

WindWorks

A JOURNAL FOR THE CONTEMPORARY WIND BAND

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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, and orchestrations 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-plus decades.

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

To complement these music publications, the Wind Library issues the journal *WindWorks*, which contains articles on wind composition, orchestration, and performance practices; interviews with composers, conductors, and other personages active in wind band development; and information on the various compositions offered each year by the Wind Library. Relevant books will also become part of the Library.



DEFINING THE WIND BAND SOUND:

WIND SCORING IN ENGLISH MILITARY BAND JOURNALS OF THE 1800S

BY DONALD HUNSBERGER

In the premiere issue of WindWorks, this column opened a discussion of wind band scoring practices. The purpose of the present discussion is to create a timeline of developments in band instrumentation as seen in English military band journals from the 1840s to the 1880s. Future studies in this series will include American wind band growth as it was influenced by English models during this period and continental European wind band experimentation in instrumentation during the nineteenth century.

The wind band in continental Europe, England, and America during the nineteenth century was an ever-changing ensemble, partly the product of many decades of technical and musical development and partly the result of varying social demands and requirements for a popular music medium that could satisfy both the average person and the military. As the young wind band grew from its classical roots in the "harmonie" octet, numerous instrumentations were established for bands founded in the French Revolution and in response to the contributions of Wilhelm Weiprecht in Prussia. This new wind band benefited greatly from innovations such as the invention and adaptation of valves for the brasses and fingering and pitch improvements in woodwind instruments (particularly the clarinet and flute), and especially from the efforts of Adolphe Sax. Sax, with his concept of an entire family of similarly shaped brasses, expanded wind band instrumentations and made possible the development of the all-brass band. His other ingenious family, the saxophones, was popular in France but had to wait until the twentieth century for broad acceptance elsewhere.

Military band journals were started in England in the 1840s and were usually for sale on a subscription basis, with several issues forthcoming each year. These journals provided a basis for unity in wind band instrumentation and orchestration growth just as *harmoniemusic* had assisted in preparing a base for later orchestral wind section development. Offering well-crafted works that became basic repertoire for British military units and were available throughout the world, these journals influenced writers and their publishers to constantly increase orchestration options and to raise technical thresholds.

The English military band journals were important to the growth of bands both in England and America. This timeline will look at the publishers and writers, the type of works they published, and how their repertoire contributed to the growth of the wind band as a musically viable ensemble.

The initial article on wind band scoring practices (*WindWorks*, Fall 1997) centered on a discussion of nineteenth-century approaches to published wind band compositions:

During these early years (pre-1840s) and continuing until the 1950s, the wind band relied upon its orchestrations and arrangements of music from the orchestral, operatic and keyboard literature, 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 fanfares, and the like.

Thus, band scoring practices were developed 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 practical approach to repertoire development manifested itself in instrumentation and scoring practices considered capable of replacing the primary string melodic carriers, principally first violins and celli. Logical counterparts for these instruments were the clarinet and cornet in the treble register and bassoon and euphonium for the tenor and baritone tessituras. As this study progresses from early instrumentation procedures in 1834 to quite sophisticated scoring in the 1880s, you can observe how each family of instruments began to assume an identity that would lead to what may now be termed "standard scoring practices."

ANALYTICAL CRITERIA

To accurately trace instrumentation and scoring activity, analytical criteria must first be developed. These criteria should detail each type of musical activity an instrumental family was called upon to supply and the manner in which this usage related to other instruments and families. A study of orchestration in any period requires analysis in several areas:

<i>Instrumentation</i>	What voices are utilized in each instrumental family?
<i>Orchestration</i>	How are individual and section voices treated? Are lead voices primary melodic carriers within the overall ensemble? Do section voices usually perform inner harmonic and rhythmic functions?
<i>Personnel</i>	How many performers are assigned to each voice part? Do overall timbral balances change with the addition of extra performers to a part?

When investigating works of various periods using the first two of these criteria, I frequently apply a series of questions to each instrument, especially the primary instruments, that is, flute, oboe, clarinet (E-flat, B-flat, and bass), bassoon, saxophone, cornet, horn, trombone, euphonium, and tuba. These queries include:

- When used as a solo instrument, is it single, doubled (at unison) or coupled (at octave) with other instruments? What timbres have been desired or created?
- What tessituras are used? Do outer tessituras create performance or balance problems?
- How is each individual family of instruments approached and utilized within the overall tutti instrumental section (woodwind, brass, percussion)?
- What are common doublings—at the unison or at the octave? Is doubling created to make a new or different timbre, or more simply for weight on a line or a chordal tone? Is it basically a “safety factor” to ensure that a certain line or tone is adequately covered in the event of weak or missing instruments?

As an example, let us utilize these questions, among others, to examine the E-flat clarinet, an instrument highly regarded in the latter part of the nineteenth-century band world. What was its role and how did writers use it in small ensembles and in ensembles with full instrumentation?

- The E-flat clarinet was frequently used in pairs during the second half of the nineteenth century for two primary purposes: weight and tonal presence when strength was required in the upper treble tessitura. It was used to reinforce the flute voice, frequently a single player, and it sometimes doubled the 2nd flute, who also played piccolo.
- It was used to reinforce the solo B-flat clarinet voice in unison, especially when written above the treble staff and also served as an upper octave of the solo clarinet timbre.
- It had frequent solo opportunities when a melodic line was written in what would be an extremely high tessitura for the solo B-flat clarinet and a clarinet timbre was desired.
- When analyzing woodwind writing of this period, an important issue arises: was the E-flat clarinet ever the actual single upper (or lead) voice of the clarinet choir, or did it always have a doubled or coupled relationship with the solo B-flat clarinet?

To continue this procedure of establishing a usage basis for each instrumental voice, consider now an instrument first used as a substitute for the bassoon before assuming its own unique role several decades later—the bass clarinet:

- Was the purpose of the bass clarinet that of a tenor or baritone register voice? Did it actually serve in a true bass role?
- What were its upper tessitura limits? Its lowest register?
- Was it a singular voice or was it doubled with multiple players?
- With whom was it doubled or coupled?
- If it was not used as a true woodwind bass voice, then who provided that function?

By applying these principles of evaluation to each instrument and its family members within a given instrumentation, trends in usage soon appear.

PERSONNEL

When analyzing various instrumentations, it is helpful to compare the personnel rolls of bands that might have utilized the music of the journals. Although premiere regimental bands such as the Coldstream Guards, Royal Artillery, or Grenadier Guards

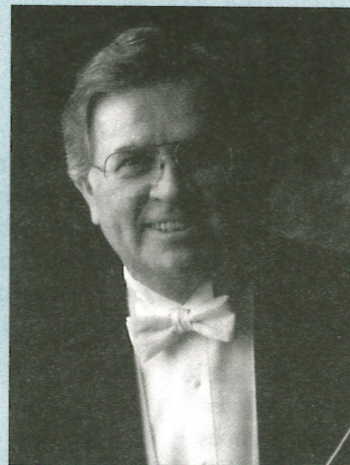
built their units up to a rather full instrumentation—as well as up to 90 players—the average military band was more similar to those listed below. Henry George Farmer, in his highly informative book *The Rise and Development of Military Music*, states:

The combination of the 106th Regiment is a fair specimen of the average infantry band of the period. Since the publication of the military band journals, wind instrumental combinations had

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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 performances in Japan and one, with Wynton Marsalis as soloist, at the major concert halls of New York, Boston, Philadelphia, Washington, Montreal, and Toronto. June 1998 marked the Ensemble's sixth concert tour to Japan, once again under sponsorship of Sony Music Foundation 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 two hundred performances with more than 40 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*, *Our Hospitality*, and *The Last Command*.

During the past few 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.

become stereotyped. Very rarely, except in the case of staff bands, was the rule deviated from. In the Royal Artillery Band we may note the employment of saxophones, flugel horns and soprano cornets, instruments imparting fresh tone-colour, but with the exception of the first named, they have been little encouraged in our military bands.

Personnel of the 106th Regiment Band, ca. 1860, included:

3 flutes and piccolo	4 cornets
1 oboe	2 trumpets
2 E-flat clarinets	1 althorn
9 B-flat clarinets	3 trombones
2 bassoons	2 euphoniums
	3 bombardons
	3 drums, etc.
<hr/>	
	17 woodwinds;
	15 brass; 3 percussion

Dan Godfrey, who took the Grenadier Guards Band to Boston for the International Peace Festival in 1872, fostered the expansion of instrumentation and timbre within British military bands through his writing, publishing, and conducting. Examine the balance of woodwind and brass voices in his famed band as listed in the following personnel, ca. 1888:

1 piccolo	6 cornets
2 flutes	2 trumpets
2 oboes	4 horns
4 E-flat clarinets	3 trombones
14 B-flat clarinets	1 baritone
1 E-flat tenor clarinet	4 euphoniums
1 B-flat bass clarinet	6 bombardons
2 bassoons	3 drums, etc.
1 contrabassoon	
<hr/>	
	28 woodwinds;
	26 brass; 3 percussion

Notice the predominance of the treble clarinet voices, B-flat cornets, euphoniums, and bombardons. (More on this later.)

ENGLISH MILITARY BAND JOURNALS

A brief historical review of activity of nineteenth-century English military band journals reveals the following highlights:

- a. *Jullien's Journal for Military Bands* was arranged by C. Godfrey (Charles the Elder). Series I, no. 1 was published in 1844 by Jullien and Co. at the Royal Conservatory of Military Music, 24 Regent Street and 45 King Street, London. The first four compositions were by Jullien: "Semiramide Quadrille," "English Quadrille," "Valse a deux Temps," and "Chinese Quadrille." This series continued through 1857 (no. 160). *Jullien's Journal* was taken over in 1858 by Boosé (published by Chappell) and produced under the title *C. Boosé's Supplemental Military Journal* until 1903 (no. 444). The latter was edited by Fred Godfrey.
- b. The second earliest journal appears to have been published by Carl Boosé, who produced *C. Boosé's Military Journal* in 1845. The first listing of this series in the British Library reads

"ser[ies]. 8, no. 1 to ser. 74, no. 1" (1846-1883). The earliest published sets below no. 8 are missing. This publication continued as *Boosey and Co.'s Military Journal* [ser. 74, no. 2 through ser. 162 (1883-1931)]. All works after ser. 160, no. 3, (1932) were published by the newly amalgamated firm of Boosey and Hawkes. In 1904, Boosey and Co. also began a new series, entitled *Boosey and Co.'s Supplementary Journal for Military Bands*, which continued through 1914 (nos. 1-129). This was edited by Charles Godfrey (The Younger).

Boosé (1815-1868) was not a direct member of the Boosey family as some have alleged. (Thomas Boosey, a London bookseller, had founded a music publishing house in 1816.) A skilled clarinetist, Boosé was born in Darmstadt, Germany, and emigrated to London in 1835. He also performed in Liverpool and Edinburgh. In 1841 he became bandmaster of the 9th (Queen's) Lancers; the following year he moved to a similar position with the Scots Guards and in 1859, joined the Royal Horse Guards. After Boosey and Sons took over production of his journal, he worked for them as editor until his death.

- c. The *Army Journal* was published in 1858 by S. A. Chappell, 45 New Bond Street, London, W. This series assumed the lineage of *Jullien's Journal* (numerous printed references state "Late of Jullien"). Arrangements were written by A. Frederick Godfrey and Charles (the Younger) Godfrey. The premiere publication was a Grand Selection from Balfe's opera *The Rose of Castille*, arranged by C. Godfrey. Issue 2 was "The Wedding Quadrille" by C. d'Albert, arranged by C. Godfrey, "The Fife Polka" by Jullien, and "The Leviathan Galop" by d'Albert.
- d. The *Orpheus Military Band Journal*, part of the Alliance Musicale, was published by Lafleur and Son, 15 Green Street, Leicester Square, London, from 1878 (no. 1) through 1923 (no. 129). An announcement appeared on later issues describing the series as "Specially Arranged to suit the Requirements of Army, Navy, Militia and Volunteer Bands, under the Management of Charles Godfrey, B. M. [Bandmaster] Royal Horse Guards." Vol. 1, no. 1 was *Reminiscences of Handel*, which included 10 different choruses, airs, and a march.
- e. Lafleur and Son also produced the *Alliance Musicale Reed Band Series*, with works arranged by E. C. F. Hare, bandmaster, 51st Regiment. These publications were primarily brass band instrumentation with added woodwinds: piccolo, E-flat clarinets, four B-flat clarinets, and two bassoon parts. This instrumentation is the only one found that had important solo responsibilities placed in the E-flat cornet voice, a result of the brass band configuration rather than the standard military band brass family. The first issue was the composition "Madame Favart Quadrille" by Offenbach, arranged by Hare.

THE WRITERS

Two musical families, the Godfreys and the Winterbottoms, directly influenced much of the growth of English military bands during the nineteenth century. The lineage described below illustrates how father and son carried on the development of individual military bands as well as being deeply involved in writing and editing various military band journals.

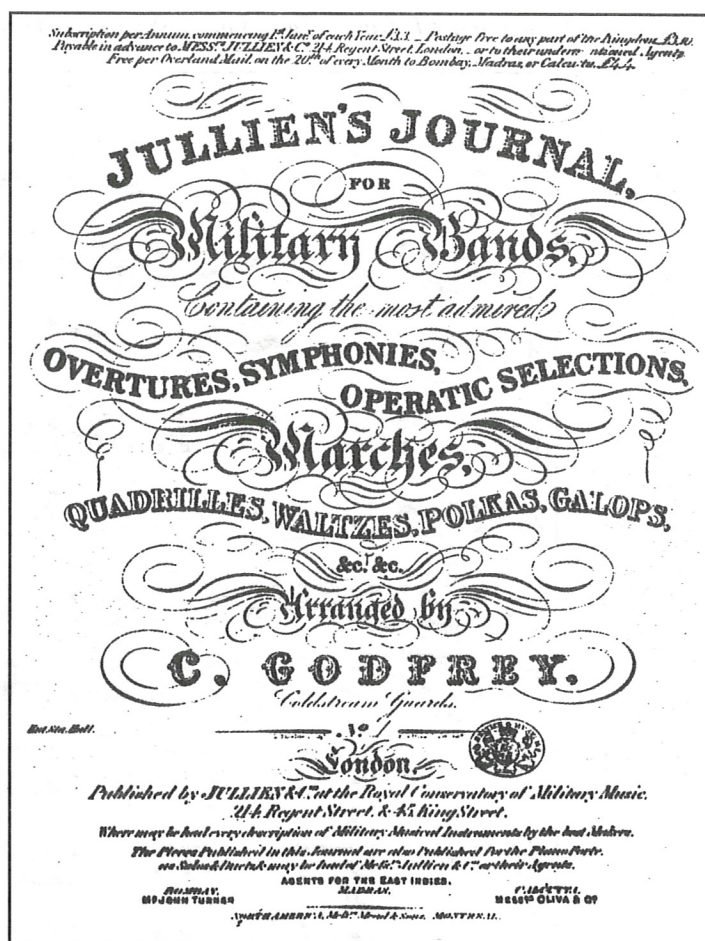
The Godfrey family line begins with Charles, who arranged the

1834 publication of the Quick March from *Gustavus the Third* (see Exc. 1 on the following page):

- **Charles (The Elder)**, 1790–1863. Bandmaster of the Coldstream Guards from 1825–1834, he continued directing the Guards in a civilian capacity until 1863. He was appointed musician-in-ordinary to the king in 1831. He arranged and edited for *Jullien's Military Band Journal*.
- **Daniel**, 1831–1903. Son of Charles (The Elder). Bandmaster of the Grenadier Guards from 1856–1896, he brought the Guards band to Boston in 1872 for Gilmore's International Peace Festival. Following his retirement in 1896, he formed his own band and toured America and Canada in 1898. He arranged many works, including marches, quadrilles, and waltzes for military band, published primarily by Chappell and Co.
- **(Adolphus) Fred(erick)**, 1837–1882. Son of Charles (The Elder). In 1863, he succeeded his father as bandmaster of the Coldstream Guards, where he remained until his retirement in 1880. His listing of publications for all types of performing media is very extensive and included 18 large-scale works for band, entitled *Reminiscences*, published by Chappell and Co. in its *Army Journal*.
- **Charles (The Younger)**, 1839–1919. Son of Charles (The Elder). He played in Jullien's Orchestra, became bandmaster of the Scots Fusiliers in 1859, and from 1868–1904, served in a similar position with the Royal Horse Guards. He was professor of military music at the Guildhall School of Music, edited the *Chappell Army Journal*, and founded the *Orpheus Band Journal* (Lafleur and Co.)
- **Charles George**, 1866–1935. Son of Charles (The Younger). He was appointed bandmaster to the Corps of Commissionaires in 1887 and served as conductor of the Crystal Palace Military Band from 1889–1897. He also directed bands at the Buxton Spa and the Spa Scarborough before becoming director of the Royal Parks Band at Hyde Park, 1911–1924.
- **Sir Daniel Eyers**, 1868–1939. Son of Daniel. He succeeded Charles George as bandmaster to the Corps of Commissionaires in 1889. He became conductor of the London Military Band (a civilian organization) and in 1893, organized a band for the Winter Gardens in Bournemouth, where he worked with both the band and the Municipal Orchestra until his retirement in 1934. His name on Chappell and Co. military band journals is most familiar to performers today who program from this series.

The second group to contribute to the development of the wind band and its music was the Winterbottom family:

- **William**, c. 1820–89. He was appointed bandmaster to the Royal Marines (Woolwich) in 1857 and to the Royal Marines (Plymouth) in 1869. A professional trombonist with the Philharmonic and the opera, he began writing for the *Chappell Army Journal* about 1862 and wrote extensively for this series, especially in the 1880s, with more than 40 works! He also contributed to the *Chappell Brass Band Journal* in 1860.
- **John**, c. 1817–97. He began musical duty as a bandsman with the First Life Guards and became bandmaster of the Royal Marine Artillery in 1870. He was also with the Artists' Rifle



1844 Title page of Jullien's Journal, Vol. 1, no. 1

Volunteers in 1892. He contributed to the Orpheus Alliance Musicale publications both in the wind band area and in reed band compositions.

- **Thomas**, c. 1819–1896. He served as a bandsman with the Royal Horse Guards and became bandmaster of the Royal Marines (Plymouth), 1851–69. In 1850 he contributed a work, the "Sweaborg Polka," to the *Jullien Journal*.
- **Henry**. He was at first bandmaster of the Seventh and Eighth Regiments and then became bandmaster of the Royal Marines (Woolwich), where he served from 1854–56.
- **Frank**, 1861–1930. He was a professor of music at Dulwich College and served as bandmaster of the Royal Marines (Plymouth) from 1890 to 1910. As with Sir Dan Godfrey, his arrangements and transcriptions are perhaps the most familiar of his family to today's performers. He began publishing a series of large-scale transcriptions of works of Wagner, with the Overture to *Tannhauser* in 1903. Eventually he would write 11 of these selections. His output was indeed prolific as he wrote for every published journal of his day—the *Orpheus Military Band Journal*, *Chappell's Army Journal*, *Boosey's Military Journal*, *Hawkes and Son's Military Band Edition*.

SCORES FOR EXAMINATION

An important consideration in the development of flexibility of scoring practices in this period may be found in the part designed

Excerpt 1. Finale to Act I (Quick March) of Gustavus the Third, or The Masked Ball by Auber. 1834. mm. 1–9 [Score in C]

The musical score is arranged in a standard orchestral format with staves for each instrument. The Piccolo, Eb Clarinet, Bb Clarinet 1, Bb Clarinet 2, Bb Clarinet 3, Bassoon 1, and Bassoon 2 parts are in the upper woodwind section. The Horns 1 & 2, Trumpets 1 & 2, Trombone 1, Trombone 2, and Bass Trombone parts are in the brass section. The Serpent and Side Drum / Δ Percussion parts are in the lower woodwind and percussion section. The score is written for the first ending (1.) and includes dynamic markings such as ff (fortissimo) and accents.

for the “leader.” It was not until well into the 1870s that publishers issued more than a solo cornet part annotated with vague orchestration commentary such as “tutti,” “brass,” “wood,” or naming a solo voice. A two-line score, keyboard style, appeared in the Lafleur *Orpheus Journal* around 1878 and finally, in 1906, the publisher Danajowski offered a full score (no. 104)—in a series of orchestral study scores—of selections from Sir Arthur Sullivan’s *MacBeth*, arranged by Dan Godfrey. Printed in the introduction to the score was the proud statement: “Published with permission of Chappell and Co. and is the first military band score [highlight editor] ever offered to music students.”

The publication also contained full orchestral scores of three works by Mozart, two violin concertos, and a piano concerto, all bound in the same volume.

An examination of several nineteenth-century publications (in full scores constructed from original parts found in the British Library and other sources) produces basic instrumentation tendencies as described above. The following excerpts have been selected to represent musical activity from 1834–1884:

Excerpt 1. 1834

Finale to Act I (Quick March) of *Gustavus the Third, or The*

Masked Ball by Auber. Arranged by Charles Godfrey (The Elder), Master of the Band, Coldstream Guards. Published by D'Almaine and Co., Soho Square, London. mm. 1–9.

Excerpt 2. 1844

“Semiramide Quadrille” by Jullien. Arranged by Charles Godfrey (The Elder). mm. 1–16.

Excerpt 3. 1866

“Blow Gentle Gales” from *Three Glees* by Sir Henry Bishop. *Chappell Band Journal* Issue 50. Arranged by A. Fred Godfrey. mm. 25–40.

Excerpt 4. 1884

Overture to *La Reine de Saba* by Charles Gounod. Alliance Musicale. *Orpheus Military Band Journal* no. 43. Published by Laflour and Sons. Arranged by Charles Godfrey (The Younger). a. mm. 336–345; b. mm. 477–484.

In the first excerpt, the Quick March from *Gustavus the Third*, the wind band instrumentation is an outgrowth of classical period *harmoni music*, with clarinets (E-flat and B-flat) now replacing the primary oboe melodic domination of the former period. (See Robert Rumbelow’s article on Mozart’s wind scoring practices, *WindWorks*, Fall 1997, pages 20–28.) The piccolo doubles the woodwind line and trombones have been added. Examine the role of each of the voices (they will remain consistent in later sections of the work) for their individual and section roles in the rhythmic and harmonic texture.

In Excerpt 2 (pages 8–9), in mm. 1–8 of the “Semiramide Quadrille,” important features include a unison melodic line located in E-flat clarinet and B-flat Clarinet 1 coupled an octave above the B-flat cornet.

Quarter-note and eighth-note patterns are scored in chordal fashion in Clarinets 2 and 3, bassoons, trumpets, corni, alto horn, trombones, and serpent/ophicleide, rhythmically reinforced by percussion. In mm. 9–16, the accompaniment changes to downbeat-afterbeat figures in brass and bassoons, with Clarinets 2 and 3 in a modified Alberti bass rhythmic harmony pattern.

In 1858, Chappell and Co. assumed the publication lineage of the *Jullien Journal* with Issue 1 of its own *Army Journal*. The size and balance of instrumentation from Jullien’s “Semiramide

INSTRUMENTATION CHART

Instrument	1834	1844	1858	1866	1878	1884
Piccolo	x		Eb	Eb	Fl/Picc Eb	Fl/Picc Db
Flute			Eb	Db	Eb	Fl/Picc Db
Oboe 1			Ad lib	x	x	x
Oboe 2			Ad lib	x	x	x
Bassoon 1	x	x	x (or Bar)	x	x (or Bcl)	x (or Bcl)
Bassoon 2	x	x	x (or Bar)	x	x (or Bcl)	x (or Bcl)
ContraBsn						
E-flat Clar 1	x	x	x	x	x	x
E-flat Clar 2				x	x	x
Solo clar			x	x	x	x
Rep./1st clar	x	x	x	x	x	x
2nd clar	x	x	x	x	x	x
3rd clar	x	x	3/4 Ad lib	x	x	x
Alto clar					x	x
Bass clar					(or Bsn)	(or Bsn)
Serp/Ophl	Serpent	Serp/Ophl				
1st Cornet		x (Div)	x	x	x	x
2nd Cornet			x	x	x	x
3rd Cornet					x	
Trumpets	2 Eb	2 Eb	2 Eb Ad lib	2 Eb	2 Eb	2 Eb
1st Saxhn			x Ad lib	x Eb		
2nd Saxhn			x Ad lib	x Eb		
Althorn				x Bb		
1st Corno	x Eb	x Eb	X Eb	x Eb	x Eb	x Eb
2nd Corno	x Eb	x Eb	X Eb	x Eb	x Eb	x Eb
3/4 Corno					x Eb	x Eb
1st Trbn	x	x (Alto)	x	x	x	x
2nd Trbn	x	x (Tenor)	x	x	x	x
3rd Trbn	x	x (Bass)	x	Bass	Bass	x
Baritone					x	x
Euph			x	x	x	x
Bombardon					x	x
Basses			x	x		
S. D.	SD/Triangle	x	x	x	x	x/Triangle
B.D./Cym	x	x	B.D.	x	x	x

KEY

- 1834 *Gustavus the Third*—Auber
- 1844 *Jullien's Journal*, Series 1
- 1858 *Chappell Army Journal*, Issue 1
- 1866 “Blow Gentle Gales”—Bishop
- 1878 *Orpheus Military Band Journal*, no. 1
- 1884 *La Reine de Saba*—Gounod

Quadrille” (1844) to Bishop’s *Three Glees* had developed significantly, as may be seen in the Instrumentation Chart above.

This 1858 instrumentation, in turn, would remain quite stable through the release in 1866 of Issue 50 (see Exc. 3, pages 10–11). Changes included the addition of a second E-flat clarinet part and full parts (not “ad lib” as in the earlier editions) for the oboes, Clarinet 3, bassoons (previously indicated “or baritone”), trumpets in E-flat, E-flat saxhorns, and Trombone 1. Also, there was no longer a 1st baritone (“or bassoon”) part, a curious rarity, as the

Excerpt 2. "Semiramide Quadrille" by Jullien. 1844. mm. 1-16

treble clef baritone (one or two parts), along with the bass clef euphonium, was common as a primary melodic carrier throughout the rest of the century.

By 1866, the assignment of specific timbres to both woodwind and brass choirs was becoming firmly established, with solo and repiano* clarinets assuming primary melodic treble roles (along with flute coupling in the upper octave and bassoon an octave lower). Oboe 1 was a frequent unison doubling with solo clarinet as well. In the brass, the 1st cornet (or solo cornet) became firmly affixed as the leading voice, while the euphonium continued to serve as a part-time bass partner as well as a prominent voice in the orchestral cello register.

Examine the score for the above-mentioned melodic carriers and especially for doublings of the rhythm/harmony accompanying voices. Note the solo line (in the staff) for the 1st clarinet in E-flat!

Refer once again to the Instrumentation Chart for a view of additional shifts in instrumentation from the *Chappell Army Journal* Issue 50 (1866) to the *Orpheus Military Band Journal*, founded by Charles (The Younger) Godfrey in 1878. Changes occurring in the Orpheus publication include:

- substitution of bass clarinet for bassoon (no true bass clarinet part would appear until after 1900)
- addition of alto clarinet

- addition of 3rd B-flat cornet
- elimination of saxhorn parts
- addition of 3rd and 4th horns in E-flat
- use of treble clef baritone in addition to bass clef euphonium.

The instrumentation of the Overture to *La Reine de Saba* (Excerpts 4a and 4b, pp. 12-15), no. 43 in the Orpheus series, is almost identical to that of the Orpheus Issue no. 1 in 1878. The band was now becoming stable in its timbres and use of colors. Between this point in time and the writing of the Holst Suite in E-flat in 1909, the primary growth would occur in the actual use

* The original spelling of the section or extra lead voice was with an "e"; later it was spelled *ripiano*.

of instruments rather than in the addition or subtraction of voices in individual sections.

In Excerpt 4a, the first five measures illustrate a predominantly woodwind texture, while in the next five measures, the unison combination of oboes, solo clarinet, and 1st and 2nd cornets creates a solid mid-range doubling, one of the military journal's most recognizable timbres. The arpeggiated sixteenth-note voices in the accompaniment frequently perform in the same register as the melodic line, thus thickening the overall texture or in another sense, diluting the purity of the soli melodic combination.

Excerpt 4b illustrates a passage well known for its technical challenges to band performers, whose programming

may feature some of these earlier journal works. The woodwinds are doubled at the unison and coupled at the octave in playing off the octaved bass line and the block brass. The upper tessitura features a bright piccolo presence doubled by the two E-flat clarinets who even perform high trills in thirds and sixths!

These scores illustrate that inner, or second/third, family voices are no longer "safe" in a technical sense as individual parts are pushed to new, unrestrained commitments.

CONCLUSIONS

Inherent in these excerpts are illustrations of the growth of individual instruments and their families. It becomes

immediately apparent that our present-day concept of concert band instrumentation was quite firmly in place by the 1870s, as various groupings of woodwind and brass instruments had shed themselves of experimental or developmental family members. The lack of any form of conductor's score until the 1870s led to "safe" and consistent scoring practices. Once scores became available, even in a primitive two-stave mode, the "leader" finally had some options available for a constructive approach to rehearsal and performance.

The woodwind families established their own primary roles, although some instruments would have to wait for later adoptive usage:

Excerpt 3. "Blow Gentle Gales" from Three Glees by Sir Henry Bishop. 1866. mm. 25–40

- The melodic line was firmly entrenched in the clarinet voice, primarily the solo clarinet (and repiano or 1st clarinet) with timbral support from Clarinets 2 and 3.
- Flute, piccolo, and E-flat clarinets carried the uppermost tessitura, frequently in unison or in octaves with the solo clarinet.
- Oboes added timbral texture in both solo and background roles, but frequently did not participate in rapid,

florid technical passages.

- Bassoons retained important functions from their harmoniemusic background and assumed these roles in the band's tenor and baritone registers. They did occasional bass line work and at times were interchangeable with bass clarinet.
- Saxophones were not used regularly until after the turn of the century, and then alto and tenor instruments were primarily used. The major staff regimental bands frequently employed each of the

voice parts in a full section.

- There was no true woodwind bass voice (Bassoon 2 came the closest in assignment); to quote a later source, Hobe, "the bombardon [brass bass] is capable of soft playing," and this appears to have been a satisfactory or acceptable solution to this timbral question.

Brasses perhaps had a more difficult time in their development as valves were employed and keys were added to bugles.

The image shows a page of musical notation, likely a score for a wind band or orchestra. The notation is spread across multiple staves, with various musical symbols, notes, and rests. Dynamic markings such as *pp*, *fp*, *f*, *p*, and *ff* are visible. The page is numbered 33 through 40 at the bottom.

Sax developed his family of conical instruments, Wagner added his brass discoveries, and the brass band developed as a viable ensemble within itself, with little relationship to either wind band or orchestral brass usage.

- The B-flat cornet became the primary treble melodic carrier, supported by its 2nd and 3rd voices.
- Trumpets in F and E-flat supported treble activity, performing primarily as

classical orchestra trumpets without predominant chromatic melodic responsibilities.

- The saxhorn family wove its way into and out of the military band, leaving its impact through those primarily conical instruments still in use: soprano voice (cornet, fluegelhorn), tenor voice (baritone), and baritone/bass voice (euphonium). The bombardon voice eventually developed into the upright tuba known today.

- The horns (corni) came forth, as in the earlier harmoniemusic, and again provided a solid rhythmic harmony role with occasional solo opportunities for the first voice.
- The trombones had been well established in the Baroque and classical periods in their grouping of alto, tenor, and bass. This was utilized temporarily and then passed into bass clef assignments of two tenors and a bass.

Excerpt 4a. *Overture to La Reine de Saba* by Charles Gounod. 1884. mm. 336–345

Allegretto

Flute & Piccolo in Db

Oboes

1st Clarinet in Eb

2nd Clarinet in Eb

Solo Clarinet in Bb

Repiano or 1st Clarinet in Bb

2nd Clarinet in Bb

3rd Clarinet in Bb

Alto Clarinet in Eb

1st Bassoon or Bass Clarinet in Bb

2nd Bassoon or Bass Clarinet in Bb

1st Cornet in Bb

2nd Cornet in Bb

Eb Trumpets

1st & 2nd Horns in Eb

3rd & 4th Horns in Eb

1st Trombone

2nd Trombone

Bass Trombone

1st Baritone in Bb

Euphonium

Bombardon

Side Drum/Bass Drum

Triangle

Flute Solo

336 337 338 339 340

The percussion section was the last to develop, retaining its use of snare drum, bass drum, cymbals, bells, and various trap instruments as required for rhythmic reinforcement and sound effects.

Perhaps the desire to reproduce orchestral music within wind band timbres was the greatest driving force throughout the nineteenth century. This not only shaped the size and dominance of those timbral

families necessary for this task, but also produced an ensemble that would have to partially reinvent itself during the twentieth century as it began to develop its own indigenous original repertoire.

Full score excerpts have been constructed from original parts of each work. No editing to individual parts has been done; thus, slurs and articulations may vary from voice to voice.

The full scores to Auber's *Gustavus* Quick March and Jullien's "Semiramide Quadrille" were realized by Donald Hunsberger; Bishop's "Blow Gentle Gales" was realized by Robert Rumbelow; and Gounod's *La Reine de Saba* was realized by David Rivello. All autography, other than the Bishop, was created by David Rivello.

Excerpt 4b. Overture to La Reine de Saba by Charles Gounod. 1884. mm. 477-484

♩ = Ca. 100

tr

Flute & Piccolo in Db

Oboes

1st Clarinet in Eb

2nd Clarinet in Eb

Solo Clarinet in Bb

Repiano or 1st Clarinet in Bb

2nd Clarinet in Bb

3rd Clarinet in Bb

Alto Clarinet in Eb

1st Bassoon or Bass Clarinet in Bb

2nd Bassoon or Bass Clarinet in Bb

1st Cornet in Bb

2nd Cornet in Bb

E♭ Trumpets

1st & 2nd Horns in Eb

3rd & 4th Horns in Eb

1st Trombone

2nd Trombone

Bass Trombone

1st Baritone in Bb

Euphonium

Bombardon

Side Drum/
Bass Drum

ff

477 478 479 480

The image shows a page of musical notation for a wind band. It consists of multiple staves, each containing musical notes, rests, and other musical symbols. The notation is arranged in a standard score format, with multiple systems of staves. The page is numbered 481, 482, 483, and 484 at the bottom of the staves.

SOURCES FOR ENGLISH MILITARY JOURNAL INSTRUMENTATIONS

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 Kappey, J. A. *A Short History of Military Music*. London: Boosey & Co., 1894.

A TALK WITH KENT KENNAN

The following conversation with Kent Kennan took place on January 25, 1998, in Austin, Texas.

Donald Hunsberger: Kent, first of all, thank you for the opportunity to discuss your background and the events that led to composing your Sonata for Trumpet. I think our readers would also like to hear about the writing of your texts on orchestration and counterpoint. Could you tell us about the early influences that led you to study music?

Kent Kennan: I began in the second grade, about age seven, and took piano lessons until I was through high school. This was in Milwaukee where we lived. I had a good teacher and when I was in high school, I played in a recital—a movement of a Beethoven concerto and also some pieces I probably should not have played, like “La Campanella” by Liszt.

When I went to college at the University of Michigan, I gave up piano study for two years; I kept playing somewhat in dance bands and by myself in the Union cafeteria, but my technique went to the dogs. Later, there at Michigan, I ran into Hunter Johnson, who became well known for his music for Martha Graham (*Letter to the World, Deaths and Entrances*). I studied with him for a while, and he acquainted me with people at Eastman. Through this contact, I went and studied there for two years and received my bachelor’s degree.

When I went to college at Michigan, I had no idea that I would ever have a career in music, as no one in my family was a musician. I wish I had had some solid advising at the end of high school. For example, I never had any idea that there was such a thing as a college music theory teacher. I think I would have headed right for that field if I had known.

DH: Was the McHose theory system pretty well known at that time?

KK: Well, by the time I got to Eastman I knew there was such a thing, but for the couple of years at Michigan when I did not major in music, I just worked with Hunter Johnson. I thought I would become an architect, but after a semester of that, I knew that was not a good idea!

At Michigan, I took a literary writing course, and a short story I wrote won a Hopwood Award, all of \$250! But in those days, that was a lot of money and it took me off to Eastman for a summer, where everything was on scholarship after that.

DH: Did you receive the Prix de Rome after getting your undergraduate degree at Eastman?

KK: No, I was out for a year, during which I went to Europe at the invitation of my brother, George, who was in the American Embassy in Moscow; I stayed there with him for about six weeks. After that trip, I came back and earned my

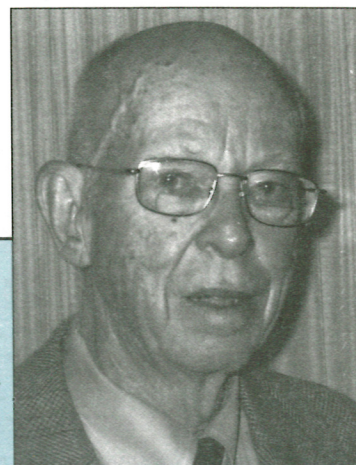
KENT KENNAN

Kent Kennan has been a household name in musical circles for decades because of the importance of his texts, *The Technique of Orchestration* (1952, 5th ed. 1997, co-authored with Donald Grantham) and *Counterpoint* (1959, 4th ed. 1999).

In addition to these monumental contributions to academia, his *Night Soliloquy* for flute, strings, and piano has been performed by practically every orchestra in the United States and Canada. Introduced and first recorded by Joseph Mariano on flute and Howard Hanson conducting the Eastman Rochester Orchestra, its most recent recording is on the Koch International label featuring Alexa Still, flute, and the New Zealand Chamber Orchestra.

Kennan was awarded the prestigious Prix de Rome in music in 1936, resulting in his spending three years studying at the American Academy there. His educational training included two years at the University of Michigan prior to earning his bachelor’s and master’s degrees in composition and theory at the Eastman School of Music.

He has taught at Kent State University, Ohio State University, and the University of Texas at Austin, where he retired as professor emeritus in 1983. He also taught during the summer sessions of 1954 and 1956 at the Eastman School.



master’s at Eastman.

During my last year on the master’s degree at Eastman (1936), I applied for the Prix de Rome and to my amazement, I was one of the lucky winners! Howard Hanson, who was on the committee, later told me that many more technically developed composers had applied, but the committee had liked my music. So I was in Rome for the prescribed two years, and then they gave me a third year. It was a very rich experience. [Ed.: Today the award is for only one year.]

DH: Did you study specifically with someone during this time?

KK: No, not exactly. The award was for time to write, et cetera, so they gave each Fellow a studio and travel money and especially, the association with all the other people who were in residence in the other arts. The word ‘academy’ is somewhat confusing as it is not actually a school, but rather just a place where people from all areas of the arts come and live and work.

I did study for about a semester with Ildebrando Pizzetti,

but the problem with working with one of the European maestri is that they tend to be gone much of the time. We would go by his studio each week, but would often find a sign saying, "The maestro will not be in today!"

DH: I recall that Howard Hanson would sometimes talk about having sessions with Ottorino Respighi during his Prix de Rome year. It sounded as though Hanson studied with Respighi or somehow conferred with him.

KK: That was entirely possible. I never did get to meet Respighi as he died in 1936, the year I first went to Rome. We did go to his house, which is called I Pini, "The Pines," and saw his library. Of course, we heard his music practically every week with the orchestra; it was just a question of which tone poem you were going to hear! And that influenced my music, along with early Stravinsky.

After my stay in Rome expired, I spent a year at Kent State University on the faculty and then went to the University of Texas. I remember that Texas offered me a salary of \$1800 for nine months, but my roommate said, "Hold out for \$2000!" and they gave it to me! (Laughs)

Then came the war, and at first they turned me down because I was incredibly thin. They said, "Go home," but I didn't want to go home, and after a bit, they finally took me with some waivers, including non-combat status. This was in 1940. And so I was in the Army Air Corps for more or less four years. I had had about five lessons on the flute—imagine what that sounded like—but I got into the post band. I just sat and watched the notes go by! I did some arranging, and then I took the exam for Army Warrant Officer School, the Army music school at Fort Myer, VA. I went there and took the six-week course, at the end of which they told us, "Surprise! There are no vacancies in the field so you will all be sent back to your units in grade" (as a private). There were some really impressive people in the class, by the way. John Barrows, the horn player, was in it, and Bill Strickland, who conducted the Nashville Symphony and also did a lot of recordings in Europe and Japan, was there.

My warrant officer appointment finally came through, and I was assigned to a band in Washington state. Eventually, I was assigned to another band, which I took overseas where we spent about nine months on Iwo Jima. Our band played for the raising of the American flag on Mt. Suribachi—I have a picture of that. This was not the now-famous photo of the Marines raising the flag that was seen all over the world. Military, when visiting Iwo, used to ask where the flag was, so we had an official raising of it on Suribachi.

I did all kinds of things, including playing in dance bands as people got sent home. I came back to the University of Texas to teach for about two years, then received an offer from Ohio State, where I taught for two years.

DH: Is this where the orchestration book began to take shape?

KK: Yes, it was during that time that I was teaching orchestration and I began compiling my own notes. After I had a sufficient number of them, I thought, "This could turn into a book." So I wrote to Prentice Hall, pointing out that there hadn't been a decent book on orchestration for 25 years.

DH: What year was this?

KK: I think about 1950.

DH: What texts had you been using up to that time?

KK: Well, there was a little book by Heacocks—*Project Lessons in Orchestration*—which was minimal, a slim book; and there was Forsythe, which really isn't on orchestration as we use the word—it's on instrumentation, the individual instruments. That book was confusing to teach from in some ways, as the British names he used for bowings are all different from those we use in this country, and the terms for note values—semi-quavers, hemi-demi-semi-quavers—are also different. There were other texts, such as Berlioz, but nothing that really seemed suitable for classroom use. So Prentice Hall, to my surprise, went along with my proposal and did publish the book, which has been going along now for—what—45 years?

DH: Yes, and so successful and useful! During my first teaching job at the State University at Potsdam (NY), I had my first opportunity to teach orchestration. This was in the late 1950s, early 1960s, so the first thing I did was to get "the book" and use it as our text. It is so well organized and easy to teach from.

KK: That was the first edition; it was published in 1952. I don't know if you have seen the most recent edition—the fifth—but it has grown in many ways. It even has a section on the use of computers. I'm not technically knowledgeable, so we had a colleague do that. Some of the changes in notational practices are also included; for instance, no one uses ozalid reproduction today as far as I know.

DH: Most probably the majority of young writers don't even know what it is!

KK: Well, for some of the older Broadway shows that were done on ozalid sheets and then reproduced for extra parts, that's about all I can figure someone would use it for today. We added the chapter on scoring for school orchestras, and then (just a lick and a promise), scoring for wind groups. It is really not much, but at least it lists the common instrumentation. And we added an appendix on vocal and choral ranges, which Rimsky also has, though it's questionable as to whether this is actually orchestration or not. But each time we had to do a new edition, we had to come up with some new material. The real demon here is the used book market, because once students realize they can just get a used copy, the sales go down and the publishers get antsy for a new edition that everyone will have to buy.

We were fortunate that there were things we could say in new versions of the orchestration book, whereas I have just revised the eighteenth-century counterpoint book, and not just a lot has happened in eighteenth-century counterpoint in the last few years! (Laughs)

THE TRUMPET SONATA AND FRANK ELSASS

DH: Could you give us some information on Frank Elsass and how the Trumpet Sonata came into being?

KK: I received a commission from the National Association of Schools of Music to write a piece that was to be part of a series of contemporary works for various brass instruments.

I think that Tony Donato, Wayne Bornstedt, Giannini, Sowerby, Burnet Tuthill and some others were involved in the project as well. I thought of the trumpet, because we had a fantastic trumpeter here (U Texas), Frank Elsass, who had been brought from New York, where he had been soloist with the Goldman Band at a very young age. When he came here, he taught trumpet and also conducted the band. There was only the band then, not a separate wind ensemble; in fact, the term probably didn't even exist at that time.

Frank helped me tremendously in writing the piece. We would try something over and he would say, "That's great, but I need a breath here" or "This doesn't fit comfortably for the trumpet." I think that it is a very hard combination to write for, trumpet and piano.

DH: In what way?

KK: Partly because of the balance problem, of course. I conceived of the original version as a sonata, with more or less equal parts, rather than a piece with an all-important solo part and subordinate background. That is, many piano lines are on a par with the trumpet in importance and should come out clearly. When we first played the piece, I discovered that some nice little filagree parts I had written for the piano were totally lost when the trumpet played, even at a mezzo-forte. You really have to lay it on pretty heavily in the piano part if you want it to come through with a forte trumpet.

Another problem is the relatively limited range of the instrument, as compared, for example, with a clarinet. The clarinet can go all the way down to the bottom with a nice dark sound, whereas when you get down into the lower register of the trumpet, it tends to become a little bit less solid, and the quality changes some too. There is also the need for breaths from time to time.

DH: Did you find in your working with Frank Elsass on the sonata any problem in developing a continual or extended legato, as you might be able to develop in some other instruments? He was reputed to be such a good player and so experienced as a soloist.

KK: I think a trumpet player can produce a flowing legato very nicely. I think the problem is actually writing an extended line in terms of the listener because of the need to stop periodically for breathing spaces. That and the range problem influence what you write. You come up with a melody—"this is going to be great!"—but find that it goes up to a high C in a *pianissimo* passage, and of course, that isn't practical. You're constantly being controlled by the limitations of the instrument. Also, certain kinds of things that you can write for the trumpet begin to sound sentimental if you're not careful.

DH: Is that from too close an association in the listener's mind with the old cornet solos?

KK: Yes. To avoid that and still be lyrical is a neat trick!

DH: Well, you certainly solved that in so many ways in the sonata. When you did the 1986 revision, what brought you to rethink the rhythmic barring and groupings?

KK: Well, the first rhythmic notation, preferred by the publisher at the time, was a subterfuge, really—writing it in 4/4 with accents and groupings so as to produce the sound of irregu-

lar meters. Players would often come to me and say, "Kent, why did you do this? We can play 7/8s and 5/8s and why not just write it that way?" I thought they had a point, and after all, there had been the *Rite of Spring* 50 years earlier, more or less. So I rewrote it because it seemed a more honest way of notating. There are people who still have trouble with those figures—for example, the 9/8 melodic grouping (in the first movement) that goes 2+2+3+2 rather than the traditional grouping of 3+3+3. I also find that students tend to play a triplet where they shouldn't, in place of the three even-value notes.

DH: You are absolutely right that the various new rhythmic devices have received a lot of attention during the past decades. It is encouraging to see how well many high school students coming into a music school today can read asymmetric meters and notation. It's because they have played so many asymmetric pieces, beginning probably with the Toccata of Fisher Tull. As many more works with these rhythmic developments came out in the '70s and '80s, the average conductor and player became more aware and experienced in performing them.

KK: You still find people who have difficulty in playing asymmetric groupings, but you usually find that they came from a small community where the repertoire was primarily traditional. (Laughs) Once in the army, I was trying out some fellow who played clarinet and wanted to join our band. I put something in 9/8 in front of him, and he said, "There ain't no such time signature!" He had never seen it before!

DH: What brought about the new ending for the first movement?

KK: I was listening to the sonata frequently, as it got played quite a bit for juries here, and thought, "Oh, that gets dull at the end... We've heard that theme enough. It doesn't need to be stated again." Also, it seemed to me that psychologically, I was saying, "Come on! Get the show over with, it's tedious to go on at this point!" And it's a little bit too dominant-tonic sounding. So, I changed it—though I'm not sure that was a very smart idea because I find that most of the trumpet players like the first ending better! I don't know why; maybe it's the quiet contrast of the main theme being stated in a different way? So now, as you know, in the wind ensemble transcription, I have included both endings.

DH: What type of problems have you encountered in performances you have heard of the sonata?

KK: One of the main problems is tempo. When trumpet players play the solo line by themselves, they can take it faster and it makes it more brilliant or showy, but when you get two or three other lines going along with it, it doesn't make sense. It's like rushing to a fire; it doesn't feel right musically. Besides, I intended the first movement to have a certain dignity to it, and just to play it faster in an effort to be brilliant spoils that.

DH: No, it doesn't make sense to me either. The last movement is also where trumpeters tend to push the tempo too much. They really wish to dash through the movement, which has a very regal feeling as well, and I think you lose a lot by racing through it.

KK: I don't know about the regal feel, but I do know that there

are places where the counterpoint doesn't make sense if it is speeded up. Sounds like a tape going at too fast a speed! My metronome markings could be at fault. I now feel that quarter note to 116 would be safer and I have made that change in the new wind ensemble accompaniment version.

ON PAUL HINDEMITH

DH: Considering the success of your Trumpet Sonata over the years, did you ever have any thoughts about following the Hindemith route and composing a sonata for each of the wind instruments?

KK: (Laughs) No, I don't think I would be able to but I think the Trumpet Sonata has a very strong Hindemith influence.

DH: In what way would you say?

KK: Well, the idiom is sort of an enlarged diatonicism as opposed to a serial approach. As a friend pointed out, some of the melodic lines are close to Hindemith—(sings a melodic phrase) like this from *Mathis der Maler*. But I like to think that some things are common property! I think everybody shows some influences, and this was 40 years ago, and I greatly admired Hindemith then. I think *Mathis der Maler* is his greatest work. There's a soul to it that not all of his music has.

DH: What about the *Symphonic Metamorphosis*? Are you as fond of it as of *Mathis*?

KK: I like the *Symphonic Metamorphosis* very much; it's a wonderful, clever piece. But I don't think it works very well transcribed for winds. When there's that much counterpoint going on, you need the difference in quality provided by strings to pull it off. It sounds too heavy and thick, lacking in the clarity that you have with the orchestra.

How do you account for the current distaste for Hindemith (at least I find that among students)?

DH: It goes beyond students, that is, except for brass players perhaps! It goes through orchestra managers and record producers as well. Recently I was in discussion with some record producers attempting to get a project off the ground, and I suggested recording a grouping of several Hindemith wind works of varying size and instrumentation. "No way! It doesn't sell! People don't like it!" was the answer.

KK: Is it too Germanic? Does it tend to be a little too rigid rhythmically? There's not much rhythmic freedom there at times. Also, there is what I call a "motoric" approach; in other words, you hear the beat every time, which is anathema in so much contemporary music.

DH: Students always seem to like to play the Symphony for Band, perhaps because it is technically challenging; it's a difficult piece to play. The parts somehow "feel good"—the solo lines are rewarding, the tutti scoring feels massive, and the fugue subjects are frequently in section unison so each player can relate and respond to each other while they are playing. Of course, you get to hear the sonatas quite frequently, especially the brass ones.

KK: We used to hear a lot of those on juries; they're very useful for that. Hindemith is sort of the Bozza of this country. You know of Bozza? I knew him in Rome where he was at the French Academy and used to come over to our academy.

ON HOWARD HANSON

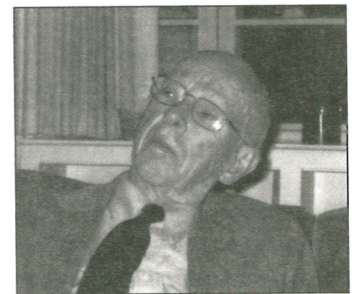
DH: When you were working on your bachelor's and master's degrees at Eastman, you must have had the opportunity to study with Howard Hanson. His work as director and teacher of composition really established the shape and direction of the school for many decades that followed.

KK: I found Howard Hanson very gracious and interested in trying to have each of us develop as much as possible. The festivals (of American music) and the orchestra readings he set up each year were a wonderful opportunity for us. [Ed.: Each year Howard Hanson and the Eastman Rochester Orchestra read all the doctoral and master's thesis compositions.] I still don't know whether that atmosphere where your first orchestra piece gets played immediately is the best conditioning for a young composer, because it can give you an overly rosy picture of what the world is going to be like when you get out.

DH: Having entered Eastman as a trombonist from a small town in southeastern Pennsylvania, and although I had played a lot of orchestra work and standard repertoire, for me to go into Kilbourn Hall for four days each spring and hear all those pieces receiving their first performance was just thrilling and very exciting. As the whole aleatoric and proportional development took place, did you try that or work with it much?

KK: No, I wish I had worked with it more. I have really done very little with aleatory, in fact I don't know if I have produced any. I like the effects it gets, but I just haven't gotten around to it. It may sound like an excuse, but the books and their revisions have taken a lot out of my time (there have been nine editions now), and each one involves proofreading and back-and-forth correspondence. So I just haven't had the opportunity to do too much experimentation.

DH: Well, Kent, again thank you for all your contributions through your music and texts. Your efforts will be a solid part of our musical culture for a long, long time! It's been wonderful talking with you and hearing how various aspects of life have influenced your writing.



RENAISSANCE SET I

GIOVANNI GABRIELI, ANNIBALE PADOVANO,
AND LODOVICO VIADANA

COMPILED AND EDITED BY MARK DAVIS SCATTERDAY

One of this year's exciting additions to the Wind Library involves a flexible instrumentation and personnel approach that has its roots in music written more than four hundred years ago, most notably by Giovanni Gabrieli. *Renaissance Set I* is the first of a series of multi-voiced and single- to multi-choir works edited for various combinations of wind instruments. These sets of Renaissance compositions encompass a philosophy of rediscovering, editing, and utilizing early music as a flexible and timeless source of modern-day potentiality through careful research and experimentation. The initial part of this series involves one- and two-choir works by Gabrieli and by two important contemporaries, Annibale Padovano and Lodovico Viadana.

The first major obstacle to performing this music—instrumentation—was also the major reason for bringing this music “back to the future,” so to speak. Most instrumental canzonas and sonatas of the sixteenth and seventeenth centuries have the written instructions *per sonar con ogni sorte de instrument* (“to be played on all types of instruments”). In the second half of the twentieth century, these works have been claimed almost exclusively for performance by brass ensembles, probably because of the large number of editions arranged strictly for brass, with limited transpositions and clefs.

Late sixteenth-century composers had at their disposal splendid bands of instrumentalists—cornetti, bassoons, rebecs, flutes, lutes, trombones, and stringed instruments—all as adept at reinforcing choral music as at playing in strictly instrumental ensembles. Instrumental works were conceived with a vocal

MARK DAVIS SCATTERDAY

Mark Davis Scatterday is director of wind ensembles, associate professor of music, and chair of the Cornell University Department of Music, where he teaches music theory and low brass performance. He conducts the university's wind ensemble, symphonic band, wind symphony, chamber winds, Festival Chamber Orchestra, and Ensemble X.

Since receiving his doctorate in conducting from the University of Rochester Eastman School of Music in 1989, Scatterday has directed wind ensembles and orchestras throughout North America 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. His articles on the wind and percussion music of Karel Husa have been published in the *College Band Director's National Association Journal* and *Band Director's Guide*. An advocate of contemporary music, he has commissioned several new works for wind band, including the world premiere of Roberto Sierra's *Diferencias* (1997), Steven Burke's *Knots* (1998) and *Devil's Tail* (1996), Sydney Hodkinson's *Duo Cantatae Breves* (1995), and David Borden's *Notes from Vienna* (1994).

He now performs with the Cayuga Chamber Orchestra and the Cayuga Chamber Orchestra Brass Quintet. Scatterday has recorded on Advent, QCA Custom, and Redwood Records.

Scatterday is senior editor of *WindWorks*.



approach and most vocal works, conversely, tended to exude an instrumental canzona style with its ever-present half-note, two quarter-note rhythmic motive. It is this stylistic mixture of vocal and instrumental that creates wonderful possibilities for instrumentation assignments. Though Gabrieli's instrumentation directions are few, the mere existence of such indications can be considered all the more valuable for being so rare (Gabrieli is still referred to today as the “father of orchestration”).

Performance descriptions and writings about these types of works inform us that instrumental decisions were probably

determined by the availability of the various musicians who could constitute a consort (most probably a mixed assortment of instrumentalists and singers) for a particular event, thus prompting Renaissance composers to use a very flexible scoring technique within the wide range of individual line tessituras. For example, except for nine instrumental works in Gabrieli's three primary collections [*Symphoniae Sacrae* (1597), *Canzone e Sonate* (1612), and *Symphoniae Sacrae II* (1615)], the instrumentation for the remaining 36 instrumental works is either partially or completely unspecified. The partial instru-

mentation Gabrieli provided in these three collections lists only a mixture of violins, cornetti, bassoons, and trombones.

MODERN POSSIBILITIES

This set of Renaissance works is designed to offer not only brass performance possibilities, but also many instrumental groupings that fit and complement an already existing pool of instrumental players: your current ensemble forces. Cast in the spirit in which this music was originally conceived, each work includes a score in C and every possible transposition—C, B-flat, F, E-flat, and applicable 8-basso—analogueous to the manner in which Renaissance composers utilized clefs (some of these manuscripts involved up to six different clefs!). This edition thus possesses a transposition array that is a flexible instrumental source for all wind bands, with the hope that this music may work itself back into the core compositional curriculum. Performances can include not only single family groupings of cylindrical and conical brass, double reeds or single reeds, but also mixed settings of brass and woodwind.

The edition also provides opportunity for experimentation in rehearsal with dynamics and articulation, with suggested dynamics marked in the score and parts, plus a guide to suggested articulations. (See Scatterday's article on Gabrieli on page 27 for additional information on such

CONTENTS OF RENAISSANCE SET I

Included in this Renaissance instrumental set are the following works:

- 4 four-voice works: Giovanni Gabrieli's "Canzon per sonare" nos. 1, 2, 3, and 4, originally published in his *Canzone per Sonare* in 1608.
- 4 two-choir/four-voice works: Gabrieli's "Ego sum quisum" and "O che felice giorno," from a 1597 set of four- to eight-voice madrigals; his "Canzon per sonare duodecimi" that same year, in the first *Symphoniae Sacrae*; and Lodovico Viadana's "La Bergamasca," from his *Sinfonie musicali a otto voci*, dated around 1610.
- 1 sixteen-voice double choir work: *Aria della Battaglia per sonare d'Instrumenti da Fiato* by Annibale Padovano, from 1567, originally an eight-voice single choir work.

possibilities.) Within the single-choir works ("Canzon per sonare" nos. 1–4), linking instrumental forces with dynamic changes can create attractive timbral/antiphonal effects. For example, each work lends itself to such dynamic/timbral possibilities as brass/forte, double reeds/piano, tutti/forte with brass or single reeds piano, and so on. Of course, an exclusively brass, double reed, or single reed performance is always possible, with the contrasting dynamics increased by spatial seating. A tutti performance throughout (using both sets or all available instruments throughout) can be problematic and is not the intention of this edition.

The key is to utilize informed and careful experimentation that can provide

opportunity for creative rehearsals and unique performances to take full advantage of the vast freedom this music offers. The possibilities seem endless with this repertoire, and considering the amount of music available from this era, it is conceivable that you may easily include "new" Renaissance works throughout the concert season each year.

The individual transposed performance parts for the pieces in *Renaissance Set I* are provided on a CD-ROM that accompanies the score so the exact parts required can be produced on demand.

Read more about this distinctive innovation in *WindWorks* Issue 3!

GIOVANNI GABRIELI

Giovanni Gabrieli (1557–1612) was the nephew and student of Andrea Gabrieli. He worked briefly at the Munich court (1575–8) but spent most of his life in Venice, becoming the organist at the cathedral of San Marco in 1585. Much of his sacred ceremonial music takes advantage of the architecture of the famed cathedral, using contrasting groups of singers and instrumentalists to produce *cori spezzati* effects.

Gabrieli's wind ensemble music is spirited and colorful, well developed in style and creative in its concertato writing. The top composer of the Venetian school, he was probably the first to write vocal works with parts for instruments in various combinations.

ANNIBALE PADOVANO

Annibale Padovano (1527–1575) was one of many famous organists at San Marco in Venice. He played there from 1552 to 1565, concurrently with Parabosco and then Merulo. He left Venice in 1566 to become organist and chapel master at the court of Archduke Karl II of Austria in Graz and in 1570 became director of music. His list of works includes mostly keyboard pieces and madrigals.

Padovano's organ *ricercars* and *toccatas* were some of the most advanced and creative of his time. He may have been one of the first composers to expand the *toccata* form with an imitative section feature between two sections of passagework that significantly defined the style.

LODOVICO VIADANA

Lodovico Viadana was born around 1560. From 1588 until his death in 1627, he served the Franciscan order in a variety of musical and administrative positions.

He was among the most prolific Italian composers of sacred, secular, and instrumental music of his time. Although his real musical significance was as a composer of sacred vocal music, he also became known for his instrumental *sinfonias*, concertos, arias, canzonas, and canzonettas.

La Bergamasca incorporates the famous dance of the city of Bergamasca and is probably one of his most attractive instrumental works, elaborated in the high style of the imitative canzona with clean polychordal counterpoint.

TOCCATA AND FUGUE IN D MINOR, BWV 565

JOHANN SEBASTIAN BACH

WIND ORCHESTRATION BY DONALD HUNSBERGER

In a most unusual music series at Lincoln Center's Alice Tully Hall last summer, all the works for organ by J. S. Bach were performed in 14 recitals over 14 days. The soloist, Christopher Herrick, a renowned English organist, not only selected the works to be performed, but also set registrations for each on the Koch organ in Tully.

What was perhaps the most unique portion of this endeavor was the selection process for the pieces, as scholars now question the authenticity of many of the works, especially the instrument for which they were originally written. In a review on July 26, 1998, in the *New York Times*, James R. Oestreich described such undertakings of complete groupings of compositions by a single composer, such as the Beethoven piano sonatas or the Mahler symphonies, as "those bodies of work which progress more or less along a single axis... [while in] the Bach organ works, which come down mostly in copies by other hands and present myriad problems of dating and authenticity, no single line of development can be established."

The Toccata and Fugue in D minor, BWV 565, which was selected to close the final day's program, is one of the pieces whose authenticity is much in question. Substantial theories arguing for a different composer or original instrument have been put forth by organist/historian scholar Peter Williams, who was chosen by the *New York Times* to write an introductory article on the Lincoln Center Festival series. His theories center upon the non-standard form, labeling of terms, overuse of diminished seventh chords, minor cadential material, and in general, simplistic harmonic and contrapuntal writing. It is also thought that much of the writing, particularly portions of the fugue, are more suitable for solo violin writing and perfor-

mance utilizing the pedalpoint open string notes with the corresponding descending melodic line. To further investigate Williams's ideas, read his *The Organ Music of J. S. Bach*, Vol.1 (Cambridge University Press, 1980) and a subsequent article in *The American Organist* (September 1983).

All of this taken into consideration, the Toccata and Fugue in D minor, BWV 565 is nonetheless, to quote Williams, "... the most famous piece of organ music ever written: a strikingly rhetorical piece, not difficult to play, but hugely atmospheric and evocative" (*The American Organist*, September 1983).

As stated in *WindWorks* Issue 1 regarding the Fantasia and Fugue, BWV 537,

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.

The wind orchestration of the Toccata and Fugue in D minor actually preceded the Fantasia and Fugue by about six years, having been scored as a major repertoire component of the 1990 Eastman Wind Ensemble tour of Japan sponsored by Sony Music Communications and Eastman Kodak Japan. The work was performed numerous times as part of the two separate programs on the tour and was recorded in Symphony Hall, Osaka.

The music of Bach has always held a particularly high attraction for me, beginning in my undergraduate days when Frederick Fennell programmed *Komm Susser Tod*, beautifully scored by Eric Leidzen, as the program theme for a 1952 radio series recorded by the then fledgling

Eastman Wind Ensemble. Of course, the Toccata and Fugue was also available through Leidzen's scoring, as were numerous editions of Bach's music. My doctoral thesis was written on developing expanded sonorities and utilizing the Passacaglia and Fugue in C minor and the Prelude and Fugue in E-flat ("St. Anne's") as model experimental scoring vehicles. The uniqueness of wind band timbres rivals only that of the organ as a true source of combinations of colors and range.

The instrumentation chosen for the magnitude of the Toccata and Fugue involves the total range of tessituras, with sufficient strength in the sopranino register (for true octave coupled effects as well as suggestions of overtones)—including piccolo, flutes, oboes, E-flat clarinet, B-flat clarinets, soprano saxophone, B-flat piccolo trumpet, and trumpet—plus true bass registration—including bassoons, contrabassoons, bass clarinet, BB-flat contrabass clarinet, baritone saxophone, bass trombone, euphoniums, and tubas. The instrumentation utilizes only two B-flat clarinet parts, with doubling of personnel an option for the conductor; otherwise, all parts are to be performed by single players. Two parts have been created for marimba and vibraphone (each played with soft mallets) to add an immediacy to the beginning of each tone within legato running and arpeggio passages.

Although many dynamic markings call for similar values throughout the woodwind or brass sections, the conductor should feel free to adjust levels to achieve the proper balances in chordal structures and horizontal lines.

—D. H.

The Toccata and Fugue in D minor, BWV 565 is recorded on Sony Classical CD SK 47198.

RHAPSODY IN BLUE

GEORGE GERSHWIN

WIND ENSEMBLE ACCOMPANIMENT BY DONALD HUNSBERGER

CONCERT BAND ORCHESTRATION BY THOMAS ELLIOT VERRIER

George Gershwin was one of America's most popular writers for the Broadway stage, for Hollywood films, and for orchestral "Pops" concert programming. His concert works—Concerto in F, *Cuban Overture*, *An American in Paris*, *Rhapsody in Blue*, and Second Rhapsody for Piano and Orchestra—are programmed throughout the world on a regular basis by symphony orchestras. A wide variety of available recordings of these works continues their popularity.

Rhapsody in Blue, which received continuing attention and numerous editions by Ferde Grofé, is a piece that has many faces, evoking numerous musical approaches for a variety of ensemble accompaniment realizations. Because of this, the Wind Library has two versions.

I first met Tom Verrier in the Concert Hall at Act City, Hamamatsu, Japan, in 1995, during a dress rehearsal of the University of Colorado Wind Ensemble conducted by Allen MacMurray (the ensemble was to perform that evening as part of the WASBE Conference). On the program was Tom's orchestration of the accompaniment to the *Rhapsody in Blue*, scored for a large single-player ensemble. I was immediately struck by the effectiveness of the scoring and timbres he had developed as a result of his research and study of the various Grofé versions; the version had great potential as an important addition to the Wind Library.

In 1996, the Eastman Wind Ensemble was to make another concert tour of Japan in the series sponsored since 1990 by Sony Music Communications (now Sony Music Foundation) and Eastman Kodak Japan. As usual, I was debating the choice of repertoire to be performed in the magnificent concert halls throughout the country.

My first thoughts for solo repertoire included works for Charles Geyer and Barbara Butler, Eastman's trumpet faculty, who were to perform on the tour, plus a work featuring a solo pianist, a combination of musical forces rare in the United States or in Japan. The *Rhapsody* immediately came to mind, and in particular, Tom's successful setting of the wind accompaniment.

The EWE's repertoire has long been of major interest to Japanese band directors because of its diversity and exploration into various categories of musical composition and arrangements. Arrangements have been created specifically for the tours and feature many of the attributes of the fine performers. (Many of these arrangements will eventually find their way into the Wind Library.)

While I was perfectly satisfied with the large-ensemble approach to the *Rhapsody* accompaniment, I decided to investigate yet another approach, one based more on a jazz-oriented ensemble than on the more widely accepted lush symphonic ensemble.

Drawing upon the experiences I have had with theater orchestra music of the 1910s and 1920s while creating and performing live orchestral accompaniments for silent films of that era, I decided to try an orchestration that would

combine the more raw, lean jazz approach of the Whiteman Band with that of the taut yet sweet sounds of the Theater Orchestra. Thus, an instrumentation was drawn that included the orchestral timbres of the flute, oboe, two horns, and bassoon, and the jazz sounds of two clarinets, three saxs, two trumpets, two trombones, tuba, string bass, drums set, ensemble piano, and banjo (if possible, the banjo should be utilized in both of these orchestrations, as it certainly adds to the period texture and sound.)

It became apparent that there was an opportunity to present two different views of this masterpiece for wind accompaniment: one, the larger, more resonant scoring by Verrier for an expanded ensemble;



and the other, a more soloistic chamber version borrowing directly from the jazz and theater timbres of the middle 1920s. Each wind version has its own individual characteristics and qualities, each has similar performance problems of balance with the piano soloist, and each retains the power of the climactic moments contrasted with those wonderful transparent qualities inherent in Gershwin's original concept.

The decision was made to include both versions of the *Rhapsody in Blue* in the Wind Library, offering wind conductors and pianists the opportunity to experience the different styles of accompaniment. Each is based upon various Grofé scorings and each is replete with its individual grasp of ensemble timbres, yet each is distinctively different from the other.

With both orchestrations, the conductor's approach to the question of balance is most important, just as in a full symphony orchestra performance. Although care has been taken to work out the potential problems on paper, the success of actual performance will be found in the acoustics of the hall, the projection capabilities of the soloist, and the ability of ensemble performers to project a full tones at reduced dynamic levels. Of course, the conductor is ultimately the arbitrator between the soloist and ensemble and must create the proper balances for each in an effective manner. It is interesting to note that balance problems may actually increase in the chamber version as the individual players feel more soloistic and can easily overwhelm the piano.

—D.H.

Thomas Verrier's detailed narrative of the development of Rhapsody in Blue appears in the next issue of WindWorks.

The conductor's scores for both versions are available for sale from Warner Bros. The Hunsberger score comes with parts on CD-ROM. Parts for the Verrier version are available on rental from:

European American Music Distributors
Attn: James Long
15800 N. W. 48th Avenue
Miami, FL 33014
Tel (305) 521-1685/86 • Fax (305) 521-1638

Wind Library

SONATA FOR TRUMPET AND WIND ENSEMBLE

KENT KENNAN

When assessing repertoire for solo trumpet and piano, you may easily come to the conclusion that the Sonata for Trumpet and Piano by Kent Kennan garners more performances annually than any other such work by an American-born composer. Rivaling the Paul Hindemith Sonata for popularity, the Kennan Sonata has been a staple in the trumpet solo repertoire since its composition in 1956. (See the interview with Kent Kennan that begins on page 16 for Kennan's comments on Hindemith.)

The Sonata for Trumpet and Piano, now cast into its accompaniment version for wind ensemble by Kennan, is in three movements. The first, a sturdy allegro with the instruction "With strength and vigor" opens with one of the most recognizable themes in trumpet literature (Excerpt 1).

Excerpt 1 illustrates Kennan's primary compositional tools in this movement: the bold fanfare type phrase and its flowing legato counterpart. Although the third movement contains additional examples of asymmetric rhythmical groupings, the first movement features one of Kennan's most gracious melodic lines, set in 9/8 but grouped 2-2-3-2. This line occurs in measures 4 and 5 after Reh. D; at Reh. H to Reh. I (Excerpt 2), with an extended development of the earlier line now involving 7/8 (2-3-2), 8/8 (3-3-2), and 5/8 (2-3 and 3-2); measures 4 and 5 after Reh. L; and finally, measures 5 and 6 before letter P. (Consult the "Conversation with Kent Kennan" for a discussion of these rhythmic groupings.)

The first movement also features two endings in this transcription—the original 1956 version and the revised shortened version prepared by Kennan in 1986. [Ed.: The 1986 shorter version, along with slight alterations of the piano part, was



released by Warner Bros. (TS0026) and has been the only published edition available. The new Wind Library edition of the Sonata for Trumpet and Wind Ensemble contains both the original and the revised endings.]

The second movement, "Rather slowly and with freedom," is pure singing legato writing with a quickly developing climactic point halfway through the movement at Reh. B, where the solo trumpet reverts briefly to the declamatory style of the first movement. Calm quickly returns in an accompaniment interlude, followed by the trumpet in a chant-like phrase that leads back into the flowing melodic development. The unique use of harmon mute ("in the distance") brings the movement to a *pianissimo* close.

The third movement—originally marked quarter note to 120, but now rethought by Kennan as preferably slightly slower (see "Conversation")—is a robust, forward-moving allegro with seven contrasting sections:

1. Beginning to Reh. D—"Moderately fast, with energy"
2. Reh. D—"Simply; in the manner of a chorale"
3. Reh. E—Return to Theme 1 set in fugal style
4. Reh. H—*Poco meno mosso; largemente*
5. Reh. I—Return to style of Theme 1
6. Reh. K—*Poco piu mosso*: 7/8 running accompaniment pattern with solo line in augmentation
7. Reh. L—A dramatic slowing into broad lines that leads into a *subito piu mosso* finale.

RECORDINGS

SONATA FOR TRUMPET

James Thompson, trumpet, with the Eastman Wind Ensemble, Donald Hunsberger, conductor. In preparation, 1999.

Jouko Harjanne, trumpet, and Juhani Lagerspectz, piano, on *American Trumpet Sonatas*, Finlandia Records, CD 0630-17691-2, 1997.

Raymond Mase, trumpet, and David Peral, piano, on *Trumpet in Our Time*, Summit Records, DCD 148, 1993.

David Hickman, trumpet, and Eric Dalheim, piano. Crystal Records (LP) S368.

Marice Stith, trumpet, and Malcolm Bilson, piano. Golden Crest Records Recital Series, (LP) RE 7042.

Emerson Head, trumpet, and Roy Hamlin Johnson, piano. Trumpeter Recordings.

James Darling, trumpet, and Genevieve Sidot, piano. Telarc Records (LP) St. 5032.

NIGHT SOLILOQUY

Alexa Still, flute, and New Zealand Chamber Orchestra, Koch International Classics, 1991.

Andre-Gilles Duchemin, flute, and Orchestre Metropolitain du Grand Montreal, Pavane Records, ADW 7197, 1989.

Joseph Mariano, flute, and Eastman-Rochester Orchestra, Howard Hanson conducting, on *Music for Quiet Listening* (reissue of LP recording), Mercury 434 347-2.

Excerpt 1. Sonata for Trumpet and Piano, Movement 1, mm. 1-9

With strength and vigor $\text{♩} = \text{about } 126$

B♭ Trumpet

f (actual pitch)

Piano

f

(con ped.)

(A)

Excerpt 2. Sonata for Trumpet and Piano, Movement 1, Reh. H to D.B. Reh. I

(H)

f

subito p

f

ff

(I)

CONCERTO FOR PIANO AND WIND ENSEMBLE

VERNE REYNOLDS

When you mention the name of Verne Reynolds in musical circles, you can expect many different responses, depending upon whether you're speaking with a horn player, a brass quintet specialist, a conductor, or a composer. Verne Reynolds is one of the most versatile musicians of the last half century, contributing extensively as principal horn in the Rochester Philharmonic Orchestra and as a founding member of the Eastman Brass, as a pedagogue with a horn studio that has produced numerous fine performers and teachers over the past three decades, and as a composer who has written for venues from solo horn and solo trumpet to numerous works for brass quintet (particularly the groupings published under the title "Centone") and for the orchestra wind section wind ensemble.

—D.H.

Having long been an enthusiastic admirer of Barry Snyder, Donald Hunsberger, and the Eastman Wind Ensemble, and having been asked by Dr. Robert Freeman to compose a work for the 75th anniversary of the Eastman School of Music, I thought that this combination of musical forces—piano, wind ensemble, percussion—would be perfect for the occasion. The Concerto was written between October 1995 and May 1996.

For 36 years as professor of horn at the Eastman School of Music, I have been constantly aware of the wind ensemble (with percussion) as a vital musical entity capable of producing music of dramatic intensity, eloquent lyricism, and stunning virtuosity. The wind ensemble is nurtured by our leading schools of music and thus its literature has had the advantage of evolving to its present status without commercial constraints or considerations.

This concerto seeks to combine the piano's own lyricism with its virtuosic energy, in collaboration with that of the wind instruments and percussion. It also endeavors to continue the path of the twentieth-century piano concerto as it evolved through Rachmaninoff, Shostakovich, Prokofiev, and Bartok to Samuel Barber, John Corigliano, and others. While there are moments of romantic expression, extravagant technical display, and quiet contemplation in this concerto, the prevailing harmonic language is that of chromatic saturation. All 12 tones are used freely, uninhibited by classic serial technique. This permits the occasional suggestion of tonality, often at moments of resolution, but without further traditional tonal definition.

The wind ensemble is scored for the standard woodwind and brass sections of the symphony orchestra plus timpani and four percussion players. Recognizing the

VERNE REYNOLDS

Verne Reynolds was born in Lyons, Kansas, in 1926. He began studying the violin and piano at an early age and at 13 began playing French horn. He earned degrees in composition from the Cincinnati Conservatory of Music and the University of Wisconsin-Madison and studied at the Royal College of Music in London. As a performer, he has been a member of the Cincinnati Symphony Orchestra and the American Wind Quintet in addition to the Rochester Philharmonic and Eastman Brass. He has served on the faculties of the University of Wisconsin-Madison, Indiana University, and the Eastman School of Music, where he was a professor of horn.

Wind ensemble conductors and performers have long been aware of his compositions, in particular the *Scenes* series: *Scenes* (1972), *Scenes Revisited* (1978), and *Final Scenes for Solo Horn and Wind Ensemble* (in which Reynolds appeared as horn soloist with the Eastman Wind Ensemble at the piece's premiere in 1980). His *Concerto for Band* was commissioned and premiered by Craig Kirchhoff and the Ohio State Symphonic Band in 1980.



long-established acceptance of including occasional works for string orchestra in symphony orchestra concerts, I wrote this concerto, along with several other works, with the intention of having it appear on both orchestral and wind band programs. As symphony orchestras strive toward more varied and attractive presentations, the repertoire of the wind ensemble provides a new realm for conductors and audiences to explore.

—Verne Reynolds

A recording with Barry Snyder, piano, and the Eastman Wind Ensemble, Donald Hunsberger, conductor, is in preparation.

The concerto score is on sale from Warner Bros. Performance parts are on rental from:
European American Music Distributors
Attn: James Long
15800 N. W. 48th Avenue
Miami, FL 33014
Tel (305) 521-1685/86 • Fax (305) 521-1638

PERFORMANCE SOLUTIONS TO GABRIELI'S ENSEMBLE WORKS

BY MARK DAVIS SCATTERDAY

"...there were, among the instruments, a big harpsichord, and a big spinet; three lutes of various sorts; a large number of viols and another of trombones; two cornetti, one straight, the other serpent-like (torto); two little rebecs; and several big flutes both straight (recorders) and transverse; a big double harp, and a Lira all to accompany many good voices." Hercule Bottrigari, describing an orchestra in 1603

Concert programming for today's orchestras, wind ensembles, and vocal groups is frequently a never-ending struggle for an appropriate combination of literature that creates a well-balanced, comprehensive educational experience for the ensemble and an exciting, esthetic concert adventure for the audience. One of the most successful means of achieving this may be through taking advantage of our *whole repertoire*—programming a wide range of works from several centuries not only for the entire ensemble, but also for chamber groups. This may dispel current views that performable ensemble music on modern instruments begins after the Baroque period. In an attempt to recapture earlier time periods, we must make decisions (the majority of which should be made prior to the first rehearsal) that will enhance both the music and the ensemble, decisions on such things as instrumentation, balance, dynamics, articulation, and style. This article sets out to disclose various ways of working with Renaissance music as an ever-current and adaptable source for performance material.

PART I: INSTRUMENTATION

Much has been discussed and written about early music performance practices and the use of authentic instruments. Using these discussions as a rationale, it is easy to convince yourself not to perform

ensemble music written before the eighteenth century with modern instruments. Still, when asked about performing early works with an ensemble not possessing ideal or authentic instrumentation (to be exact, lacking bassett horns for a performance of the Mozart "Gran Partita," K. 361), Christopher Hogwood stated at a performance practice seminar at Cornell University, "If it would come down to performing or not performing a great piece of our literature, perform it!" This conversation has continued over the past few years among other early music specialists and enthusiasts, with the consensus leaning towards the notion that conductors should be less concerned with actual "re-creation" and far more involved with discovering whether an individual composition might work for a particular ensemble—in addition to making important musical judgments about instrumentation, articulation, phrasing, and dynamics. These are difficult determinations to make, especially with music of the Renaissance, which rarely gives the performer a clue to these musical decisions. Today, when it seems like everything a conductor needs to know is in the score, early composers such as Giovanni Gabrieli are sometimes unfortunately misinterpreted because they gave very few indications other than pitch and rhythm.

Gabrieli is one of the most accessible and utilitarian composers of ensemble music of any musical era. His instrumental and vocal works have always revealed the true meaning of simple beauty. Gabrieli's instrumental canzonas and sonatas [the two *Symphoniae Sacrae* (1597 and 1615), the *Canzone per sonare* (1608), and the *Canzone e Sonate* (1612)] have the written indication *per sonar con ogni sorte de instrument*, "to be played on all types of instruments." In the 1597 *Symphoniae*



Sacrae and the *Canzone e Sonate*, except for five pieces—canzones no. 10 and no. 16 and the *Sonata Pian e Forte* in the former and *Sonata à 14* (no. 18) and *Sonata con tre violini* (no. 22) in the latter—the instrumentation of the remaining 32 instrumental works in these two volumes is either partially or completely unspecified. In the *Symphoniae Sacrae II* (1615), three works for voice and instrument are completely orchestrated with violini, cornetti, trombones, and a bassoon, while the remaining four have either partial or unspecified instrumentation.

For modern concertizing, these works have been claimed for performance almost exclusively by brass ensembles. This is largely due to the vast number of editions arranged for brass that have been made available from such publishers as Robert King, C. F. Peters, and Musica Rara. The various editors of this music seem to have agreed that the trumpet was the best treble replacement for the cornetto and that the trombone was the most logical tenor and bass line carrier.

With the cornetto being somewhat more of a woodwind-type instrument than a brass instrument (although it is played with a wood, ivory, ebony, horn, or metal mouthpiece), a reasonable modern instrumentation for the treble line could include a combination of string, woodwind, and brass instruments. Musical instrument historian Mary Rasmussen (1964) states,

In its hybrid state, the cornetto kept the neutral, self-effacing qualities of both woodwind and brass, at the same time eschewing their more blatant characteristics. The cornetto's tone was a result of the soft vibrations of the lips and the mellow resonance of the wooden body, undisturbed by the raucous bleating of a reed or the brilliance of a metal tube.

The violino appears to be not the modern treble violin, but an instrument that had the range of the modern viola—it was softer and was richer in low partials. Thus, to balance these softer, more mellow primary voice lines, all supporting accompaniment (such as trombones) obviously must be reduced in volume, attack, and timbre. The Renaissance trombone was smaller and more conical than our modern instrument, resulting in little problem with satisfactory balances. Our modern brass instruments (trumpets and trombones) with the cylindrical design, flared-out bells, and thinned-out walls, along with modern articulation practices, present a real problem when used in large numbers. Unless these factors are taken into consideration by modern brass players, it is difficult to imagine a piece such as the *Sonata Pian e Forte* being successfully balanced with one cornetto, one violino, and six trombones.

Changing from the homogeneous modern brass sound to a more heterogeneous "broken consort" can be extraordinary.

Combinations seem endless, with the alternation of choirs of strings, double reeds, flutes, and conical and cylindrical brass, or even a careful blending of instruments in each choir. One way to create an even more convincing Renaissance, or early consort (*collegium*), sound would be to combine a choir of flutes and/or recorders with the choir of modern strings. Keeping in mind certain timbres, balances, and ranges, this flexible approach to instrumentation should give each ensemble an excellent chance of a convincing performance of Renaissance works.

To make qualitative determinations about orchestrating these multi-voiced works, we must look not only at the range and general tessitura of each line, but also at the balance and combination of timbres with the remaining voices within each choir and between the choirs. A careful look at the polyphonic and homophonic sections in each work can be an important deciding factor for orchestrating the voices. A two-choir work that is primarily homophonic in nature would probably be difficult to score for a double reed or string choir with a brass group, due to the volume strength inequality (doubling or tripling the woodwinds and strings is usually a less desirable solution). A piece that is more polyphonic, with little overlapping and long stretches of individual choir writing, however, might work with several

different combinations of brass, woodwinds, and strings. Homophonic canzonas and sonatas could be better suited to a combination or contrast of woodwinds with strings or cylindrical brass along with conical brass. If an ensemble with full instrumentation is desired on such works, a careful mix in each choir of the upper woodwinds, strings, and brass with the lower members of each family can present an interesting orchestral and antiphonal sound.

MUSICAL EXAMPLES

Exc. 1 Canzon per sonare Duodecimo Toni à 10 (no. 11)

Symphoniae Sacrae (1597)

Primarily homophonic

Choir I: Trumpet (cornet) 1, Oboe 1, Oboe 2, English Horn, Bassoon(s)

Choir II: Trumpet (cornet) 2, Violin 1, Violin 2, Viola, Cello(s)

As illustrated in Excerpt 1, because the top voices in each choir of this canzon are basically the only polyphonic material (in this case, echo effect), trumpets (or cornets!) work well in balance to the woodwinds and strings, and the remainder of Choir I and II balance well together in large, vertical chord areas. The cornet's mellow timbre is always a satisfying solution to a lead treble line in this literature.

Excerpt 1. Canzon per sonare Duodecimo Toni à 10, *Symphoniae Sacrae*, mm. 1–3

Exc. 2 Canzon per sonare Noni Toni à 12 (no. 14)

Symphoniae Sacrae (1597)

Equally polyphonic and homophonic

Choir I: Trumpet 1, Trumpet 2, Trombone 1, Trombone 2

Choir II: Oboe 1, Oboe 2, English Horn, Bassoon(s)

Choir III: Violin 1, Violin 2, Viola, Cello(s)

In this context (see Excerpt 2), it is possible for the strings and woodwinds to balance the brass within an alternating polyphonic and homophonic texture. Choir III might work well as another woodwind group (possibly single reeds)

because of several extended single-choir sections or the darker sound of a conical brass ensemble. The key here is to increase the dynamic level of the choir with the softest timbre to balance the other choir(s). There may also be instances in which minor, isolated octave shifting can help a particular instrument on a voice line that is out of that instrument's range or where the timbre in that tessitura would be out of character—too strident or unbalanced (in this case, the second oboe had three pitches that were too low, and an octave transposition did not effect the flow of the line or the balance). Cross-voicing between individual choirs to improve instrumental balance or technical access can also be effective when care is taken to retain antiphonal effects (this works best in tutti areas).

Excerpt 2. *Canzon per sonare Noni Toni à 12, Symphoniae Sacrae, mm. 1–3*

Exc. 3 *Canzon per sonare Quarti Toni à 15 (no. 15) Symphoniae Sacrae (1597)*

Primarily polyphonic with extended single choir sections

Gabrieli's instrumentation

Choir I:	Trumpet	Cornetto
	Trombone 1	Trombone
	Trombone 2	Trombone
	Trombone 3	Trombone
	Trombone 4	Trombone
Choir II:	Oboe	Violino
	English Horn,	Trombone
	Bassoon 1	Trombone
	Bassoon 2	Trombone
Choir III:	Bassoon 3	Trombone
	Horn 1	Cornetto
	Horn 2	Trombone
	Euphonium 1	Trombone
	Euphonium 2	Trombone
	Tuba	Trombone

Gabrieli's original instrumentation for this canzon (Excerpt 3) worked well because the trombones of his time (conical bore, thick-walled instruments) were much darker and more subdued than today's trombones (cylindrical bore, thin-walled instruments) and were able to balance more easily with the cornetti and violino. Because of the low overall tessitura of each choir, a string ensemble of violin (extremely low), viola, two celli, and bass make balancing very difficult but not impossible.

The cylindrical (I)—double reed (II)—conical (III) combination creates a wonderful timbral change to the antiphonal effect.

Again, the possibilities are numerous. A combination such as strings or double reeds with trombones, double reeds with strings and flutes, all woodwinds or all strings, or even a concerted effort of timbral contrast between cylindrical and conical brass can be an effective contrast to the current all-brass performance standard. Each of these options can balance well with voices and even double as supportive lines, especially with one-on-a-part orchestration. Gabrieli scholar Egon Kenton (1967) further remarks,

There are some works in which instruments and voices would be mixed in the same choir and where a part is assigned to both a voice and an instrument. In some cases only two or three vocal parts appear with a larger number of instrumental lines and there are cases in which no instruments are specified. In these, the traditional choral picture has been retained, i.e., the instrumental participation has been left to the discretion of the maestro.

With this in mind, many of the vocal-only works readily lend themselves to instrumental performance. The five- and six-voiced madrigals and multi-choir vocal works create many varied instrumental possibilities, from supportive roles to purely instrumental arrangements. The material of these works is often generated by the same canzon-like melodic lines and rhythmic motives. The interchangeability is again one of the most attractive and accessible aspects of this music. Kenton goes on to say that Gabrieli himself

seems to have been interested in experimenting with several choirs in combination; in the problem of sound produced in a large vaulted church (San Marco in Venice); the combination of a manifold body of instruments with several choirs of distinctly different timbre; and, finally, in a large tonal canvas of contrasted and balanced color-patches.

PART II: DYNAMICS

The choice of instrumentation and of dynamics are crucial to a successful, well-balanced performance of Gabrieli's works. They are performance practice issues that are interconnected and coexistent, with each decision potentially affecting another. Dynamics become issues not only of contrast, but also of timbral balance, reinforcing antiphonal effects, highlighting primary melodic material, and adding textural interest. Gabrieli provides dynamic markings in only three instrumental works from the 1597 and 1615 collections: *Sonata Pian e Forte* (1597), *Sonata XIII à 8* (1615), and one isolated marking in *Canzon XI à 8* (1615). Though at first the amount of Gabrieli's dynamic instruction seems insignificant when compared to the remaining 46 instrumental compositions, the two sonatas can be excellent models and guides in determining various dynamic solutions.

Sonata Pian e Forte is probably the best example to follow because of Gabrieli's complete indication of instrumentation and dynamics. Kenton (1967) believes that Gabrieli must have

felt that some special instructions were necessary for this novel work, considering that he had departed from the tradition of the canzon as well as from his own reticent way of omitting a customary dedicatory or characterizing title. He could not mention all those departures at the head of the piece, nor was he willing to explain them in a foreword. He boiled down his explanation to the essentials: not canzon, but something else; not sectional, but the *cori spezzati* (split choirs) function in a structural capacity. Single cori and the tutti produce a dynamic contrast, and this contrast can be achieved in separate cori. It has no vocal model, and is expressly for instruments available in San Marco.

Scored for two choirs of cornetto and violino, each supported by three trombones, the *Sonata Pian e Forte* has an

Excerpt 3. *Canzon per sonare Quarti Toni à 15, Symphoniae Sacrae, mm. 1–5, choir 1* (for all three choirs, see Exc. 6)

Excerpt 4. *Sonata Pian e Forte, mm. 60–64*

overall dark-hued quality that is furthered by the tonality (quasi G minor), the long, sustained motet thematic content, the majority of the white-note homophonic style (a possible justification in keeping such works in the original time-values notation), and the predominance of the piano dynamic markings. The *forte* contrasts are reserved for large tutti sections, alternating with the soft, single-choir statements. Denis Arnold, in his Gabrieli biography (Arnold 1974), finds that these "long phrases for each choir in turn cause an even more subdued atmosphere. Suddenly, the dialogue is joined and the quietness is interrupted by a grand *forte*. Now the dynamic markings are not confined to emphasizing single choir versus tutti, but act as contrasting elements on their own right. Deeper acquaintance with the music shows that they also have an emotional function, for they occur so irregularly that the listener is never certain when he will be overwhelmed with sound, or

when he must strain his ears for some more subdued phrase."

The most interesting dynamic area would have to be measures 60–63, shown in Excerpt 4, where Gabrieli's most polyphonic treatment creates his classic antiphonal echo between the choirs. When the first choir resolves the effect back into the soft, sustained material, the expectations are for the second choir to follow suit. These expectations are only aural, however; considering the technical design of the section, it makes perfect sense for the second choir to continue on with one more *forte* echo, creating brief but highly effective tension.

The *Sonata XIII à 8* (1615) is an unscored rondo form in triple meter with an introduction and coda in common time (Exc. 5). Here again we find predominantly soft, single choirs and *forte* tutti sections, leading us to believe that this perhaps was the norm, that Gabrieli's works relied on choirs of differing mass and placement,

Excerpt 5. Sonate XIII à 8, mm. 12–24

and that they were performed with these “dynamic shadings, and the *cori spezzati* were based on dynamic contrast enhanced by spatial distance” (Kenton 1967). Though there is little evidence that the gradual increasing and decreasing of dynamic levels existed before J. S. Bach’s time (in the *Brandenburg* Concerto no. 5, some markings that looked like trills are now interpreted by many Bach scholars as crescendo/diminuendo), acoustics and instrumentation dictate that many of Gabrieli’s cadences can be effectively approached by a diminuendo. Also, the amount of space following a cadence can assist the next choir entrance to be heard at differing levels. The final cadence should be the strongest, and rising sequence passages usually necessitate a crescendo. There also seems to be an equal amount of similar and opposite dynamic effects between choirs in echo sections but without any appreciable, systematic order.

Probably the best way to determine dynamics in various areas would be to mix and match these *piano-forte* polyphonic sections and experiment in rehearsal until an effective solution is achieved. This kind of creative rehearsal technique can be very stimulating to you and your ensemble. After setting the first few dynamic levels, try reversing the order (experimenting and then applying a

type of consensus decision routine with your ensemble adds to the rehearsal interaction and dynamic!). These editing decisions can be made optional or reversible for different ensembles and performances. When in doubt, try the opposite dynamic (remember to use only *forte* and *piano* levels—no *mezzos*). Also, the instrumentation and amount of choir overlapping (*stretto*) should be determining factors in antiphonal imitative volume levels. For instance, in a strict imitative section between two choirs, if the instrumentation is of a similar timbre, an opposite dynamic level for the echoing choir may be effective, where a choir with a different timbre may be all the contrast that is needed (i.e., *forte* brass/*piano* brass or *forte* brass/*forte* double reeds). See Excerpt 6.

PART III: ARTICULATION

Articulation of Renaissance instrumental music should begin with the basic premise that this music was conceived primarily on a vocal level. The technique of articulation as a refined and elaborate craft was the subject of many sixteenth- and seventeenth-century treatises and was directed not only towards recorder, cornetto, and flute, but to all winds in general. Writers and theorists such as Agricola, Artusi,

Castellani, Dalla Casa, Ganassi, Mersenne, and Rognoni defined intricate tonguing and slurring effects, which included four primary variations of articulations. Also cited by several of the writers is the use of no attack at all or just head-breath by blowing into the instrument without tonguing or extra breath attack (suggested by Ganassi, this may even be thought of as an early form of slurring) and a lip articulation (releasing the air with the lips as in “puw” or “wuh”).

Articulation 1: single attack using *ta-ta-ta* (hard) or *da-da-da* (softer)—produced by the tongue striking the palate near the top teeth—is to be employed for slow-moving notes in a phrase that were individually significant to the melody (used mostly for *forte* levels).

The remaining three articulations concerned double tonguing, which involved a combination of the tongue and throat (or upper palate) or tongue and lips and was normally paired as a strong sound followed by a weaker one.

Articulation 2: *le-re le-re* (softest and most liquid), produced by a similar stroke to the teeth (as in *ta*) but less percussively, and a rebound stroke, which curls back to the molar region. Ganassi remarked in 1535 that the second syllable of this articulation (*re*)

was almost imperceptible (“... [at] rapid repetition, the stroke of the tongue is lost and is therefore called reversed”) and produced a very subtle type of separation and lightness.

Articulation 3: *te-re te-re* (medium accent and length), likely to be the most common and practical kind of double articulation.

Articulation 4: *te-che te-che* (harshes) the most similar to today’s double tonguing (*ta-ka, da-ga*), with the rebound stroke located back as far as the throat. This articulation was rarely used, apparently because it was too severe in most cases. Dalla Casa found that this type could be used to cause *far terribilita* or what Monteverdi later termed *stile concitato* and used in his “Combattimento di Tancredi e Clorinda” (1624) and “Madrigali guerrieri ed amorosi” (1638) to signify warfare and anger. Early writers might have suggested it for practice only (instruction books may include various extremes to establish physical boundaries for players).

Gradations between the double articulations, according to Dalla Casa (1584), could be as follows: *le-re le-re, de-re le-re, te-re le-re, te-re ta-re, te-che te-che*.

Artusi, according to Rasmussen (1964), found that *der-ler* for a medium attack was “mediocre,” *ter-ler* for a hard attack was “more crude,” and *te-re* was “very much praised by players and was good for rapid passages” (*passaggi, gorgie*, or diminutions). Rognoni produced tonguing exercises to musical examples that combined such articulations in his “Selva de varii passaggi...”

Ganassi (1535) provides a flexible approach to the use of various articulations: “You will have noticed that I started with all the vowels so you may decide which syllable or which letter comes most naturally to you. You should be able to utter them in such a way that even at the greatest speed, the three basic (double) articulations are pronounced in the order given below.”

Le-re le-re (the two syllables should naturally melt into one)

Excerpt 6. *Canzon per sonare Quarti Toni*, new edition, mm. 51–55

The musical score is presented in three systems, each with four staves. The first system shows measures 51-55 with various articulation markings. The second system shows measures 56-60, and the third system shows measures 61-65. The score includes various articulation markings such as [f], [p], and [p] above notes.

La-ra, le-re, li-ri, lo-ro, lu-ru
Te-re te-re
Ta-ra, te-re, ti-ri, to-ro, tu-ru
Da-ra, da-re, da-ri, da-ro, da-ru
Ka-ra, ka-re, ka-ri, ka-ro, ka-ru
Te-ke te-ke (te-che)
Ta-ka, te-ke, ti-ki, to-ko, tu-ku
Da-ka, de-ke, di-ki, do-ko, du-ku

As evident from the extensive writings using syllable names for articulation, the vocal approach to instrumental note attacks and shaping is crucial. Although the syllabic approaches of instruction book writers of different nationalities seem dissimilar, the differences lie more with the written symbols than with actual pronunciation; when that is taken into consideration, they become fairly analogous (for example, *te-ke* and *te-che* or *te-re* and *ta-ra*). The mastery of this large range of

note attacks was considered essential for the Renaissance instrumental musician and produced infinite possibilities of articulation effects. The limited number of articulations used today creates a bland conformity and uninteresting homogeneity within the musical framework. Using a more vocal concept achieves a refreshing interpretation that seems to correspond well with Gabrieli’s vocal intent of *aria per sonare* and not of the popular perception of brassy, fanfare-style music. Too often, the only articulation used in performing such works is the over-employed *ta*, which generates music that is constantly harsh, short, and uneventful.

The combination of different degrees of softness and hardness in articulation also affects the varying levels of pitch lengths and accented strengths. In his many articles

dealing with music before 1600, Don Randel describes most Renaissance music as basically conceived by phrases, with bar lines functioning initially as alignment guides for parts and not as metrical organization. In fact, “the real location of the bar line may work against the systematic reoccurrence of metrical strong beats and in some cases, because it simply marks the duple division of one note value, it may be ambiguous that a meter is prevalently triple.” Randel (1978) goes on to say that most musicologists agree that performers “should be aware of the absence of bar lines in the original notation and avoid the undue sense of regular stress that the bar line sometimes elicits”

Edward Kottick (1971) suggests in various *Musica Rara* early music editions that several aspects of Renaissance phrasing, articulation, and accent are most effective when natural accents, rather than the modern concept of the bar-line accent, become important guidelines. “What the Renaissance performer knew was the *tactus*, an underlying beat or pulse with no accentual connotations, whose speed was determined by the time signature. Rhythmic groupings were determined by the confluence of the harmonic rhythm and the macrorhythm.”

So with the addition of modern bar lines by editors, the supposed aid to the performers may actually be a hindrance, for example, six-eight galliard-type rhythms written in three-four and triple time phrases being expressed in compound meter. The hemiola was an important concept in Renaissance music, and it is clear that modern bar lines have a tendency to skew this significant rhythmic feel. “Since each part in a polyphonic piece often has a rhythmic structure independent of the others, it follows that each must be phrased and accented independently. The subtle polyrhythm that results is one of the true delights of Renaissance style” (Kottick 1971).

With all of this in mind, the following editorial suggestions are some of the most agreed upon (by Ganassi, Mersenne, Castellani/Durant, Dalla Casa, Artusi, Kottick, and others) and common practices of the time:

- Long notes should normally be emphasized and short notes not emphasized. A slight separation of

notes of rhythmic subdivision (eighths and sixteenths in duple meters, half and quarter notes in triple meters) is recommended. These pitches should not be played short, but rather tenuto with space. Unsubdivided note values should be given full value—whole through quarter notes in duple time and dotted whole through dotted half notes in triple time.

- Accents are not produced by hard tongues or loud volumes. Accented notes should involve subtle emphasis and be preceded by space. Normally, the first note of a phrase should receive this refined accent.
- Within individual voice lines, an intermediate phrase ending should be played with a decrescendo and receive no accent. Though there is little evidence of gradual dynamic changes before the seventeenth century, it is generally agreed that a long note at the end of an individual choir’s cadence should be played slightly diminuendo for balance, especially when overlapping with another entering choir. All other dynamic gradations should be performed with level planes of volume, with the beginnings of phrases understood as starting *subito* (no obvious crescendi), and limited to either *piano* or *forte*.
- A slight “separation between leaps and long notes” is recommended. Also, in the triple meter sections, slightly separate long tones from a following tone of shorter value—for example, whole note [very slight space] half note—creating a lilt forward.
- Since bar line accent did not exist in the Renaissance, neither did the rhythmic device of syncopation. Try not to emphasize this rhythmic device.
- The melodic nature of a line determines the length style of its notes: more melodic/more length, less melodic/more detached.
- Long passages of legato are uncommon, though slurring short groups of rapid pitches seems to have been accepted, depending on the performer’s technique (Mersenne in 1636 indicated two-note slurs). Very little is written in the early treatises about slurring; however, performers who

slurred fast passages because they had not mastered the light, double-tongue technique (*le-re-le-re, te-re-le-re*) were subject to disapproval. There are no passages in most sixteenth-century instrumental music that might suggest any slurring. Connection of fast-note runs should be accompanied by the tongue creating ‘tongued slurs’ and the desired tenuto effect.

It is apparent that slurring became the subsequent level of articulation after the *le-re* type and was used mainly by bowed-string instruments. Instructions from various early performance practice sources, such as Ortiz and Cerreto, for overhand bow groups (violins) and underhand grip (viol type) are less elaborately involved than for tonguing wind instruments. Related to the strong-weak emphasis in wind tonguing patterns, correct Renaissance bowing should normally involve a strong (down) bow on odd-numbered pitches and a weak (up) bow on even-numbered pitches (related directly to wind articulation). The most important aspect of individual articulation strength, however, should be first determined by the particular character of each musical phrase. Because performers were many times required to deliver a strong accent to what would normally be a weak or up-bow stroke, it was recommended to practice each bow-stroke at an equal strength in both directions. This technique seemed to help long, slow-moving pitches, which had to be divided into more than one bow (arm motion), retain a smooth, uninterrupted quality, and in fast phrases (wrist motion) create an evenness and uniformity of line.

Many writers agree that fast-moving lines in which there is a duple subdivision are most satisfactorily executed with the normal alternation of down-up-bows, but Ganassi suggests that when faced with an uneven number of pitches, the performer should employ an early type of *louré* bowing, taking two or more separate pitches on the same bow (down-up-up, up-down-down). Rognoni indicates slurring in groups of four in fast-moving phrases, in uneven numbered groups in order to correctly place the next strong down-bow articulation, and in the quickest passages, gorgia, and graces. The amount of time relegated to slurring versus single and

subdivided articulation in instruction manuals suggests that slurring still was not an extremely important phrasing technique in Gabrieli's time. It is interesting to note that to writers such as Ganassi, bowing directions were opposite to today's, probably due to the more popular gambas performed with the instrument's body vertical (between the knees). Therefore, when referring to bowings, the sixteenth-century up-bow is the equivalent of the present-day down-bow and the old down-bow, a modern up-bow. This has all been taken into consideration in this article and modern translations of available texts.

This collective advice of Renaissance writers helps to establish an excellent view of the articulation and phrasing tradition in the sixteenth century. Castellani/Durante, in *Del portar della lingua vegli instrumenti di fiato*, describes vibrato as early as 1510, embellishments, and long note shaping with gradual dynamics. Ganassi (1535) emphatically suggests that "instrumentalists look to the voice as their model in all matters of articulation and expression, ... to try to imitate the voice's vast range of colors and flexibilities, ... and to vary the expression to imitate the vocalist's range from tender to the most lively." By the end of the 1500s, Dalla Casa's extensive collection of syllabic articulation studies for instruments was also an important vocal technique manual, similar to today's use of vocalise texts such as Bordogni and Concone. What is most evident by all writers' accounts is that a performer's interpretation should contain a vast range of contrast and flexibility when applied to articulation and expression.

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Whether a phrase or an entire work requires an energetic or a pensive spirit, the articulation, phrasing, tone/timbre, and dynamics should express this quality. The Renaissance performer had the freedom to choose from an immense number of available techniques for musical expression.

As modern performers of this music, we should strive to go beyond our current limited range of interpretive expressiveness.

"... and having arrived at the place where the concert was to take place, one could hear such smoothness and sweetness of harmony, cornetti, trombones, violins, viole bastarde, double harps, lutes, cornamuse, flutes, harpsichords and voices, all playing at the same time..." G. M. Artusi, recounting an early ensemble in his book, *Delle Imperfettioni della Moderna Musica*, Venice, 1600, f. 1v.

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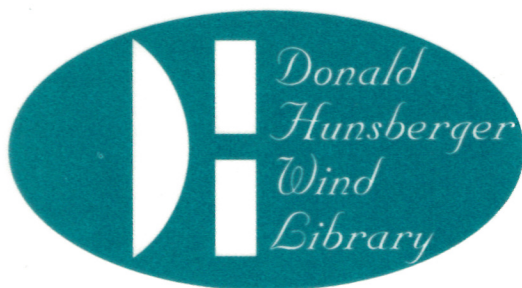
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