached from the whole process. *Practical experience is so important for composers.*

DH: With your background, having grown up with a very classical format—chamber music, orchestra—did the sound of the bands in Czechoslovakia have any interest for you at all when you were young? Were they mostly military or town bands?

KH: I hadn't heard very many military bands and certainly they were good. But the wind bands usually played only marches, waltzes, overtures, arranged pieces you know, like all the operatic overtures and others. But they never played music like mine. I have the impression that—well, it will be seven years [since the fall of the Iron Curtain and the independence of Czechoslovakia], and not a Czech band has tackled *Music for Prague!*

DH: When you are writing a piece—such as *Les Couleurs Fauves*, the one for John Paynter at the Midwest [Band Clinic], with the three brass choirs—how much do you have the audience in mind as you write the piece, versus the performers, versus your own personal thoughts and desires? Where, and how, do all these different people fit into the creative process?

KH: They fit in because when I write something, I think, "This should sound in this register" or "It should sound in this combination," and then I hope the players will like it. And I hope the audience will like it, too—but I'm not catering to





the audience. At the same time, I don't want to just write for the sake of writing so that they would be annoyed or that they would hate me. I believe if they are touched by the music, they do appreciate new music.

But somehow, I have the impression that if the proportions are right in my compositions, I can dare to do things that have not been used before. And I think I have to do this because I cannot just write only the orchestration that is assuredly good. Otherwise, it would sound much like those who did it before and also perhaps sound good. So from time to time, I try to find unexplored ways where I honestly don't know what will happen. I just hope it will work out all right!

DH: Do you find that, consciously or subconsciously, you might repeat yourself or do something that you know will work if you get to a point where you become bogged down and just wonder, "What am I going to do here?"

KH: I try not to repeat myself. As a matter of fact, I think that every time I write a piece, my goal is to do something a little differently or something a little newer than I did before. For this reason, I often feel that I have never learned much from what I have done in the past. I mean, I certainly have, but every time I start to write a new piece, I think, "Why is it so incredibly hard to compose? Why haven't I learned something from the preceding pieces?" I just go at this slow pace in every new piece with the hope that it will work. But I don't know myself if it really will. The challenge one sets for oneself is so important.

When I was writing the piece for Midwest, I was thinking, "Why is it at such a slow pace?" I mean, a six-minute piece, and it took me about five weeks. You know, I didn't have to write it for three brass choirs except that when I got the commission, John Paynter said to me, "You know, we have the balcony at Northwestern where we do some of these brass works with trumpets and trombones and the other brass on the left and right—it sounds great. You should keep it in mind." So I did. But I don't know how it will sound in the Hilton ballroom [at the Midwest Clinic]. I frequently have to hear my music in rehearsal and in concerts to make final judgments.

DH: As you were working on this latest piece—the one you said had taken five weeks to compose—as you were going through it and progressing from one section to the next, did it ever occur that something would develop as you were writing the third section, for example, that would make you go back and change or redo some of the earlier material? Or "when it's done, it's done"?

KH: Not exactly. I do some corrections and I sometimes add a measure or cut out a measure. In fact, I was rather surprised that I had some dissonant notes (laughs) at the beginning, somehow, which were a mistake that I found later, so I corrected them. I hope there are not others. Yes, I correct sometimes, but in the case of *Prague* and *Apotheosis*, I did not have very much time to correct because the deadlines were so close.

DH: But that's the wonderful ingenuity and creativity that you have, and this is why we all get so excited when we know you are writing a new work—because it will be unique and

inventive. A piece unto itself!

MS: But it will absolutely be Husa. From the very beginning, it will be Husa, but that doesn't mean that it will be the same. Karel, every single piece I've ever done—and you know all the pieces I've done of yours—every single one is totally identifiable with you, but there are new, interesting things in each one each time. And educationally, I think it is great for the students because once they have played a couple of your pieces, they start to make connections between them and yet they never feel like they're playing the same piece over again.

DH: Did you find that when aleatory and proportional notation were coming into widespread use—you were using the notation and the techniques—that it all swept in and passed through as though it were just a phase in time? What do you think were the attributes or contributions of that style of writing?

KH: Well, it is curious. I think it has some value, and there was a surprising thing about using it in *Prague*. I am always somewhat amazed because that use is a very short thing. When they get near the end of *Prague*, at Letter V [Excerpt 1]—it can be with orchestra, it can be band—it seems to me it creates something like a panic. Maybe they get taken with this idea of freedom and play with incredible intensity. The similarity in every performance is surprising, and I am amazed that it works this way.

If I were going to write aleatoric music again today, I would write it with more precise notation, especially when the aleatoric passage is more extended and when you ask the players to do things on their own. To be creative is really very difficult; the composer should write it out as much as possible. It saves rehearsal time and it also puts a little less pressure on the performer during the performance. Yet when it first came, it helped to get a feeling of freedom in certain passages.

DH: But isn't it true that you can get a higher level of tension, a higher level of volume by doing just what you said—by specifying what you want rather than by giving performers options to play within space, rhythmic, and pitch areas?

KH: Yes, I agree.

DH: Also, I have found over the years that performers will head toward the middle of their technique and of what they know rather than use extreme registers or rhythms or even play jagged lines.

KH: Yes, I know, and I agree. That's also how I feel. I can't give you an example, but if I were to redo the *Apotheosis*, another edition, I would specify more precisely when the timpani should start, when exactly the baritone or tuba should start in two or three places. I wouldn't have to cue them all, and mostly I would not have to explain all these things; the explanation takes so much time, and people sometimes don't listen too carefully in rehearsals. If you count out the seconds to them, if it's 60, they see it and they make the rests. But I have a passage where I have 8th-note rests and sometimes 16th notes, and they play it all like 16th notes or they play it all like 32nd notes—never 8th notes. I have to explain it again and again and I have to re-rehearse. So I



agree with you. We never have enough time in rehearsals, so the more precise we are in the parts, the better.

MS: Karel, in the aleatory sections, you give them either rhythmic or pitch material and write groupings [patterns of similar-length notes]. But they will sometimes mash them together, so we have to ask them to spread it out right and to play in a way that allows the rests to be “heard”; the rests are just as important as the notes.

KH: Yes, and regarding the speaking in the *Apotheosis*,<sup>2</sup> well, I thought they would like to say these things, but they just feel inhibited.

MS: They’re embarrassed. They are embarrassed with the sound of their own voices.

KH: Yes, and it was surprising to me.

MS: Isn’t this why you tried another version of *Apotheosis* to have an actual chorus do the speaking parts? But every time I get my ensemble to sing—they sing more musically and more in tune than they play; I think that this should be required of players—then they start thinking, “I don’t think of myself as a vocalist, I really should play my instrument better than I can sing the same line.”

## MUSIC FOR PRAGUE

DH: How did you decide upon the instrumentation for *Music for Prague*?

KH: Well, Ken Snapp, who commissioned the piece, gave me the full instrumentation and size of the Ithaca College Concert Band, and I decided to use every player he offered.

MS: Karel, tell the whole story about the commission and writing. It’s really fascinating!

KH: Ken Snapp, who followed Walter Beeler as conductor of the concert band at Ithaca College, talked to me about commissioning the piece, but it was just an *if*. He said to me in May 1968 in the faculty lounge at Ithaca College, where I was teaching a composition seminar for a year, that he wanted to me to write a work for him, especially after the fact that Cornell University had taken over

## Excerpt 1. Music for Prague 1968, Movement 3, Reh. V

repeat all the figures below for approximately 12–16 seconds

repeat all or one or two patterns ad lib.

repeat all or one or two patterns ad lib.

ad lib.

repeat all or one or two patterns ad lib.

repeat all or one or two patterns ad lib.

as fast as possible, not together

as fast as possible

as fast as possible

as fast as possible

as fast as possible

irregular tremolo with 3 or 4 rests ad lib.

approximately in the preceding slow tempo, 2 players, one playing the higher, one the lower notes. The notes are chosen at random, but on different pitches.

approximately in the preceding slow tempo the notes are chosen at random, without repeating 2 notes

repeat this "March" as often as necessary (approximately 3 or 4 times) always louder and louder

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the commissioning of my Saxophone Concerto. Well, Frank Battisti had left Ithaca High School for Baldwin-Wallace College and Don Sinta was transferring to Hartt College, so Maurice Stith [then director of the Cornell Band] was very kind and commissioned the concerto. We called Sigurd Rascher to play the premiere. Ken Snapp said, "I don't like the fact that only Cornell has a piece from you, and we should have a piece from you, too."

Well, it was the end of May and school was over, and I came in one side of the lounge and Ken Snapp came in the other door. In just walking by, he said, "If we get to go to the MENC Convention in Washington [the following January], we will want a piece from you." And then he went out the other door. (Laughs)

This was in the middle of the political excitement in Czechoslovakia, the "Prague spring." My sister wrote to me, "You should come," because there was like an opening up, with perhaps more freedom for my native country. I, however, had accepted a prior invitation to teach summer courses at Northwestern University in Chicago. We came back to Ithaca after six weeks, around the beginning of August. The situation in Prague started to get tense and then came August 21, the Soviet invasion of Czechoslovakia. I wanted to write this piece and I thought that this would be an ensemble, a wind ensemble—you know eight trumpets, saxophones, percussion, and all the instruments the Ithaca College Band had—and that it would be terrific to write for such a powerful group.

On September 1, I went to Ithaca College, and Ken said, "Where's the piece?" I said, "Well, you said that you would let me know if you go to the convention." He said, "Well, I'm telling you we are going to the convention. It's in January, but if I don't have the piece by mid-October, I cannot play it because we have to try it here first, then there's Thanksgiving and then comes the winter break." He said it decisively, so I started immediately to compose. It took me about six weeks and I didn't have much time to correct. Ken came to my house every Sunday after dinner to see how

much I had written. When the first movement was finished, he told me he would have it copied and rehearsed. The second movement was copied by another student, and the third and fourth the same. I could write only from Thursday to Sunday at my place on the lake. Monday to Wednesday, I was at Cornell from 8:00 in the morning until 9:00, 10:00, or 11:00 at night. In addition to teaching composition, I conducted the orchestras at that time, so I was really busy. All was composed and copied by the end of October.

Actually, the *Apotheosis* was just about the same, as it had to be completed by the end of September 1969 and I just made that deadline!

DH: After Ken Snapp gave you the instrumentation, how did you proceed with the orchestration? After hearing the work for the first time, everything just seemed so logical, so well fitted to each section.

KH: At the time when I wrote *Prague*, I didn't have very much experience with instruments that normally play a leading role in a wind band. For instance, had I had more knowledge, I may not have written the Aria for saxophones. At that time, the saxophones were not used to having melodic ideas in the music. I really didn't know, so I mostly put instruments together merely like I was used to doing for a symphony orchestra, except now I had only winds. Maybe the deduction I made was: because I don't have strings, it will be up to the clarinets and saxophones to replace them. I thought the saxophones would be great for the lower beginning in the Aria, but I didn't realize that the saxophones were not used the same way as cellos and violas in a string section.

As I mentioned, I wrote *Prague* in a very short time, and I didn't think it would be too difficult for the players. This is, though, how I think about any piece when I am composing. When you go from measure to measure and you look at it for an hour or 40 minutes, you get used to it and it doesn't seem hard any longer. But then, I would say the same process occurs for the players, because they have to get used to the difficulties, too. I was surprised when Don Sinta saw

## MARK DAVIS SCATTERDAY

Mark Davis Scatterday is director of wind ensembles, associate professor of music, and chair of the Department of Music at Cornell University, where he conducts the university's Wind Ensemble, Symphonic Band, Wind Symphony and Chamber Winds, Festival Chamber Orchestra, and Contemporary Chamber Ensemble. He also teaches music theory and low brass performance. Since receiving his doctorate in conducting from Eastman in 1989, Scatterday has directed wind ensembles and orchestras throughout the United States and Japan. In the summer of 1992, he rejoined the Eastman Wind Ensemble on its tour of Japan as assistant conductor.

Scatterday maintains an active guest conducting schedule as well as researching and writing articles on score analysis, performance practices, and conducting. Two recent articles of his on the wind and percussion music of Karel Husa have been published in the *Band Director's Guide*. An advocate of contemporary music, Scatterday has commissioned several new works for wind band, including the world premiere of Roberto Sierra's "Diferencias" (1997), Steven Burke's "Devil's Tail" (1997), Sydney Hodkinson's "Duo Cantatae Breves" (1995), and David Borden's "Notes from Vienna" (1994).

He now performs with the Cayuga Chamber Orchestra, the Cayuga Chamber Orchestra Brass Quintet, and the Cornell Contemporary Festival Orchestra. He has recently recorded on Redwood Records.





the part for *Music for Prague* and said, “This is incredibly difficult.” They had to practice it very diligently.

I was always amazed by the saxophones when I conducted Gershwin. Grofé put them in (*Rhapsody in Blue* and *American in Paris*), and it is a rich and powerful sound in a symphony orchestra. Maybe that’s where I got that idea to use them in the *Aria*.

It’s true that sometimes the proportions are not always right. For instance, take bassoons. Some day, it would be nice to have bassoons doubled, you know. If I had known that there could be four bassoons in the *Aria*, I might have used bassoons there as the main voice in the ensemble.

DH: It’s interesting that one of the most difficult parts in using saxophones in the *Aria* is not so much intonation as dynamics. Especially with the bass saxophone.

KH: The bass saxophone has a magnificent sound, but I don’t hear it very often. Bill Revelli told me, “You get one at Michigan, but not many other places.” I don’t remember if we even had one at Ithaca College for the first performance. Maybe we did. We did for the latest performance at Cornell for my retirement concert [1992]. The instrument wasn’t so common in schools. What was amazing about all this is that the melodic line of the *Aria* fit the saxophone’s range very well. The dynamics and intonation can be a concern, I know.

MS: I really like the orchestral version of *Prague*, but there’s one thing I really miss in the *Aria*—the saxophones, perhaps. The intensity of the strings is just not as effective an emotional communication as the saxophones in octaves.

KH: You see, I like the several-octaves sound in saxophones. But if I would have continued that style in the orchestra version, which I wrote a year and a half later, it would have sounded like Tchaikovsky, because strings playing in several octaves are a typical Tchaikovsky sound! So in the orchestra, I made everything unison, and I have cellists and violists in unison. And then the second violins join in the unison, and when the firsts enter, they are even below that melodic line. This way, the sound seems unusual. In 1993, I conducted *Prague* with the Czech Philharmonic, which had 12 cellos and 12 violas as well as more than 30 violins. The Dvorak Hall is not too big—about twelve hundred people, the Czech Philharmonic hall. To hear *Prague* in this hall that is just marble, you know—and with wood, stucco, whatever that is—it reverberates. It’s not terrifying, but it’s intense, it’s really powerful and clear!

MS: Karel, could you comment on how the idea of the percussion movement developed? Again, you had no precedent, especially in band music.

KH: This movement came as a result of my thinking that the percussion is often forgotten, that it will give the wind band a fresh new sound. I had already written a percussion movement in an orchestral piece called *Mosaics* [1961]; the first movement is percussion, piano, celesta, and harp, and I liked that sound and contrast. About three years prior to writing *Prague*, in 1965, I was with the Buffalo Philharmonic with Jan Williams, an excellent percussionist with the Contemporary Chamber Players at the university [SUNY-Buffalo]. And he intrigued me because he

said, “Well, write something for one percussionist.” I had seen him perform and was amazed with what he could do, so I was ready to write for percussion. And I was impressed not only by the sounds but also by his technique and musicianship.

As I look at the development of the symphony orchestra, for instance, the development of the sections was about similar. I mean, the string body at first was involved constantly. Then in symphonies, you go to Haydn, Mozart—and the woodwinds, except for soli, were not yet fully explored. Is it not so? Then later they grew in Beethoven’s and Brahms’s music. Then in Debussy and composers at the turn of the century, the woodwinds were, we could say, fairly equal to the strings. But the brasses still weren’t and then, suddenly, the brass instruments were coming, and now this section is equal in the symphony orchestra to the other two. Percussion has developed in the second half of the century into the fourth prominent instrumental section. I try to treat each of the four sections equally.

DH: One of the defining moments in all of your music is that the percussion is not an “add-on” or highlighting section, as was the case in the 1950s and 1960s with many composers, and I do not mean just the third movement of *Prague* or even the point of opening *Prague* with the timpani. Did that idea come at the beginning as you started working on it, to set up the piccolo player with the beginning of the theme?

KH: I think, if I remember well, in that frustration or anger over the Soviet invasion, I had the idea that the piece would start with two measures of the “War Song,” in the beginning *pianissimo*, and then it would all finish *fortissimo* with five measures of the song. This drama of the fifteenth century, when the Hussites went into their war, I imagined this just as a symbol. And then I thought, “Yes, as a symbol of freedom—like a bird song.” I could have put flute, but I thought so many pieces have started





**Excerpt 2. Music for Prague 1968, Movement 1, mm. 1–10. Timpani and piccolo solo**

The musical score is for the first ten measures of the piece. It features two staves: Piccolo (div.) and Timpani. The tempo is Adagio with a quarter note equal to approximately 52 beats per minute. The Piccolo part begins with a solo, marked *ppp*, and includes dynamics *mp*, *p*, *mp*, *ppp*, *ppp*, and *pp*. The Timpani part is marked *coperti* and *ppp*. The Piccolo part has a *perdendosi* marking and a *cantando* marking. The Timpani part has a *pp* marking.

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with flute, but not with piccolo. Piccolo would make a more unusual beginning. [See Excerpt 2.]

DH: Also, that register of the piccolo is seldom used and so it had a special timbre all its own.

MS: Well, think of the beginning of the *Rite of Spring*. Almost the same idea of putting an instrument in a timbre that expresses the anguish.

DH: What has also struck me is that the first statement of the piccolo is a true sign of innocence; you don't know what is about to happen. It is so hard to keep the soloist from using too much vibrato or playing too loudly—it is so innocent in itself. Then when the first half-step enters, the first cluster, you get this thought, "Something's about to happen."

KH: Yes, that was the idea: the uneasy quietness before the storm. I thought that I would introduce the three choral-like trichords below the solo line, and I knew that the piccolo has a "d" low note, but I didn't know how it would sound. It's sort of unusual. Even if it doesn't sound too good, it's too late now! (Laughs)

MS: I think that both Don and I can assure you that after *Prague* came out, many, many piccolo players learned how to play a good low "d," because they never practiced down in that register. Here at Cornell and back at Eastman, you could always hear them practicing the new things, the challenges you just gave them—because it was new territory for them.

KH: Well, it was also just trying new ideas, because as I said earlier, I'm sure that the flute would have sounded beautiful in that register, but that is maybe why I didn't want it. But the saxophone—it was that sound I wanted to have and I just didn't know if it would be too difficult.

MS: People say now that if Stravinsky had known how well bassoonists today would be able to play the opening of the *Rite of Spring*, he would have written it up a whole tone!

KH: Probably! (Laughs)

DH: I remember back in 1969, when we did the second performance of *Music for Prague* and you came up to Rochester from Ithaca, we were doing a radio interview. I asked you at the time, "Why eight trumpets?" And you said, "Because there were eight trumpets there [in the Ithaca College Concert Band]." (Laughter)

KH: Well, I was given those eight trumpets, but I knew that very often there were only four parts. Also, maybe somebody

told me around that time that not everybody will have eight trumpets, so I thought that they should be doubling most of the time. On the other hand, the eight trumpets also intrigued me because when I sat in our place on Lake Cayuga and I saw on television the Soviets marching into Prague, I was so emotional about the crushing of freedom that I thought, "I need those eight trumpets, but in unison, just to express my indignation."

MS: But there are just four trumpets in the orchestral version. How were the divisi parts covered in the orchestral version to cover the divisi parts in the band version?

KH: Most of the time, there are only four parts, which are often doubled, but also sometimes solos. There are, however, long crescendos or decrescendos, which I divided in the orchestral version among trumpets, second violins, and cellos.

DH: You've had such a wonderful success with the piece, and after that, you went on to the *Apotheosis* and the Concerto, which were yet other barrier or boundary breakers. Who else has ever written a piece like the Concerto with five brass quintets? Or a Percussion Concerto where the solo parts look like a Bartok string quartet, and yet a piece that works so well? Now if some one said, "Why don't you go and do *Prague* over again," how would you write it this time?

KH: Just the same. (Laughs) I shouldn't joke. My native city is free now, which I didn't think I would see in my lifetime. I hope some day it will be a thousand years old, still majestic and beautiful, although marked by its tragedies, sadness, and joy. It is free now, and this all depends on people, not Czechs only but also those around them, to keep it so. Freedom is, however, very fragile and can be easily destroyed. This is what I would write about Prague today. And I would write the work also for the wind ensemble, because of its conductors and performers, who have always had a great interest in my music.

DH: Regardless of what instrumentation you use, we are all in your debt for your wonderful spirit and imagination, and especially for your honesty about what you do and how you do it. Many, many thanks for everything!

- 1 Le Douanier Rousseau (1844-1910), French painter famous for his "primitive" style. The painting referred to by Husa is *Jungle with a Lion*.
- 2 The players are required in the last movement to speak a broken phrase: "This beau-ti-ful Earth."



The Wind Library includes music from many varying sources and is intended to provide programming options based upon the breadth and depth of the contemporary wind band. The first five offerings follow here.

## THE SACRED HARP

### DAVID LIPTAK

*The Sacred Harp* is a composition for wind ensemble that was commissioned to be part of the ceremonies inaugurating Thomas Jackson as president of the University of Rochester. It was completed in August 1994 and first performed by the Eastman Wind Ensemble, Donald Hunsberger conducting, on October 14, 1994. The work was then performed the following week as part of the inauguration ceremonies.

The work draws upon an American singing style known as *shape note singing*, which emerged early in the eighteenth century and evolved through the middle of the nineteenth century in group singing of part songs. The music typical of this style of singing is vigorous and unrestrained, and there is a social and celebratory character in performances of shape note tunes. The singing is open and sturdy, and the tunes are mostly folk melodies in three or four parts. The harmonic style of the music is often based on a major or minor key or mode, with frequent use of open fifths and fourths. The music is “rough hewn,” like the country that produced it.

Among the best known collections of shape note tunes is *THE SACRED HARP*, first compiled by Benjamin Franklin White in 1844. The tune that appears in my composition *The Sacred Harp* is the folk song “Wondrous Love,” a popular tune that was included in a number of shape note collections. The melody is very old; one version that appeared at the beginning of the eighteenth century was a secular ballad about Captain Kidd, the pirate. Attributed to James Christopher (1840), the shape note hymn contained in *THE SACRED HARP* is characteristically rugged, with strong rhythms and “raw” harmonies. It seems to me to be unbridled in exuberance—a music of true celebration. This quality is what I hoped to transfer into a new piece for wind ensemble.

— David Liptak

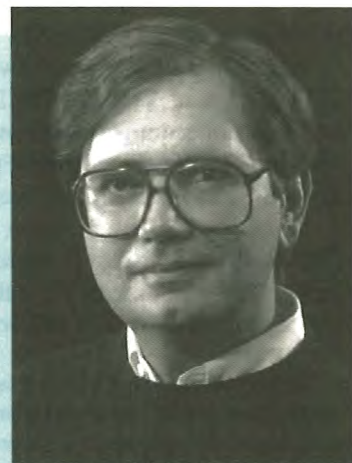
*The Sacred Harp* is recorded by the Tokyo Kosei Wind Orchestra, Donald Hunsberger conducting, on KOCD 3022.

### DAVID LIPTAK

David Liptak, born in Pittsburgh in 1949, has received numerous composition awards and commissions plus performances of his works by ensembles ranging from the Chamber Music Society of Lincoln Center to the Pittsburgh New Music Ensemble and by orchestras such as the San Francisco Symphony and the Rochester Philharmonic.

Liptak’s composition awards include the 1995 Elise L. Stoeger Prize, given by the Chamber Music Society of Lincoln Center, and prizes in the 1986 Georges Enesco International Composition Competition and the 1978 Minnesota Orchestra 75th Anniversary Composers Competition. His wind ensemble composition “Threads” was a finalist work in the Sudler International Competition in 1989. He has received commissions from the Fromm Foundation (1996) and from the Syracuse Society for New Music (1991).

From 1976 to 1980, Liptak was on the composition and theory faculty of Michigan State University, where he taught courses in Schenker analysis and conducted the New Music Ensemble. In 1980 he joined the faculty of the University of Illinois, where his duties included directing the Contemporary Chamber Players, a professional new music ensemble, with whom he presented numerous premiere performances. In 1987, he was appointed to the composition faculty of the Eastman School of Music. He has been chair of the Composition Department there since 1993.



### WONDROUS LOVE. 12,9,6,6,12,9.

What wondrous love is this! oh! my soul! oh! my soul! What

Sample illustration of shape notes as they appear in *THE SACRED HARP*, published in 1844 by Benjamin Franklin White



## SHAPE NOTE SINGING

Although David Liptak used the tune “Wondrous Love” in his composition, he chose to title his work *The Sacred Harp* in honor and remembrance of the celebrated tradition of shape note singing.

The following has been drawn from a 1991 revision of THE SACRED HARP, an extant collection of shape note tunes published by Sacred Harp Publishing Company. The material is derived primarily from the book section entitled “Rudiments of Music as Revised by John Garst.” These rudiments are published in a 13-page treatise with an author’s note:

The Sacred Harp tradition is separate and distinct from other musical traditions. Accordingly, these rudiments are based on those of previous editions of *The Sacred Harp* by Paine Denison (*Original Sacred Harp*, Denison Revision, 1936), Joe S. James (*Original Sacred Harp*, 1911) and B.F. White and E.J. King (*The Sacred Harp*, 1844), except where those are incomplete or where they conflict with actual practice.

Shape note singing derives its name from the different shapes used for the heads of the notes. A triangle (▲) is Fa (pronounced “faw”), an oval (●) Sol (“sole”), a square (■) La (“law”), and a diamond (◆) Mi (“mee”). The shapes and syllables are related to pitch. The notes represent musical tones, including pitch, accent, length, volume, and sequence in time. In conversation, syllables are sometimes called “notes” or “shapes.” Thus, in “singing the notes,” one sings the syllables as given by the shapes.

The system uses treble and bass clef staves and traditional rhythmic values (quarter notes, eighth notes, and so on). The location of the shape on the staff indicates the approximate pitch location, as THE SACRED HARP utilizes relative pitch rather than traditional pitch measured by the frequency of vibration.

THE SACRED HARP uses four-part harmony. The parts, in order of increasing pitch, are bass (sung by men), tenor (men and women), alto (usually women), and treble (men and women). The doubling of

## TO THE CONDUCTOR

Before rehearsing and performing *The Sacred Harp*, ensemble performers may take any one of several analytical approaches to assist them in understanding the composition. Some of these approaches are best drawn from the actual instructions for shape note singing, while others rely upon our knowledge of form, orchestration, and performance practices.

Liptak’s description of shape note singing played an important role in his compositional technique for this work. One of the most difficult performance areas here is the use of open fifths, which are used to preface, interrupt, and close statements of the tune “Wondrous Love.” These fifths appear suddenly at times, and performers must be aware of their presence to prepare for accurate tuning.

The form of the work is quite openly stated:

- The opening fanfare emulates a carillon pealing effect (mm. 1-40, Allegro con brio). This feeling of celebration, resulting from the duple and triplet figures and carefully marked with accents and tenutos on the first note of each triplet, is an integral part of later development and is featured prominently in the finale. The overall effect is a rollicking feeling of exuberance.
- The statement of “Wondrous Love” (mm. 41-101, Tranquillo) is initially fragmentary but is later presented as a completed tune. Expositions of this tune are woven throughout the development sections.
- The scherzando section (mm. 102-169, Animato) adapts yet other styles, combining legato woodwind figures with jagged brass arpeggiated statements.
- The restatement and development of these three styles continue throughout the remainder of the work, leading into the finale, which begins around m. 294.
- The closing statement of the opening fanfare is preceded by statements of the shape note tune and a long crescendo of chimes and vibraphone restating the carillon effect.

## PERFORMANCE TECHNIQUES

- The performers should be made aware of the use of independent dynamic markings and independent articulation markings within sections. The use of tenuto and staccato within an instrumental family is frequently associated with the hemiola rhythmic values.
- The dynamics of the sudden, short crescendi must be observed through a performance style akin to a “rushing of air” effect. Although shape note singing is frequently rough and boisterous, the composer has written many sections of lowered dynamic levels that must be observed.
- Percussion performers are to be encouraged to allow the metal instruments to ring after being struck; also, the vibraphone must be played with the motor on (medium fast), with the pedaling as indicated.

the tenor and the treble (and sometimes the alto) in the vocal ranges of men and women creates an effect of six- (or seven-) part harmony. Scales in THE SACRED HARP are heptatonic, that is, seven pitch-

es in the space of one octave, not counting the upper tonic. Hexatonic (six-tone) and pentatonic (five-tone) scales are regarded as heptatonic scales with gaps.

— D.H.



## FANTASIA AND FUGUE IN C MINOR, BWV 537

JOHANN SEBASTIAN BACH

WIND ORCHESTRATION BY DONALD HUNSBERGER

Many compositions by Johann Sebastian Bach have been the source for wind orchestrations over the past century. The four-voice chorale settings, the chorale preludes, and especially the contrapuntal large-scale works for organ have provided wind editors, transcribers, and arrangers with a high level of musical inspiration as well as ample opportunity for the development of wind timbres and textures.


The organ and the wind band share numerous timbral and sound projection properties. Indeed, the art of organ registration is not far removed in philosophy or technique from the art of wind orchestration, which also requires the coupling of individual voices in unison, octaves, and so on. Alan Ridout, in his introduction to the *Complete Organ Works of Bach* (Suffolk, Great Britain: Kevin Mayhew, 1994), outlines several considerations for organists preparing to perform the organ works of Bach that have immediate relevance for conductors preparing to study and perform Bach's works in a wind band setting:

Matters of tempo, articulation, phrasing, and legato, fingering and pedalling, are related not only to each other, but to size and character of instrument and acoustic of building.

Firstly, in determining tempo, two matters are of prime importance: the general rate of harmonic change which is central to the music's character, whatever the contrapuntal density... If too fast a tempo is chosen, the rate of harmonic change will seem hurried and breathless; if too slow, it will drag and empty the music of life.

Once tempo is established, and the acoustic is taken into account, the type of articulation necessary to project the nature of the music will often emerge. Here it should be remembered that neither a detached nor a legato articulation were alien to Bach's technique and that a judicious mixture and shading of the two are the most likely means of enlivening music either dark

or bright, and swift, moderate, or slow in tempo.

In keeping with Ridout's statement regarding articulations, an effort has been made to utilize various types of slurring and tonguing in the Fantasia and Fugue. The use of a light tonguing under a slur, both with staccato and with the legato dash (  ) provides a certain amount of clarity to the melodic



line. Also, the feeling of lifting or spacing notes, particularly on repeated notes on the same pitch, offers additional development of the forward motion of the line.

The Fantasia and Fugue in C minor, BWV 537 is unique among Bach's works in that it contains only one chordal structure in the Fantasia, a grand G major chord, which closes the first part, and only three measures of vertical

### TO THE CONDUCTOR

As mentioned in the article, the allied arts of organ registration and wind band scoring require many similar approaches and techniques to achieve the final desired results with each medium. Whereas the individual pipes of the organ may be sounded in a singular fashion or coupled in intricate groupings, so, too, does the wind band possess individual tone colors that may be coupled with other individual (or solo) colors to create new timbres. The organ makes use of the overtone series, with tones sounding octaves above and below the primary tone, and thirds, tenths, fifths, and twelfths sounding above it. In addition to these capabilities, the wind band can utilize the upper tessitura of many instruments, which offers some of the freshest sounds the wind band can provide.

Articulation is an important element in this particular work, as the composition is mostly linear, with homophonic structures provided only at the close of each movement. Prominent harmonic moments are created, however, as various statements of the Fantasia and the fugal material align with one another. Several sets of articulation marks that will project the highest degree of clarity of statement and expression have been indicated:

Articulation Marking	Interpretation
tenuto	This infers a full-value note or tone.
staccato-tenuto	This should be performed lightly and with a slight degree of lift or separation from the next note.
slurs	Rather than the typical overall slur encompassing a phrase, many slurs are in small groupings; also, the traditional style of slurring over the barline into a downbeat has been used only occasionally, as a clean, clearly articulated beginning of the downbeat is desired.
style	The work is not a ponderous composition, even though it has power and requires great solo and combined projection of the horizontal fugal lines and their sequences. Balance of line will be a major goal for a musical performance.



structures, which close the Fugue. Otherwise, the entire work is completely linear in nature, a circumstance that requires great attention to the clarity and balance of the melodic line throughout both sections.

The instrumentation selected for this wind setting reflects that of the contemporary symphonic wind ensemble, with special emphasis on the development of the double reed timbres, the upper tessituras of the full flute section (four separate parts, including piccolo on Flute 4), and the balanced saxophone family (S, A, T, B). Two players may be used on each of the B-flat clarinet parts, if so desired. Careful attention has been paid to the balance between woodwind and brass sections, with only three horn voices combined with piccolo trumpet, flugelhorn, and two trumpet voices in the treble register. Three trombones, one euphonium, and one tuba fill out the brass complement. No percussion is utilized, as this was felt to be an unnecessary and unwarranted timbre in this period music.

The Fantasia and Fugue in C minor, BWV 537 is also unique among Bach's compositions in that little is known about its origin. According to F.K. Griepenkerl (in 1845), it was from the estate of J.L. Krebs, a famous pupil of Bach's. It was found in a book as a very careful manuscript copy, with the inscription "Soli Deo Gloria den 10, Januarii, 1751." This would indicate that it had been copied less than half a year after Bach's death.

### THE EXCERPTS

Excerpt 1, mm. 31–36 of the Fantasia, illustrates the second entrance of the eighth-note second subject. In the first entrance, mm. 11–20, the subject was introduced in solo woodwind colors: bassoon, oboe, and English horn. This statement again begins with a double-reed quality in Bassoon 1 (m. 31) and then proceeds with new coupled timbres:

### Excerpt 1. Fantasia, mm. 31–36: mixed colors

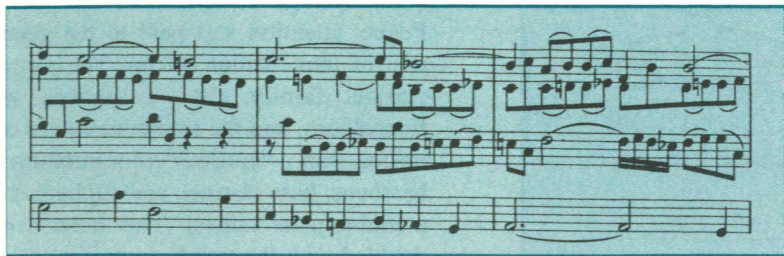
### A. Organ score

The organ score for Excerpt 1 shows the first entrance of the eighth-note second subject in measures 31-36. The music is written for a single organ console with a grand staff (treble and bass clefs). The key signature is C minor (three flats). The tempo and meter are not explicitly stated but are implied by the notation. The piece begins with a series of eighth notes in the right hand, which then move to the left hand in measure 32. The texture is primarily single-note lines with some chords.

### B. Scoring for wind setting

The wind score for Excerpt 1, mm. 31-36, is a detailed orchestration for a symphonic wind ensemble. The score is divided into two systems. The first system covers measures 31-32, and the second system covers measures 33-36. The instrumentation includes: Piccolo/Flute 4, Flutes 1, 2, and 3, Oboes 1 and 2, English Horn, Bassoons 1 and 2, Clarinets 1, 2, and 3, Bass Clarinet, Contrabass Clarinet, Soprano, Alto, Tenor, and Baritone Saxophones, Horns 1, 2, and 3, Piccolo Trumpet, Trumpets 1 and 2, Flugelhorn, Trombones 1 and 2, Euphonium, Tuba, and Strick Bass. The score is written in C minor and features a variety of woodwind and brass parts, including solo lines for Flute 4, Oboe 1, and Bassoon 1. The dynamics range from piano (p) to forte (f). The score is marked with measure numbers 31, 32, and 33.

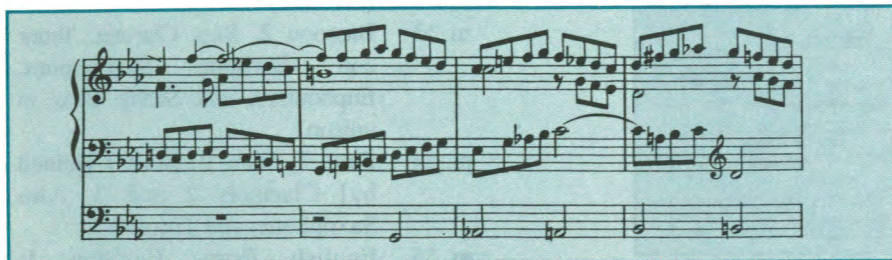




- m. 32 Flute 1 and Oboe 1 in octaves (inverted)
- m. 33 Bassoon 2, Bass Clarinet, Tenor and Baritone Saxophones, Euphonium, and String Bass in unison
- m. 34 Flute 2, Oboe 2, Horn 1 [joined by] Clarinets 2 and 3, Alto Saxophone, and Trumpet 2
- m. 35 English Horn, Bassoon 1, Fluegelhorn, and Trombone 1 (4th statement in inverted form).

Each combining of unison-doubled or octave-coupled sounds creates a unique timbre for the new statement.





B. Scoring for wind setting

The wind score is arranged in a standard orchestral layout. The instruments listed on the left are: Picc./Fl. 4, Fl. 1, Fl. 2, Fl. 3, Ob. 1, Ob. 2, E. Fl., Bsn. 1, Bsn. 2, Chn., Cl. 1, Cl. 2, Cl. 3, Bb. Cl., Ch. Cl., Sop. Sax, Alt. Sax, Ten. Sax, Bar. Sax, Hn. 1, Hn. 2, Hn. 3, Picc. Tpt., Tpt. 1, Tpt. 2, Fluglhn., Tbn. 1, Tbn. 2, Bb. Tbn., Euph., Tuba, and S.C. Bb. The score shows the entry of various sections: bassoons and euphonium in m. 135, trumpets in m. 136, and flutes and saxophones in m. 137. Performance markings include 'Play' and 'Open'.

In Excerpt 2, mm. 134–137 of the Fugue, attention was paid to the generation of pure section colors. The soprano clarinet family, the saxophones with fluegelhorn, and the trombones were contrasted with a “created” color utilizing the bassoons, bass clarinet, and euphonium in a mid-register unison. This latter voice, doubled with the trombone unison, passes a long horizontal line back and forth over

a two-measure phrase in cooperation with the bassoons and bass clarinet, while the saxophones play in imitation of the clarinet line. In m. 135, the true bass voices add their version of the rising chromatic line. Two measures later, the trumpets begin the chromatic line, while Horn 3 and the fluegelhorn take over the saxophone requirements. Through the addition and subtraction of pure colors, it is possible for dramatic changes in timbre between the woodwinds and the brass to emerge through the texture and also to diminish their presence.

— Donald Hunsberger

*Fantasia and Fugue in C minor, BWV 537 is recorded by the Tokyo Kosei Wind Orchestra, Donald Hunsberger conducting, on KOCD 3022.*



## CONCERTO FOR CLARINET, K.622 WOLFGANG AMADEUS MOZART

WIND ORCHESTRATION BY ROBERT W. RUMBELOW



### ROBERT W. RUMBELOW

Robert W. Rumbelow serves as the director of bands and wind ensembles in the Schwob Department of Music at Columbus State University in Georgia. In addition to these primary responsibilities, he teaches classes in conducting, orchestration, composition, and wind literature. Formerly on the conducting faculty at the Eastman School of Music, he served as the associate conductor of the Eastman Wind Ensemble and Eastman Wind Orchestra.

Rumbelow received his doctorate in conducting from Eastman and was awarded the Walter Hagen Conducting Prize from the school. He also holds master's degrees in conducting and music education and a bachelor's degree in piano performance from Texas Tech University. Prior to his doctoral studies at Eastman, he successfully served as the director of bands at Lubbock High School in Lubbock, Texas.

The wind orchestration for Mozart's Concerto for Clarinet, K. 622, is from the Enhanced Classical Wind Band Accompaniment Project series. It was developed through careful analysis of tutti resources in the classical period wind ensemble or orchestral wind section, as found in ensemble scoring practices utilized by Mozart in his operas and symphonic works. These scorings tended to include the use of instruments in pairs, two- and three-part chords in unison and octave doublings, a reinforced bass line with instruments of differing timbres, horns and trumpets in harmonic series writing, and timpani cast with the trumpets. These, among other classical techniques, have been employed as the foundation for the current accompaniment.

In the Clarinet Concerto, care must be taken to balance the accompaniment with the solo voice, as each possesses similar matching timbres in the same basic registers. The original string foundation utilized by Mozart was capable of performance with widely varied dynamics and with an inherent lightness and intimacy that must be developed in woodwind-oriented accompaniments. This lightness and subdued dynamic level is an acquired

taste, so to speak, for it is not frequently developed in today's wind world. In addition, the ensemble must develop a feeling of breadth of line and a resonance in projection of timbre. The realization of this "long line" frequently comes from knowledge of the solo voice line as well as of the individual accompaniment part.

Kenneth Grant, principal clarinetist of the Rochester Philharmonic Orchestra and associate professor of clarinet at the Eastman School of Music, edited the solo part and also provided the short cadenza for Movement 2. He describes the difference between playing the Clarinet Concerto with orchestra and playing it with the "enhanced" classical wind band (one such pairing of performances occurred within the same week!):

In performance with an orchestral accompaniment, you have the feeling that the clarinet solo voice is standing out in front of the ensemble, almost apart from the string textures, while the wind harmoni music accompaniment wraps around you and supports your sound. Both ensemble accompaniments should have the feeling or close cooperation and intimacy as found in chamber music performance.

### THE CLASSICAL WIND BAND ACCOMPANIMENT PROJECT

The classical wind band, or *harmoniemusic*, project for "expanded or enhanced instrumentation" developed during the early 1990s as a means of providing period accompaniments for Eastman School of Music faculty soloists to perform on Eastman Wind Ensemble tours of Japan. Project results have been well utilized. In June 1994, Kenneth Grant performed the Mozart Concerto for Clarinet, K. 622 and in 1996, Barbara Butler and Charles Geyer each played the Haydn Concerto for Trumpet as well as the Vivaldi Concerto in C for Two Piccolo Trumpets. Another work in the series, the Concerto for Oboe, K. 314, was premiered in 1995 at Rochester's Kilbourn Hall by Richard Killmer, professor of oboe at the Eastman School, and the Eastman Wind Ensemble. The Concerto for Horn in E-flat, K. 417 will be published in 1998 in Volume II of the Wind Library.

Robert Rumbelow has been the principal contributor to the research and scoring of the works to be included in this series.



Even though wind articulations and breathing requirements fit well into the accompanying lines, it would be wise to retain some of the musical effects generated by the string performance techniques. The use of a tenuto/dot marking [  $\overset{\cdot}{\text{—}}$  ], indicating a very slight lifting of the note (without any feeling of shortening or clipping the tone), serves to provide a feeling of lightness. The use of the staccato mark under a slur [  $\overset{\frown}{\text{—}}$  ], suggesting a modicum of articulation, also provides lightness. The grouping of several repeated note values into pairs helps to keep the accompanying line from becoming ponderous [  $\overset{\frown}{\text{mn}}$  ].

Attention should also be given to phrasing (slurring) indications, which vary between slurring across the barline into the cadential downbeat and the opposite effect of ending the slur prior to the downbeat. While developing an awareness of some of these techniques, there may be a tendency to go too far in control and to underplay the upper-level tutti ensemble passages. These should be rich and full, with a resonance that contrasts with the lower dynamic level accompaniment passages.

The accompaniment parts have been edited and articulated to match Grant's performance style. If an individual soloist wishes to adjust or even completely rearticulate the solo part, care should be taken to adjust the accompaniment markings to match these different techniques and phrasings.

— Robert Rumbelow

The Mozart Clarinet Concerto was performed by soloist Frank Kowalsky and the Florida State Chamber Winds, James Croft, music director, on a tour of England in September 1996.

Performances included the British Association of Symphonic Band and Wind Ensembles Conference in Coventry, a concert in the Purcell Room at Festival Hall, London, and a performance for BBC-3 in Bridgewater Hall, Manchester, among others. The concerto will be recorded in February 1998 by Hitoshi Sekiguchi, principal clarinet, Tokyo Kosei Wind Orchestra, accompanied by Frederick Fennell conducting the TKWO.

# Wind Library

## STAR WARS TRILOGY

JOHN WILLIAMS

ARRANGED BY  
DONALD HUNSBERGER

The phenomenon of *Star Wars* and its two companion films, *Return of the Jedi* and *The Empire Strikes Back*, created renewed interest 20 years ago in the huge spectacle motion picture. Although set in futuristic terms, the three films are actually historical in nature in many ways. Frequently described as "morality plays on film," the stories are permeated by the primary struggle between good and evil and the eventual success of love conquering all.

Created originally to be part of a nine-part series, each film is complete within itself while remaining open-ended for its eventual position in the series when the new tales are added. The characters obviously grow older and the technology of production becomes more and more developed as each year goes by. The current re-release of the films in the United States has generated massive interest and box-office success for the shows.

Of musical interest, the *Star Wars* project brought to international prominence the talents of John Williams, one of the most gifted composers for film and television. Williams worked in a compositional style that, for the late 1970s, was totally different from other film music composers. He did not write short "cue music" for individual scenes, but instead composed large freestanding compositions that accompanied long segments of the film.

The five excerpts gathered in the *Trilogy* may be played as a unit or performed as individual works in a concert program. Each has been selected for its individual contrast, beauty, and excitement. From the onset, it became necessary to assess the inherent musical and emotional qualities of "Leia's Theme" and "Yoda's Theme" against the dramatic powerhouse effect of the "Darth Vader Death March" and the fanfare qualities of the "Main Title Music"



to create an overall approach for such compelling and involved music. Although these four themes are some of the best-known film music today, the hidden gem in the set is the third movement, "The Battle in the Forest" from *Return of the Jedi*. This is an extremely humorous Prokofiev-esque *vivace* that supports the little Ewoks in their fight against the huge metallic giants.

The difficulties incurred in scoring such immensely popular orchestral works for the total resources of the contemporary wind band were numerous. The challenge began with the selection of a proper and suitable instrumentation. One of Williams's compositional techniques is the widespread use of tessituras; thus it became necessary to devise scoring patterns that involve these upper and lower regions within the wind band. Divisi upper woodwind writing and the use of the piccolo trumpet, keyboard percussion, harp, celesta, and piano have all been incorporated into the basic wind-scoring format. In addition, pure woodwind and brass section qualities have been employed to contrast with standard tutti scoring practices. The use of multiple cowbells in a melodic setting was drawn from Williams's original orchestral scoring.

— D.H.

*Star Wars Trilogy is recorded by the Tokyo Kosei Wind Orchestra, Donald Hunsberger conducting, on KOCD 3022.*



## TWO RAILROAD MARCHES: E7A AND RS-2 LAMONT DOWNS

Long before the turn of the twentieth century, band directors and performers had written marches for parade use, marches for concert and encore use, marches based upon dance forms, and marches employing folk songs, hymns, and the like as melodic properties.

These two “railroad marches” (*E7A* and *RS-2*) are excellent examples of witty contemporary compositional techniques utilizing our most indigenous wind band forms—the extended concert march in *E7A* and the street march in *RS-2*.

The programmatic content of the marches alludes to Lamont Downs’s lifelong love of trains and the magnitude of the machinery involved. He describes the two trains in his marches:

The *E7A* locomotive, frequently described as “the most beautiful passenger locomotive ever built,” was constructed by the General Motors Electromotive Division between 1945 and 1949. Four hundred and twenty-eight of these graceful diesel locomotives served on most of the major U.S. railroads, pulling the most famous trains in the nation’s history. The “bulldog” nose of the *E7A* is probably still what most people picture today when they visualize a streamlined passenger train.

*RS-2* is the unofficial designation (the official designation is actually DL-600B) for a model of diesel loco-

motive manufactured by the American Locomotive Company (Alco) of Schenectady, NY. The “RS” stands for “Road Switcher,” a locomotive intended for both yard-switching functions and long-haul applications.

*E7A* was commissioned by the Massachusetts Instrumental Conductor’s Association (MICA) for performance by the MENC All-Eastern Band, Donald Hunsberger conducting, in 1995. Much of the work is derived from a harmonic motive heard early in the muted horns. Downs states, “The piece is not intended as a ‘tone picture’ of this locomotive, but rather as a tribute to its combined grace and power.”

Downs describes the *RS-2* march as being built upon conventional march rhythms (with an occasional ‘jolt’) and utilizing a symmetrical scale of whole step, half-step, whole step, half-step, which is inverted for the Trio. All parts may be doubled by similar instruments.

Downs’s innate sense of humor pervades the works. I hope you will have as much fun as I have had performing each one either as concert material or as an encore. They make a most worthy addition to our repertoire.

— D.H.

*RS-2* is recorded by the Washington Winds, Edward Petersen conducting, on CPP Media Records EL9752CD.



### LAMONT DOWNS

Lamont Downs was born in Warren, Ohio in 1951. He received both his bachelor’s and master’s degrees in composition from the Eastman School of Music, where he studied composition with Samuel Adler and Warren Benson and conducting with Donald Hunsberger. His *Sinfonia I* for Wind Band (1969) was awarded the 1970 Howard Hanson Prize for Wind Ensemble Composition.

In 1994, he received a commission from the Massachusetts Instrumental Conductors Association (MICA) for a work to be premiered by the 1995 MENC All-Eastern Band; the concert march *E7A* was the result.

Downs has resided in Nevada since 1977, where he earns a living cataloging music scores and programming microcomputers for a university library. Current interests include music, computers, cinema, and photographing trains (not necessarily in that order).



RS-2



E7A

Photos courtesy of Trains Magazine



## CLASSICAL WIND SCORING PRACTICES: MOZART

BY ROBERT W. RUMBELow

Concerti for wind instruments and orchestra written during the eighteenth century constitute some of the finest solo writing for winds. Today, however, most musicians perform these



works with keyboard accompaniment only and seldom, if ever, have the opportunity to perform them with an ensemble of any size. Herein lies the primary objective of the 'Enhanced' Classical Wind Band Accompaniment Project: to produce historically informed period accompaniments with the timbres and qualities of the eighteenth-century wind band.

Accompaniments for classical period wind concerti scored for the traditional

concert band have generally fallen short of artistic requirements, especially in view of classical period timbres and balances. Several reasons are evident:

- the orchestrator's lack of experience with timbres and techniques included in the original scores and thus a lack of adherence to scoring/orchestration practices of that era;
- the size of the present-day accompanying concert band and its volume; and
- the instrumentation of today's ensemble, which, by utilizing timbres more closely associated with early twentieth-century wind band writing and composition, complicates achieving the clarity and intimacy of the classical period.

As the 'Enhanced' Classical Wind Band Accompaniment Project unfolded, it was quickly noted that the classical octet, with its treble double-reed melodic timbre in the oboe voices alternating with the clarinet single-reed timbre, lacked an upper tessitura extension commonly found in operatic and orchestral flute

parts, in particular, in first violin string writing. Two flute voices were frequently used by Haydn to provide an upper four-foot voice register and by Mozart, who traditionally used only one flute in his symphonic writing and two in his operas. The upper range of the flute writing seldom passed above G<sub>3</sub>, a practice adhered to in the current scoring of the Clarinet Concerto. It is also interesting to note that Haydn and Mozart seldom wrote for the first violins above E-flat<sub>3</sub>.

Further examination of the scoring practices of Mozart and Haydn reveals that Oboe 1 and Violin 1 were the primary melodic line carriers, either in unison or in alternating fashion; likewise, Oboe 2 and Violin 2 supplied melodic support in unison or octaves and through harmonic support in consonant thirds and sixths. When clarinets were employed, they either replaced the oboes in these functions, complemented them in unison or octaves along with the two primary treble string voices, or filled in interval gaps

### SCORE STUDY

As discussed in the introductory article "Defining the Wind Band Sound," techniques of analysis necessary for proper score study require the ability to ascertain timbres and balance of voices notated on the score, especially those found in solo accompaniment as well as tutti passages. Many avenues to score study exist; melodic, rhythmic, harmonic, and formal analyses, among others, are the most obvious. Many conductors do not realize or utilize the study of orchestration of a work deeply enough. This is frequently an outgrowth of the publishing efforts found in military band journal scoring over the past 150 years, in which 'safe,' limited cross-cued instrumentation patterns were used and full scores were not available for proper study.

Today's new repertoire is entirely different, for the full score and its wealth of information is a standard and necessary part of performance. Each conductor must make

decisions on how to develop a personal style and technique of score analysis. Throughout this article, and in succeeding issues, this matter will be discussed.

In his descriptive research into applying classical wind scoring tendencies to the new harmoniemusic approach, Robert Rumbelow has delved into numerous Mozart scores to substantiate his choices for the new scoring. Two excerpts from *The Magic Flute* are contained in his article, along with two excerpts from the Concerto for Clarinet, K. 622 in both the original and the new version.

It is suggested that you secure full scores to the excerpts provided and continue the process of analysis. Place your findings either in the score for instant reference or write them in a separate notebook for later reference. Then continue the process with other works you are studying or performing at this time.

— D.H.



between the oboes and bassoons.

In the beginning of the classical period, the viola voice was frequently an upper octave coupling of the bass line, which was performed in octaves by the celli and the string bass, thus creating an enclosed three-octave line (see Excerpts 1 and 2). Eventually, the viola moved into its own voice responsibilities, providing the third voice of the common triad along with the two violin voices. In our current project, the addition of the English horn to the pair of oboes completes this timbre triad in the upper double reeds, while the bass clarinet serves the same function with the pair of clarinets, in addition to providing weight and its own distinctive timbre to the eight-foot bass register.

In the lower 16-foot bass register, a single pair of bassoons performing both as bass voice and as melodic and harmonic voice lacked sufficient presence, resulting in more instruments being added to this register. The contrabassoon, a frequent addition to the eighteenth-century harmoniemusic band, strengthens the foundation for the 16-foot voice, which is also complemented by the contrabass clarinet and the string contrabass.

The horns are used in typical harmoniemusic period style, with notes contained in the harmonic series filling out chordal requirements and doubling the upper woodwind voices. The trumpets and timpani have also been incorporated in eighteenth-century fashion, performing primarily in tutti, non-solo, sections.

## INSTRUMENTATION

Almost all prominent composers of the eighteenth century composed harmoniemusic for various social occasions. Mozart's earliest wind pieces, Divertimento K. 186 (159b) and Divertimento K. 166 (159d) from 1773, are remarkable for their instrumental use of three pairs of treble instruments (oboes, English horns, and clarinets) in addition to the customary horns and bassoons. When these two divertimenti were composed, the standard harmoniemusic compositional style was limited to one pair of treble instruments, the oboes; thus, the instrumentation of these two wind band works may be seen as influential in developing an instrumentation for the enhanced classical wind band.

In 1782, Emperor Francis I established an octet of pairs of oboes, clarinets, horns, and bassoons as his *harmonie*, and Mozart's Serenade No. 12 in C minor, K. 388 (384a) was composed specifically for this instrumentation. His Serenade No. 11 in E-flat, K. 375, exists in both octet and, minus the clarinets, sextet instrumentations. Most conductors and performers consider the most influential work in this genre to be Mozart's Serenade No. 10 in B-flat major, K. 361 (370a), also known as the Gran Partitta. Composed in 1781–2, the Gran Partitta is singular in its expanded instrumentation and extended number of movements. The Adagio movement can easily stand alongside Mozart's finest compositions as an example of his poetic genius. It is scored for 13 instruments: three pair of treble instruments (oboes, clarinets, and basset horns), four horns (one pair of high horns and one pair of low horns to provide more support in foreign keys), two bassoons, and an unspecified instrument of 16-foot pitch, possibly string bass, contrabassoon, or both. Since the harmoniemusic ensemble was in essence also the wind/brass section of the orchestra, it would remain consistent that harmoniemusic employ only one performer per part. Heavy doubling of any of the voices would compromise the style, musical texture, and intimacy of the period. While written evidence does exist that occasional performances of Mozart's

music were held with doubling of parts, these occasions would have to be considered rare.

## SCORING AND HISTORICAL ACCURACY

The establishment of an ensemble of appropriate size and instrumentation based upon historical usage was the first step in obtaining a timbre authentic to the period for these accompaniments. This was followed by an analysis of wind orchestration procedures, tendencies, and the style of each composer to be represented in this project—a necessary step in achieving a convincing sound and balance. Study of wind instrumentation usage in classical harmoniemusic, wind concerti, and many of the symphonies and operas led to the creation of the instrumentation of the current enhanced classical wind band. This ensemble, in its tutti instrumentation, consists of 18 performers (see box below).

In comparison to the classical model of two or three pairs of treble instruments, the enhanced classical wind band instrumentation provides three pairs of treble instruments (flutes, oboes, clarinets). The English horn adds a third triadic voice, while the bass clarinet adds a third single-reed triadic voice and reflects the use of the basset horn. Bassoons were a constant presence in this style, but the function of the pair differs between

### Enhanced Classical Wind Band Instrumentation 18 Performers plus Soloist

#### Comparison with 3 Genres of W.A. Mozart's Oeuvre

H = Harmoniemusik C = Concerti S = Symphonies

2 Flutes	H, C, S
2 Oboes	H, C, S
English Horn	H (use of two in K.166 and K. 186)
2 Clarinets	H, C, S
Bass Clarinet	8-foot bass plus third triadic note
Contrabass Clarinet	16-foot instrument
2 Bassoons	H, C, S
Contrabassoon	16-foot instrument
2 Horns	H, C, S
2 Trumpets	S (also H, specifically K.188)
Double Bass	H, C, S (16-foot instrument)
Timpani	S (also H, specifically K.188)



classical harmoniemusic and the classical symphony. A careful study of Mozart's extant harmoniemusic illustrates that he liberated his various pairs of instruments from the generally conceived parallel writing in thirds and sixths and also transformed the first bassoon part from a constant contributor to the bass line as its first priority to performing a more natural role as a tenor instrument. This essentially added a new voice to the ensemble. Also, there was a strong relationship between the bassoon and the viola voice; this coupling has been created in the project through unison and octave English horn and bassoon scoring. Sixteen-foot or contra instruments are represented by the contrabass clarinet, the contrabassoon, and the double bass. The presence of three distinct timbres in the 16-foot register permits many subtle changes and combinations in the bass line while providing balance for

the tutti sections.

Although the Serenade No. 10, K. 361 (370a) cited previously used four horns, the standard concerto and symphony complement is two, as is the case with trumpets and timpani. Particular attention has been directed toward the use of the natural, non-valved horns and trumpets and the timpani with regard to period usage and the stage of development of each instrument. Also, the issue of modern performance practice has been taken into account, thus affording the option of such anomalies as a third timpani note in selected situations.

### MUSICAL EXAMPLES

The following excerpts have been selected to provide background in Mozart's original scoring and the techniques employed in the enhanced harmoniemusic accompaniment.

The first excerpts are from *The Magic*

*Flute*. Excerpt 1, Overture mm. 1-7, illustrates chordal structures. Which voices will be the most prominent due to their location in optimum registers and freedom from close or unison doublings with stronger timbres? Notice also that the viola is used as the third voice in the triad with Violin 2 in measures 4-7 [and then joins the celli and bassoons in a unison duo with Violin 1, a sixth higher]. The trombones illustrate their noble Masonic quality in their chordal answers to this duet.

An important analytical characteristic lies in the scoring of chords. What effect did the composer desire? Are the pairs of instruments stacked, interlocked, overlapped? How much space is given between tones? What reinforcement does the spacing of each pair of instruments have on the timbre: double reed, flute, single reed? How many roots, thirds, and fifths are included? Are they evenly balanced?

### Excerpt 1. Overture to *The Magic Flute*, mm. 1-7

The image shows a page of musical notation for the Overture to *Die Zauberflöte*. The title "DIE ZAUBERFLÖTE" is prominently displayed at the top, followed by "Adagio. OUVERTÛRE." The score is arranged in a standard orchestral format with staves for woodwinds, brass, percussion, and strings. The woodwind section includes Flauti, Oboi, Clarineti in B, and Fagotti. The brass section includes Corni in Es, Trombe in Es, and Trombone Alto e Tenore and Trombone Basso. The percussion section includes Timpani in Es. B. The string section includes Violino I, Violino II, Viola, and Violoncello e Basso. The notation shows the initial chordal structures for the first seven measures, with various dynamics and articulations indicated.



In Excerpt 2, mm. 157–170 of *The Magic Flute*, examine the individual use of unison and doubling within both melodic lines and harmonic figures:

#### Strings

- Violin 1 is the primary melodic carrier.
- Violin 2 plays consonant intervals with Violin 1, sometimes in rhythmic unison, sometimes independently of Violin 1.
- Viola serves two functions:
  - a. unison and upper octave double of cello and string bass line;
  - b. third/fourth voice with Violins 1 and 2 (mm. 167-170).
- Cello and bass perform bass line in octaves (string bass sounding 8va lower).

#### Woodwinds

- Flutes, oboes and clarinets function as pairs with unison and octave doublings of various lines. (Examine Violin 1 and 2 voices to see how the woodwind voices double, sustain, and support the basic string voices.)
- Bassoons utilize unison coupling (A2) with cello and 8va with string bass.

#### Brass

- Horns in E-flat sound down a major 6th. Written in harmonic series consonant harmonic intervals with use of suspension figures.
- Trumpets in E-flat sound up a minor 3rd.
- Trombones in Mozart operas and symphonies are found only in *The Magic Flute* and in choral works such as the Requiem. Other period use was in town/city bands (*stadtpfeifer*), in trombone choirs, and in some military band writing.

#### Timpani

Primarily two drums, usually written in the bass clef on the pitches C and G, with actual required pitches listed on

### Excerpt 2. Overture to *The Magic Flute*, mm. 157-170

part; here, the pitches B and E without the essential flats are given. In this excerpt, timpani and trumpets are related rhythmically and melodically, an outgrowth of the Altenburgh Method of writing for these two instruments.

#### In General

- The upper tessitura of each instrument

should be noted. Much writing is actually restricted to the staff itself; flutes rise to G, oboes to c, violins to E-flat.

- Observe the manner in which the woodwind voices sustain throughout a measure, while the strings pulsate in syncopation in mm. 166, 168, and 170.
- Trace the Violin 1 voice throughout the woodwind voices.



Excerpt 3. Concerto for Clarinet, K. 622, Movement 1, Allegro, mm. 316–322

A. Original Orchestration

B. Project Version

Excerpts 3 and 4, from the Clarinet Concerto, provide a comparison of the original orchestral version and the project edition. The *solis* and *tutti* passages illustrate some of the many procedures taken to retain the flavor of the original.

Based upon these brief illustrations of Mozart's scoring for winds and brass, examine the serenades (No. 10 in B-flat, K. 361; No. 11 in E-flat, K. 375; and No. 12 in C minor, K. 388) to further develop an appreciation of his use of instruments in *solis* as well as *tutti* passages.



Musical score for measures 318-322. The score is written for a woodwind ensemble, with parts for Flute, Clarinet, Saxophone, and Bassoon. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics include *mf* (mezzo-forte) and *p* (piano). A trill (*tr*) is present in the upper parts in measure 321. The score is organized into measures 318, 319, 320, 321, and 322.

318

319

320

321

322



Excerpt 4. Concerto for Clarinet, K. 622, Movement 2, Adagio, mm. 76–83

A. Original Orchestration

76 TUTTI

Flauto I, II

Fagotto I, II

Corno I, II in La/A

Clarinetto principale in La/A

Violino I

Violino II

Viola I, II

Violoncello e Basso

Tutti Bassi

f

The image shows a page of a musical score for the original orchestration of the Concerto for Clarinet, K. 622, Movement 2, Adagio, measures 76-83. The score is written for a full orchestra and includes parts for Flauto I, II; Fagotto I, II; Corno I, II in La/A; Clarinetto principale in La/A; Violino I and II; Viola I, II; and Violoncello e Basso. The music is in the key of D major and 3/4 time. The tempo is Adagio. The score begins with a 'TUTTI' marking at measure 76. The dynamics are marked 'f' (forte). The score is presented in a standard musical notation format with staves for each instrument and a grand staff for the strings.







Excerpt 4. Concerto for Clarinet, K. 622, Movement 2, Adagio, mm. 76-83

B. Project Version, continued

Solo Cl. *p* *Solo*

1st Fl. *p*

2nd Fl. *p*

1st Ob. *p*

2nd Ob. *p*

E. H. *p*

1st Cl. *p* *Opt.*

2nd Cl. *p* *Opt.*

Bs. Cl. *p* *Opt.*

Cbs. Cl. *p*

1st Bsn. *p*

2nd Bsn. *p*

Cbn. *p*

1st Hn. *p*

2nd Hn. *p*

1st Tpt.

2nd Tpt.

Dbl. Bs. *p*

Timp.

80

81

82

83





Frank Battisti. *The Twentieth Century American Wind Band/Ensemble*. Meredith Music Publications, Sept. 1995. 1st ed., ISBN 1-57463-002-4

As Tom Duffy so ardently states in the foreword to Frank Battisti's *The Twentieth Century American Wind Band/Ensemble*, "Read this book ... read it all; every word. Of course, you will use it as a reference book (the Appendices alone are worth more than the cover price). Only by reading it all, however, will you understand why musicians affiliated with this art form belong in the history books." This really says it all. Battisti's book is not only great as a reference, it is serious stuff—absorbing and fascinating reading!

Battisti takes us from the early years through changes, growth, expansions, and new connections—from the birth of the wind band/ensemble repertoire and traditional/historical foundations to the development of programming for both school bands and university ensembles and the impact of commissioning—outlining the past 50 years of our evolving repertoire and our role in this recent development.

A hot topic among wind conductors for years, the wind band/ensemble labeling issue is addressed in a clear and concise manner. Battisti has for years supported both wind "camps" with his flexible "let's all get along and get on with it" attitude. What the reader really gets out of his discussion is not which type of ensemble is the most virtuous and beneficial to music performance and education, but the many virtues and benefits of each group, their place in music history, and their function in the future of music. As he points out, many different wind labels have been used very successfully in the past 40 years, many coexisting at the same institutions, all providing excellent music venues. They represent all sizes and genres of

ensemble music from chamber to extended-instrumentation symphonic bands. Battisti's main point in this particular discussion and throughout the entire text is the importance of good repertoire, how the music is performed, how well the composer's true intentions are represented, and the educational/informative value to our players, our audiences, and ourselves. If these goals are met, Battisti feels the nomenclature used to identify a wind group is secondary; his term *contemporary wind band/ensemble* serves to include all aspects and sizes of wind music groups.

The lists of recommended repertoire, past programs, and various ensembles are a great resource, not only as a historical collection, but also as a wonderful reminder of

what we have inherited and as a guide for the future. For those of you looking for a good project, try taking Battisti's repertoire lists and finding out the current availability of each work (publisher, contact, composer, and so on). Also, those of you who like to comb through repertoire might enjoy uncovering any gems that are missing on Battisti's lists (such as Ticheli's "Postcard"?!).

If you have ever had a conversation with Frank Battisti about winds, this book will feel familiar. It's interesting, fun, and informative. The man, like the text, has a wealth of knowledge and fascinating, cutting-edge experiences. This is a great way for us to pick Battisti's brain and find out all we need to know.

— Reviewed by Mark D. Scatterday

*The Wind Ensemble and Its Repertoire: Essays on the Fortieth Anniversary of the Eastman Wind Ensemble*. Edited by Frank J. Cipolla and Donald Hunsberger. Warner Bros. Publications, 1997. 312 pages. ISBN 1-57623-983-7

Now in its second printing, *The Wind Ensemble and Its Repertoire* has filled a place in the libraries of everyone involved in or concerned with the development of the contemporary wind band.

More than a series of papers presented at the 40th Anniversary Weekend Celebration of the Eastman Wind Ensemble, it is a compendium of research featuring a treatise by Raoul Camus on American wind music prior to 1800, Jon Newsom (director of the Library of Congress Music Division) discussing the era of the brass band during the middle of the nineteenth century, Frank Byrne (executive assistant to the director of the United States Marine Band in Washington, D.C.) presenting a lucid, highly enlightening approach to the performance of Sousa marches as practiced by Sousa himself, and Robert Wason (professor of music theory, Eastman School of Music) dis-

cussing Stravinsky's sketches to the original version of the Symphonies of Wind Instruments (1920). Also included are all the concert programs of the EWE from 1952 to 1992, with each composition listing in program order.

Now this informative book is available in a paperback edition from Warner Bros. Publications in addition to the original hardback version published by the University of Rochester Press.

*Donald Hunsberger Wind Library*



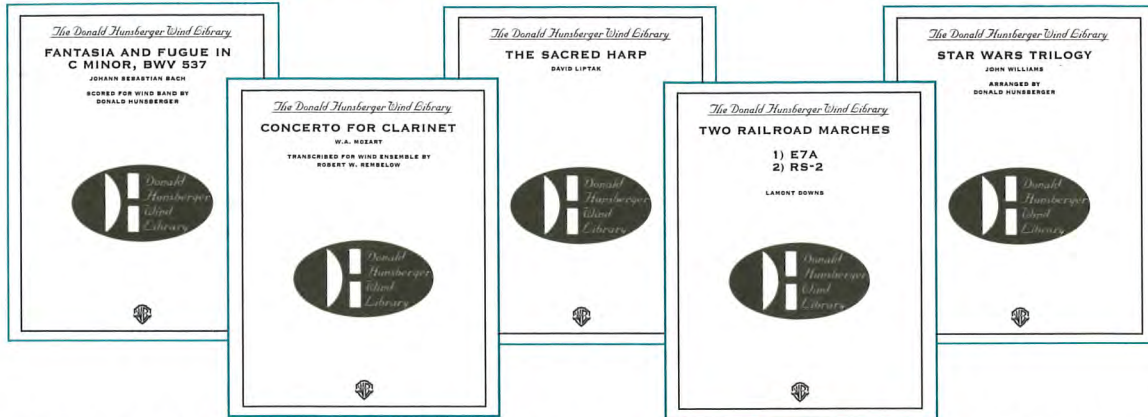
## The Wind Ensemble And Its Repertoire

*Essays on the Fortieth Anniversary of the  
Eastman Wind Ensemble*

EDITED BY  
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Liptak's *The Sacred Harp* and the orchestrations of Bach's Fantasia and Fugue in C Minor and Williams's *Star Wars Trilogy* from Volume I of the Wind Library have been recorded by Donald Hunsberger and the Tokyo Kosei Wind Orchestra. The recording sessions took place in March 1997 at the Sun Azalea Hall, Tokyo, and also included *Catena* by Tristan Keuris and *The Red Pony* by Aaron Copland.

Following the recording sessions, the Bach and the Williams scores were included in a program entitled Special Concert Vol. 60, presented at the Tokyo Geijutsu Gekijo (Metropolitan Art Space in Ikebukuro). Also included on the concert were *La Fiesta Mexicana* by H. Owen Reed, the Symphony No. 3 of Vittorio Giannini, and an encore by a favorite composer in Japan—*The Gladiator* by John Philip Sousa.

## WindWorks

A journal for the  
contemporary wind band

Issue I • Fall 1997

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### IN THE NEXT ISSUE ...

#### *Defining the Wind Band Sound*

- Part 2 examines elements of the English military band journal publications as they developed from the early days of Jullien, Boosé, and Hawkes to the beginnings of the twentieth century and the Gustav Holst Suite in E-flat.

#### *Conversations*

- A talk with Dr. Kent Kennan. Dr. Kennan is one of America's most influential writers through his treatise on orchestration and through his compositions, which include the very popular Sonata for Trumpet, now available in Kennan's scoring for solo trumpet and wind band.
- A talk with conductor Timothy Reynish. Reynish is one of England's most active wind conductors and proponents of the contemporary wind band. In 1981, he hosted the first conference for wind conductors, composers, and publishers at the Royal Northern College of Music in Manchester. This meeting led to the birth of both the World Association of Symphonic Bands and Ensembles (WASBE) and the British Association of Symphonic Bands and Wind Ensembles (BASBWE). Reynish has championed original composition through several publishing series and especially through performance and recording.

#### *Wind Library*

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| • J. S. Bach      | Tocatta and Fugue in D minor<br>wind orchestration by Donald Hunsberger         |
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#### *Insights*

- Mark Scatterday discusses performance practices of the Venetian School as they relate to today's performance of this wonderful music.





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*Volume I of the Donald Hunsberger Wind Library  
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