

**Reduce, Reuse, and Recycle: A Summary of Dissertation Recitals**

by

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of the requirements for the degree of  
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## **DEDICATION**

Dedicated to my grandparents, Walter and Dolores Johnson and Antoinette Meyer, my parents, Rick and Sharon Meyer, Ryan and of course, Lily.

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## ABSTRACT

### **Reduce, Reuse, and Recycle: A Summary of Dissertation Recitals**

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#### **Chair: Michael Haithcock**

Three dissertation recitals were performed in partial fulfillment of the requirements for the degree of Doctor of Musical Arts (Music: Conducting) in the University of Michigan. The repertoire performed on these recitals traverses the major time periods and styles of Western art music and each of the composers presented have reduced, reused, or recycled material from musical and extra-musical sources to create highly innovative and important compositions for wind band.

The first recital was a compilation of performances with various concert and chamber ensembles at the University of Michigan during the 2016-2017 school year. This recital included Robert Beaser's *Manhattan Roll*; selections from Mozart's *Le nozze di Figaro* arranged for *harmonie* by Johann Wendt; a revised edition of Florent Schmitt's Turkish dance, *Selamlik*, by Stephen Meyer; *Chant Funéraire* by Gabriel Fauré; and Emil Hartmann's Serenade, Op. 43.

The second recital consisted of Gustav Holst's arrangement of Bach's Organ Fugue in G Major [BWV 577] in *Bach's Fugue à la Gigue*; Alfred Reed's setting of Bach's *Komm, süsßer Tod*; a set of three pieces by Percy Grainger that included *Children's March: Over the Hills and Far Away*, *Colonial Song*, and *Shepherd's Hey*; Norman Dello Joio's *Variants on a Medieval*

*Tune*; and Steven Bryant's *Ecstatic Waters*. Performances of these works occurred on two different concerts with the Crane Wind Ensemble at the Crane School of Music-State University of New York Potsdam, during the fall of 2017.

The Crane Wind Ensemble also presented the third dissertation recital on November 20, 2017. This performance included Joel Puckett's *Ping, Pang, Pong*; Jan Pieterszoon Sweelinck's Variations on *Mein junges Leben hat ein End* arranged for wind ensemble by Ramon Ricker; Omar Thomas' *Of Our New Day Begun*; and *Symphonic Metamorphosis of Themes by Carl Maria von Weber* by Paul Hindemith, transcribed by Keith Wilson.

## RECITAL 1 PROGRAM

Manhattan Roll (1998/2010)

Robert Beaser  
(b. 1954)

Suite from *Le nozze di Figaro*, K. 492 (1786/1791)

Overture  
L'Introduzione  
Se a caso madama  
Porgi amor  
Non piu andrai, farfallone amoroso  
Deh vieni non tardar  
Ecco la marcia

W.A. Mozart  
(1756-1791)  
*trans. Johann Nepomuk Wendt*

Selamlık, op. 48 no. 1 (1904)

Florent Schmitt  
(1870–1958)  
*ed. Stephen Meyer*

Chant Funéraire (1921)

Gabriel Fauré  
(1845–1924)  
*orch. Myron Moss*

Serenade in B-flat, op. 43 (1888)

Andante-Allegro ma non tanto  
Allegro vivace  
Andante  
Andante–Allegro moderato

Emil Hartmann  
(1836–1898)

## RECITAL 1 PROGRAM NOTES

### Manhattan Roll (1998/2010)

Robert Beaser (b. 1954)

Boston-born Robert Beaser was one of the first of his generation to return to composing tonal music, abandoning the serialist methods frequently utilized by the preceding generation of American composers. Educated at Yale University where he studied with Yehudi Wyner, Jacob Druckman, Betsy Jolas, and Toru Takemitsu, Beaser became the youngest American composer to win the prestigious Prix de Rome. Recalling this transformational period, he stated,

“My own road led me back to tonality in Rome, sitting under a fig tree in the late seventies by the Casa Rustica. At the time, I was concerned that modern music had lost its audience, lost coherence, lost its ability to move people. People were ignoring it. Although my previous non-tonal works had a strong gravitational center, I felt that in order to speak coherently on multiple levels it was necessary to reopen the door to functional harmony. While anyone educated in the twentieth century knows that to return to the Age of Innocence is but a thinly veiled nostalgia, it seemed clear to me that the choices we composers were being handed in the name of historical necessity had simply become too narrow. I was also struck by Schoenberg’s comment that there’s a lot of great music still to be written in C major. I believed—and believe—that tonal music has a future”<sup>1</sup>

In addition to being tonally centered, Beaser’s compositions are guided by the styles of Rimsky-Korsakov, Stravinsky, and Bartok though elements of American pop music, jazz, rock ‘n’ roll, ragtime, and Latin American dance music are included. His best-known work, *Mountain Songs*, was nominated for a Grammy in the Best Contemporary Composition category in 1986, and is based on American folk music. However, regardless of any particular influence, Beaser’s compositions attempt to fuse them into a larger and more personal musical idea. He said, “The synthesis has to be stronger than the elements you use.”<sup>2</sup>

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<sup>1</sup> Stewart Oksenhorn, “Beaser Takes Composing Beyond the Music,” *The Aspen Times* (Aspen, CO), June 15, 2005.

<sup>2</sup> Keller.



In 1993, Beaser was appointed Professor and Chairman of the Composition Department at the Julliard School. From 1978-1990, he served as co-Music Director and Conductor of the innovative contemporary chamber ensemble Musical Elements at the 92<sup>nd</sup> Street Y in New York City, where he premiered over two-hundred new works. From 1988-1993 Beaser was the Composer-in-Residence with the American Composers Orchestra at Carnegie Hall and later assumed the roles of Artistic Advisor and Artistic Director, which he held until 2013.

Composed in 1998, *Manhattan Roll* was one of thirty-one pieces commissioned by the New York Philharmonic to celebrate its 150<sup>th</sup> Anniversary. An array of iconic American composers, including Karel Husa, Joseph Schwantner, David del Tredici, Joan Tower, Christopher Rouse, and Ellen Taaffe Zwilich were also included in this monumental project. The inspiration for *Manhattan Roll* occurred to Beaser as he was driving through the Latino-heavy neighborhoods of upper Manhattan on a sweltering summer night, with the car windows open. Listening to pop radio on his way to MacDowell Colony, a famous retreat for creative artists, Beaser “felt all of New York was vibrating around (him).”<sup>3</sup> Upon arriving at his log cabin studio, Beaser eagerly began sketching and what was originally commissioned as a fanfare quickly evolved into an electrifying overture.<sup>4</sup>

Prior to the commission, Beaser was curating the *Sonidos de las Américas* Festival presented by the America Composers Orchestra. This series of concerts, held annually at Carnegie Hall, featured classical composers from underrepresented Latin American countries. Beaser explained, “That music made me even more keenly aware of the complexity of our artistic roots...*Manhattan Roll* therefore attempts to mix things that normally don’t belong together into a strange admixture...It’s a kitchen sink, everything thrown into a very small, New

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<sup>3</sup> Oksenhorn.

<sup>4</sup> Keller.

York-style kitchen.”<sup>5</sup> The title has obvious connotations to the eclectic styles and diverse cultures of New York City, but the name actually came from a menu-item at Empire Szechuan Chinese Restaurant near Lincoln Center. Upon his arrival in New York City in the late 1970s, Beaser and his colleagues frequented the restaurant; over time the menu grew to offer other diverse cuisines, including hybrid sushi rolls like the Manhattan Roll.

The New York Philharmonic premiered *Manhattan Roll* on March 25, 1998 with David Zinman conducting and in 2010, the University of Missouri-Kansas City Conservatory of Music Wind Symphony, led by Steven Davis, premiered the composer’s adaptation of the work for wind band.

Two contrasting ideas present in *Manhattan Roll* outline its overall formal structure. The ebullient and fiery opening has a rhythmic emphasis atypical of Beaser’s compositional style, which is generally more dramatic and lyrically oriented. The syncopated polyrhythms and hemiolas throughout this section are derived from the *zoropo* genre of Latin American music Beaser encountered during the *Sonidos de las Americas* Festival. Closely resembling the fandango, this folk style originated in the plains of Venezuela and Colombia and is typically played on the *arpa llanera* (harp) or mandolin and accompanied by a *cuatro* and *maracas*. Several regional variations of *zoropo* exist but the defining characteristics employed by Beaser include the polyrhythmic patterns alternating simple triple and compound duple meters, layered and complex hemiolas in multiple voices, and the pointed, emphatic articulations that mimic the accompanying dance.<sup>6</sup>

The influence of Latin American dance in this first section is reinforced by the extensive

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<sup>5</sup> Ibid.

<sup>6</sup> Max Brandt, ed. Dale Olsen and Daniel Sheehy, *Garland Encyclopedia of World Music- Venezuela*, (Taylor & Francis Group. Routledge, 1998), 543-546.

use of percussion instruments. Following the “kitchen-sink” metaphor, these include *maracas*, *cabassa*, *guiro*, tambourine, chimes, gongs, cowbells, wood blocks, temple blocks, slapstick, and *frusta* [“whip”]. A classically trained percussionist, Beaser believes the percussion section is an integral component of the ensemble and many of his large-scale compositions frequently expand the percussion instrumentation and creatively weave their timbres into the music fabric to generate an array of uniquely fresh and vibrant colors.<sup>7</sup>

In *Manhattan Roll*, Beaser’s renewed emphasis on tonality is exemplified in his use of the A-flat harmonic major scale as the basis for the melodic and harmonic material in the first section. Named by Rimsky-Korsakov but generally found in jazz compositions, the harmonic major scale is both a major scale with a lowered sixth scale degree and a harmonic minor scale with a raised third scale degree. The modal ambiguity allows for a certain harmonic flexibility that does not conform to standard progression and produces a plethora of innovative and colorful combinations while maintaining a tonal centricity.

The second section of *Manhattan Roll* is more subdued and utilizes the A-flat Lydian scale as a subtle contrast. It is grandly neo-Romantic in its expressive fluidity and the vocal quality of the pentatonic melody highlights Beaser’s affinity for simplistic lyricism. Fragments of the melodic structure are repeated, creating a feeling of yearning over an arpeggio figuration in the clarinet reminiscent of a nocturne. The orchestration is significantly reduced, creating a more transparent texture with shimmering cluster-chord accents in the percussion, piano, and harp.

The influence of Bernstein and Stravinsky can be heard as these two larger ideas are melded together and lead to an energetically raucous dance. There is a jarring clash of cluster-

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<sup>7</sup> Oksenhorn.

chords moving in parallel motion and scored in the upper tessituras of the woodwind instruments. Rapidly repeating eighth notes that shift slightly in articulation with each iteration are layered against chromatically ascending quarter notes in the low voices and an extended hemiola in the French horns. The exuberant flurry of energy continues to propel forward until finally coming to a dramatic halt.

A recapitulation of the second section occurs and the work concludes with a return to the “kitchen-sink” metaphor as previous thematic and harmonic ideas are stacked against one another to mimic the noise and chaos that defines New York City.

**Suite from *Le nozze di Figaro***

**Wolfgang Amadeus Mozart (1756-1791)**

*Arranged by Johann Nepomuk Wendt*

1782 was a seminal year in the history of the wind band as Emperor Joseph II founded the *kaiserlich-königlich harmonie*, also referred to as the Imperial Harmonie, or the *Hofharmonie*.<sup>8</sup> *Harmoniemusik* had been growing in popularity throughout Europe as wealthy households employed their own ensembles of various sizes for daily entertainment. The Imperial Harmonie, however, was unique as it standardized the Harmonie instrumentation as an octet of two oboes, two clarinets, two French horns, and two bassoons.<sup>9</sup> With opera as the most popular form of entertainment, members of the aristocracy, including the Emperor, expected to hear melodies from their favorite operas and ballets in the comfort of their homes. This demand quickly led to the practice for both composers and performers to arrange opera selections for *harmonie* ensembles.

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<sup>8</sup> Roger Hellyer, *Harmoniemusik: Music for Small Wind Band in the Eighteenth and Early Nineteenth Centuries* (Unpublished PhD Dissertation, Oxford University, 1973), 118.

<sup>9</sup> Jon Gillaspie, Marshall Stoneham, and David Clark, *The Wind Ensemble Sourcebook and Biographical Guide* (Westport: Greenwood Press, 1998), 82.

Having recently moved to Vienna and struggling to make a name for himself, Mozart attempted to arrange his recently completed opera, *Die Entführung aus dem Serail* (“The Abduction from the Seraglio”) for *harmonie*. In a letter to his father, he noted the difficulty of the task saying,

“Well, I am up to my eyes in work, for by Sunday week I have to arrange my opera for Harmonie. If I don’t someone will anticipate me and secure my profits... You have no idea how difficult it is to arrange a work of this kind for Harmonie so that it suits the instruments and yet loses none of its effect. Well, I must just spend the night over it, for that is the only way.”<sup>10</sup>

It is debated amongst scholars if Mozart actually completed the arrangement, with many speculating that he instead outsourced the responsibility to Johann Wendt, an oboe player in the Imperial Harmonie.

Johann Nepomuk Wendt was born in 1745 and spent his early career in the courts of Count von Pachta and Prince Schwarzenberg of Austria. In 1777, he was appointed oboist in the Burgtheater Opera Orchestra and in 1782, was invited by Emperor Joseph II to join the Imperial Harmonie. While Wendt wrote numerous original compositions for Harmonie, his twelve opera transcriptions, including Mozart’s *Die Entführung aus dem Serail*, *Così fan tutte*, and *Le nozze di Figaro*, remain his enduring legacy.<sup>11</sup> Perhaps this number could be far greater since many scores from that period were lost and transcribers regularly failed to autograph their arrangements.<sup>12</sup>

The premiere of Mozart’s operatic masterpiece took place at the Burgtheater in Vienna on May 1, 1786 and was the first of three collaborations between Mozart and Italian librettist Lorenzo da Ponte. In a letter to his father on May 7, 1783, Mozart first writes,

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<sup>10</sup>Emily Anderson, ed., *The Letters of Mozart and his Family*, Vol. II (New York: St. Martin’s Press, 1966), 776.

<sup>11</sup> Hellyer, 124.

<sup>12</sup> *Ibid*, 125.

“We have a certain Abate da Ponte here as a text poet; he has an incredible number of revisions to do at the theater – he also has to do *per oblige* a whole new libretto for Salieri – which he won’t be able to finish for two months. He promised to write me something new after that; but who knows whether he will keep his word – or even wants to! You know, these Italian gentlemen, they are very nice to your face – enough, we know all about them! – and if he is in league with Salieri, I’ll never get a text from him – and I would love to show here what I can really do with an Italian opera.”<sup>13</sup>

Two years later, Da Ponte delivered the libretto for *Le nozze di Figaro*, which was based on *La folle journée, ou Le mariage de Figaro* (“*The Crazy Day, or The Marriage of Figaro*”) by Pierre-Augustin Beaumarchais and the sequel to *Le barbier de Séville* (“*The Barber of Seville*”). The play, which centers on the struggle for power between servants and their employers undoubtedly appealed to Mozart as he was intensely frustrated by his status as a specialized servant to his patrons. Mozart was also aware of Giovanni Paisiello’s enormously successful setting of *Le barbier de Séville* that was premiered in St. Petersburg in 1782 and performed in Vienna the following year. In fact, Mozart used several of Paisiello’s musical gestures in *Le nozze di Figaro* to provide a sequential flow between works and help the audience to connect the plotlines.<sup>14</sup>

Emperor Joseph II originally banned theatrical performances of Beaumarchais’ play but allowed its publication since it complemented his Enlightenment reforms. He and his censors eventually approved Da Ponte’s libretto but only after rendering extensive edits. For example, the play was condensed considerably and certain scenes of exaggerated political satire, such as Figaro’s richly sexist warning about the fidelity of women in Act IV, were removed.<sup>15</sup> The opera’s premiere was an overwhelming success, with reports that “the audience reception was so

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<sup>13</sup> Anderson, 848.

<sup>14</sup> Andrew Steptoe, *The Mozart-Da Ponte Operas: The Cultural and Musical Background to Le nozze di Figaro, Don Giovanni, and Così fan tutte* (Oxford, Clarendon Press, 1988), 46-47.

<sup>15</sup> Steptoe, 110.

tumultuous that the Emperor had to decree that only solos could be encored, simply to keep the running time down.”<sup>16</sup> An equal reception to the production in Prague in December 1786 and January 1787 led to the commission of Mozart and Da Ponte’s second collaboration, *Don Giovanni*, which was premiered several months later by the Prague Italian opera at the National Theater, now called the Estates Theater.<sup>17</sup>

The first part of Beaumarchais’ title, *La folle journée*, refers to the overall plot, which takes place across an entire day in an *opera buffa* comedic style. Figaro and his fiancée Susanna are soon to be wed, but conflicts arise when Count Almaviva— who was wed to the Countess in *Le barbier de Séville* with the help of Figaro— incessantly attempts to make advances toward Susanna. Susanna informs the Countess of the situation and together with Figaro, they enact a plot to compromise the Count. A comedy of errors ensues as Susanna and the Countess switch cloaks to fool the Count, but in the process also fools Figaro. In the end, the Count is trapped, ultimately begs for forgiveness, and the day ends with a wedding celebration of Figaro and Susanna.<sup>18</sup>

Wendt’s transcription of *Le nozze di Figaro* was made in 1791, although the details of the premiere performance are unknown. In his arrangement, Wendt chose the most popular and memorable melodies as well as those that displayed a level of virtuosity expected from the Harmonie ensembles. Since he was working simultaneously in the opera orchestra, parts and scores were easily accessible to complete their arrangements.<sup>19</sup> However, due to the volume of music that the Harmonie ensembles were expected to play, in addition to their other duties in the

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<sup>16</sup> Ibid, 3.

<sup>17</sup> Ibid, 4.

<sup>18</sup> Tim Carter, *W.A. Mozart and Le nozze di Figaro* (Cambridge University Press, Cambridge, 1987), 49-87.

<sup>19</sup> Gillaspie, Stonham, and Clark, 331.

opera orchestra, it was essential the musicians be able to read the arrangements at sight.<sup>20</sup> To assist the performers in meeting the expected standard, Wendt simplified many of the movements from their original version. For example, two phrases of the brisk and technical coda of the overture are omitted in Wendt's arrangement as are the orchestral introduction to "*Porgi, amor*" and three phrases of "*Ecco la Marcia*."

Wendt's orchestrations clearly indicate he was an oboist as both oboe parts dominate the melodic material. The first oboe frequently performs the vocal melody while the second oboe plays the orchestral melody. Even in the opening of Wendt's arrangement of "*Se a caso madama*", he sets the melody in the upper register of the first oboe although the original melody was scored for Figaro, the first violins, and the bassoon. The clarinets generally play shorter phrases of the melody, often an octave below the oboes, and fill middle voice harmonies with accompanying melodies or Alberti-bass arpeggios. Wendt uses the horn freely as a middle voice accompaniment or as a substitute for the heralding trumpet calls. Likewise, the bassoons predominantly play bass accompaniment in unison or octaves, but Wendt often pairs the first oboe and first bassoon in duets. Overall, these instrumental roles and Wendt's style of orchestration were typical in *harmoniemusik* of the Classical period and emulate the orchestrations of Krommer and Haydn for their works in the genre as well as the famous wind serenades of Mozart.

Wendt's transcription includes the overture and fifteen of the opera's arias, duets, and ensemble movements from all four acts. For this performance, the overture and six of the most memorable melodies were chosen to create a cohesive representation of opera transcriptions for Harmonie during the late eighteenth century.

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<sup>20</sup> Hellyer, 131.



**Selamlık, Op. 48, No. 1 (1904)**

**Florent Schmitt (1870-1958)**

*Edited by Stephen Meyer*

Florent Schmitt is most widely recognized today as the man who stood on a chair during the infamous premiere of *The Rite of Spring* and shouted “*Taisez-vous, garces du siezième!* [Down with the bitches of the 16th municipality!].” However, at the beginning of the twentieth century, Schmitt was one of the most influential and controversial French composers.

Born in 1870 and raised on the French-German border in Lorraine, Florent Schmitt was deeply influenced by the late-German Romantic culture, particularly the works of Wagner and Strauss. As a student of Massenet and Fauré at the Paris Conservatoire, Schmitt was engulfed in the vibrant timbres, liberating harmonies, and rhythmic vitality of French Impressionism. He established relationships with Debussy and Satie and a lifelong friendship with a classmate, Maurice Ravel. Schmitt also frequented concerts of Russian music, drawn by the folk inspirations and bold orchestrations of Rimsky-Korsakov and Tchaikovsky.<sup>21</sup>

Like other Parisian musicians of his time, Schmitt found inspiration in the ambient folklore and unique timbres of non-Western cultures. His appetite for these influences had been awakened after winning the coveted Prix de Rome for his secular cantata *Sémiramis* in 1900. During his four years at the Villa Medici, he traveled extensively throughout Europe and around the Mediterranean into Turkey. In November of 1903, Schmitt had the opportunity to attend a Selamlık - a lavishly ornate military ceremony held each Friday afternoon when the Sultan of the Ottoman Empire traveled from the palace to his place of worship.<sup>22</sup> The term is derived from *selam*, meaning ‘salutation’, and was the military honor bestowed upon the sovereign for that particular occasion.

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<sup>21</sup> Ibid.

<sup>22</sup> Lorent.

Selamliks also occurred on the Prophet Muhammad's birthday, at the beginning of the sacred caravan to Mecca, during two additional annual religious festivals, and on "the fifteenth day of the fast when the whole body of government, from the monarch downwards, (paid) homage to the relics of the Prophet."<sup>23</sup> *Selamlık* also commonly refers to the portion of a traditional Turkish home reserved for the company of men, as opposed to the *seraglio* that was designated for the women.<sup>24</sup> It is unclear whether the thematic melodies in Schmitt's *Selamlık* are direct references to what was heard abroad, but he was clearly impressed by the opulence and splendor of the ceremony. It is likely he was inspired by the performances of the Turkish military bands.<sup>25</sup> Upon returning to Paris in 1904, Schmitt began work on *Selamlık*, which received its premiere in 1906 by the *Musique de la Garde Républicaine*, under the direction of Gabriel Parés and to whom the work is dedicated.

Schmitt's fusion of musical influences can be observed in the inventive orchestrations, formal construction, and thematic architecture of *Selamlık*. The large-scale formal structure of ABA'B' with an introduction and a coda provides a symmetrical clarity that is rooted in the style of the German and Russian Romantics. This formal unity is also derived from a horizontal emphasis whereby the thematic material of each section consistently evolves through transposition, extension, and orchestration to provide continuous forward motion. These compositional techniques foreshadow Neoclassicism as they shift from the freer forms of Impressionism to observing "the fundamental rules of control and care in construction"<sup>26</sup> with a strict adherence to formal boundaries similar to Schmitt's Germanic and Russian predecessors.

In *Selamlık*, the stately A section introduces a primary theme that exhibits a consonant

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<sup>23</sup> Halil Hadid, *The Diary of a Turk* (London: Adam and Charles Black, 1903), 166.

<sup>24</sup> *Ibid.*, 167.

<sup>25</sup> Lorent.

<sup>26</sup> *Ibid.*

modal framework sprinkled with flickering grace notes to portray musical attributes of exotic Middle-Eastern cultures. A complete shift in orchestration, dynamic, and texture allows for a moment of repose and the saxophone choir transitions to a more lyrical B section. A dissonant melody emerges, tinged with chromaticism and accompanied by a pedal drone in the bass voices. The interweaving counterpoint from all the woodwind voices offers a sense of delicate mysticism, before quickly fading into a return of a more aggressive and densely orchestrated A section. Overall, these melodies create an evocative atmosphere that cultivates the essence of the Turkish ceremony. Schmitt would later recycle these melodic traits in his brooding masterpiece for military band, *Dionysiaques*, to invoke the mysterious and often barbaric Dionysian rites of ancient Greece.

Schmitt was heavily inspired by the orchestration in Strauss' tone poems, frequently creating multiple layers of a rich, vivid texture, but orchestrating in a manner that maintains formal clarity and order.<sup>27</sup> For example, at the return of the B theme in *Selamlik*, there is an explosion of texture, range, and color. The lyrical melody first heard in a transparent orchestration is now written in the woodwinds, flugelhorns, French horns, and alto horns, while also played as articulated triplet-sixteenth notes in the trumpets. The tight knit contrapuntal writing from its earlier statement has morphed into a parallel stream of chords—a nod to Debussy—that highlights the dissonant intervals. Juxtaposed against this is a bold counter melody in the trombones supported by an accented harmonic accompaniment in the tubas, baritone saxophone, and bassoon. Although this dense texture is written *fortissimo*, Schmitt's orchestration, like Strauss, still allows each line to be heard equally.<sup>28</sup>

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<sup>27</sup> Peter Hall, "Conductor JoAnn Falletta's Podcast Interview for NAXOS, on the Musical Legacy of French Composer Florent Schmitt." Accessed August 6, 2016. <https://florentschmitt.com/2015/11/01/conductor-joann-fallettas-podcast-interview->

<sup>28</sup> Ibid.

Another trademark of Schmitt's compositional style is the manner in which climactic landmarks are reached. Throughout many of Schmitt's works, melodic fragments transfer from high to low voices, low to high voices, or a combination of both over an extended phrase. By gradually increasing the overall texture and dynamic range, a frenetic and savage energy is created in an attempt to capture the excitement and grandeur of the Turkish ceremony. These surges became a trademark of Schmitt's works and while the origin is unclear, examples of this compositional approach can also be seen in several works of Schmitt's closest peers, including Stravinsky and Ravel.

The military band at the *Musique de la Garde Républicaine* comprised more than eighty of the finest musicians in France and Schmitt capitalized on their immense talent to elicit dramatically new colors on his unique tonal canvas. *Selamlık* explores the extreme registers, extended techniques, and virtuosic possibilities for all of the woodwind and brass instruments. Shrieking trills representing the sound of a tambourine, long passages of rapid articulation in the trumpets, the sparkling combination of the E-flat clarinet and the glockenspiel, and virtuosic technical demands in the bass voices were innovative in 1904 and greatly enhanced the timbral possibilities of the military band.

As a whole, *Selamlık* is a confluence of Schmitt's musical identities; the thematic construction reminiscent of German Romanticism, luminous and violent colors of French Impressionism, and rich orchestrations of Schmitt's Russian predecessors are emblematic of the composer's oeuvre. While this diverse soundscape became a hallmark of Schmitt's style, the complexity consequently drove many of his works, including *Selamlık*, into musical purgatory following World War II. However, in recent years, a rediscovery of Schmitt's musical contributions beyond the wind band medium has occurred with a substantial increase in the

scholarly research as well as performances of his major works. As a result, the brilliant craftsmanship of this groundbreaking composer has once again been illuminated and his reputation as one of the most influential figures of the twentieth century continues to be restored.

## **Chant Funéraire**

**Gabriel Fauré (1845-1924)**  
*Orchestrated by Myron Moss*

At the beginning of 1921, Gabriel Fauré received an unusual commission by the French government to write a work commemorating the 100<sup>th</sup> anniversary of Napoleon’s death. The invitation was odd and unexpected given that Fauré was already seventy-five years of age and generally avoided composing large-scale works, instead preferring more intimate atmospheres for his performances. In a letter to his wife on February 22, 1921 he said, “I’m busy with *Napoléon* and I find the subject and the occasion thoroughly intimidating!”<sup>29</sup> Nevertheless, Fauré finished composing the dedicatory work in just two weeks.

Throughout his career, Fauré showed minimal interest in exploring the various tone color combinations an orchestra provided. While often criticized as a weakness, Fauré scholar Jean-Michel Nectoux says, “He had a horror of vivid colors and effects and thought [they] were too commonly a form of self-indulgence and a disguise for the absence of ideas.”<sup>30</sup> Thus, Fauré was apprehensive about scoring the work for military band, writing again to his wife, “It’s a very special kind of work which I’m not trained for, which would take me a very long time and which I should probably not do very well.”<sup>31</sup>

According to Fauré’s biographer and son Phillippe, *Chant Funéraire* was written on just three staves and the task of orchestration was given to Guillaume Balay—the famed conductor of

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<sup>29</sup> Gabriel Fauré, *Lettres intimes 1845-1924* (La Colombe, Paris, 1951), 269.

<sup>30</sup> Jean-Michel Nectoux, “Gabriel Fauré.” *Grove Music Online*. Oxford Music Online. Oxford University Press, accessed May 7, 2017, <http://www.oxfordmusiconline.com>.

<sup>31</sup> Fauré, 271.

the *Musique de la Garde Républicaine*—who premiered the work on May 5, 1921 at the Hotel des Invalides, shortly before the composer’s seventy-sixth birthday.<sup>32</sup> The edition heard on this program was prepared by Myron Moss in 2004 to alleviate Balay’s weighty orchestrations and attempt to emulate Fauré’s more transparent and sonorous style.

*Chant Funéraire* can be interpreted as an exploration of the various emotional states of death using traditional sonata form. The opening funeral dirge offers a sense of gravity and heartache with the repetitive quarter notes in the low voices. The expansive and poignant primary theme, first heard in the euphonium and French horns, reveals Fauré’s mastery of melody. Regarded as perhaps the greatest master of French song, Fauré was known for constructing chains of melodic sequences that unexpectedly turn and seem to reinvent themselves as they evolve, leaving “an impression of inevitability.”<sup>33</sup> The contour and vocal lyricism of the grave and somber primary theme, outlining the harmonic structure through arpeggiated leaps, illustrates this melodic fluency and is reminiscent of the passionate nuance in the second movement of Fauré’s well-known *Cinq melodies*, Op. 58.

A transitional theme emerges and the texture becomes more transparent, evoking a more delicate, internal contemplation of grief than the primary theme. Accompanied by a rise and fall in dynamics, fragments of a melodic sequence are repeated every two measures, causing a lack of development and forward movement. The primary theme quietly reemerges in the flute and oboe, ultimately leading to a more dramatic statement from the full ensemble.

Following standard sonata convention, the secondary theme exhibits a contrasting mood of nobility. A beautiful chorale-like melody in A-flat major, the sub-dominant, centers insistently around its dominant E-flat. The eighth-note intervallic leaps in the second and third clarinets

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<sup>32</sup> Jean-Michel Nectoux, *Gabriel Fauré: A Musical Life* (Cambridge University Press, Cambridge, 1991) 419.

<sup>33</sup> Nectoux, Oxford Music Online.

create a simple homophonic texture similar to the Fauré's *Nocturnes* for solo piano, which he was composing simultaneously. Intensity increases as the melodic consequent is used to progressively modulate to the distant key of B minor. A development section follows that "strikes a note of tragedy rare in the works of a composer who is more usually concerned to express tenderness, contentment, or seductiveness."<sup>34</sup>

The aggressive tension in the development is created by an augmentation of the primary theme in the upper woodwinds and brass that soars above a repeated arpeggio figuration in the lower woodwinds. A syncopated rhythm in the low voices alters the rhythmic stability and, like Brahms, was a compositional tool Fauré used sparingly to create an unstable and dichotomous texture.<sup>35</sup> The friction diminishes into the recapitulation where the secondary theme returns in the parallel key of C major. A liberating and ethereal coda follows that reflects Fauré's view of death "as a joyful deliverance, an aspiration towards a happiness beyond the grave, rather than as a painful experience."<sup>36</sup>

While *Chant Funéraire* was written late in Fauré's life, the work exhibits characteristics from each his four compositional periods. The use of traditional sonata form reflects Fauré's early compositions from 1860-1870 in the style of Haydn and Mendelssohn. These works follow the strict guidelines of Classicism while attempting to understand the new language and aesthetics of Romanticism. Fauré's second period was defined by his settings of the Parnassian poets- a group grounded in the ideals of Schopenhauer and described by Hopkins as "competent and uninspiring."<sup>37</sup> These works "yield to the gracefulness of the 1880s style' – melodious,

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<sup>34</sup> Nectoux, 420.

<sup>35</sup> Ibid.

<sup>36</sup> Ibid, 466.

<sup>37</sup> Gerard Manley Hopkins, *The Major Works* (Oxford: Oxford University Press, 2002),185–186.

tortuous and languid.”<sup>38</sup> Fauré’s third compositional period showed great maturity and depth, represented by an amalgamation of intimate delicacy, rich expressivity, and profound boldness heard in his most famous song cycle, *La bonne chanson*, and the lyric tragedy *Prométhée*, a work intended for outdoor performance and scored for three wind bands, 100 strings, 12 harps, choirs, and solo voices. Fauré’s final style period reflects a more introspective and solitary style in which an intense expression of emotions is acquired in an economical fashion and through a rich harmonic language. This modest approach to formal structure, texture, and harmony can be found not only in *Chant Funéraire*, but also in Fauré’s *Nocturnes* (no. 10-13) and the Cello Sonata, No. 2.

Following the premiere of *Chant Funéraire*, Fauré recycled the musical material verbatim as the *Andante* movement of his Cello Sonata, No. 2. The Sonata was premiered almost a year after *Chant Funéraire* on May 13, 1922 and was enthusiastically received. Fauré’s colleague and close personal friend Vincent D’Indy wrote to Fauré, “There is a youthful freshness to your new composition... The *Andante* is a masterpiece of sensitivity and expression.”<sup>39</sup> Fauré, known for his modesty, replied, “Obviously an evening like that is a pleasure. The annoying thing is that after it there’s no letting up; one must always try and do better still.”<sup>40</sup>

### **Serenade, Op. 43**

**Emil Hartmann (1836-1898)**

Born in Copenhagen on February 21, 1836, Emil (Wilhelm Emilius Zinn) Hartmann was part of a renowned artistic family with a rich musical legacy throughout Europe. While details of the Hartmann family are scarce, a 1905 article by critic A. E. Keeton in the *Fortnightly Review*

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<sup>38</sup> Nectoux, 421.

<sup>39</sup> Ibid, 422.

<sup>40</sup> Ibid, 423.



describes the Hartmann family as instituting one of the inaugural schools for Scandinavian composers, with the founders of the “little Danish school” being Niels Gade (Emil Hartmann’s brother-in-law) and Johan Peter Emelius Hartmann (Emil Hartmann’s father).<sup>41</sup> However, the article fails to capture J.P.E. Hartmann’s significant contributions to the development of Danish music during the nineteenth century. Composer Edvard Grieg noted this importance by writing,

“What composer in Scandinavia with genuine feeling for the spirit of Scandinavia does not remember today what he owes to Hartmann! The best, the most profound thoughts that a whole posterity of more or less consequential spirits has lived on have been first expressed by him, have been made to resound in us by him.”<sup>42</sup>

In addition to being one of Denmark’s most esteemed composers and a professor of composition at the University of Copenhagen, Emil’s father was also a lawyer who occupied government positions throughout much of his life.<sup>43</sup> His mother, Emma Sophie Amalie (née Zinn), composed songs under the pseudonym Frederik Palmer.<sup>44</sup> As the son of musicians, Emil Hartmann received formal musical instruction from an early age, studying music theory and organ with his father and piano with notable Danish pianist Anton Rée. In 1858, at the age of twenty-two, he made his *début* as a composer at the Copenhagen Cathedral with a performance of his *Passionssalme* for soprano, chorus, and orchestra. Emil later studied in Leipzig and although it was only for one year, the influence of Mendelssohn and his Germanic contemporaries greatly impacted his future compositions. After returning to Copenhagen, Emil retained work in various churches until his death in 1898. While he composed for many genres

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<sup>41</sup> A. E. Keeton, “The Three Scandinavian Schools of Composers,” (*Fortnightly Review* 78, no. 468, 1905), 1120.

<sup>42</sup> John Bergasel, “Hartmann.” *Grove Music Online. Oxford Music Online*. Oxford University Press, accessed May 3, 2017, <http://www.oxfordmusiconline.com>.

<sup>43</sup> Andrew Converse, “The Contributions of Axel Jørgensen to the Solo Trombone Repertoire of Denmark in the Twentieth Century.” (DMA document, University of Nebraska-Lincoln, 2009), <http://proquest.umi.com> (accessed May 6, 2017): 13.

<sup>44</sup> Inge Bruland, “Hartmann, Emma Sophie Amalie,” *Oxford Music Online*, Oxford University Press, accessed May 4, 2017. <http://www.oxfordmusiconline.com>.

throughout his lifetime and his oeuvre contains seven symphonies, three concertos and music for ballet and theater, Emil was overshadowed by his father's success throughout his life; thus, he was forced to travel outside of Denmark to enjoy recognition for his work, mostly for his instrumental pieces inspired by Scandinavian subjects.<sup>45</sup>

Emil Hartmann's only known contribution to the wind band repertoire is his Serenade, Op. 43 and much speculation exists on the work's genesis and premiere. Hartmann scholar Inger Sørensen reveals that members of the Royal Danish Orchestra performed a serenade for wind instruments and double bass, listed as Op. 39, in the late 1880s.<sup>46</sup> However, Edward Blakeman, in his book about famed French flutist and conductor Paul Taffanel, notes that the premiere of Emil Hartmann's wind serenade took place on March 26, 1891 by the *Société des Instruments à Vent*.<sup>47</sup> Whether Taffanel's date refers to the world premiere or the French premiere is unknown. Nevertheless, the work was met with mediocre reviews. In the April 19, 1891 issue of *Le Ménestrel*, critic Henri Eymieu writes, "*L'oeuvre est bien écrite, mais terne et fade; le scherzo seul échappe à cette critique* [The work is well written, but dull and bland; the *scherzo* is the only exception]."<sup>48</sup> Sørensen too describes the work as "...melodiøs, formsikker og velklingende [...melodious and safe in form and sound]."<sup>49</sup>

Scholarly debates also exist on the work's instrumentation and dedication. In the autograph manuscript, the Serenade is orchestrated for a traditional Harmonie octet (two oboes, two clarinets, two bassoons, and two horns) plus flute and tuba. However, the first published edition of the work by Ries & Erler in 1890 substitutes double bass for the tuba and adds cello.

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<sup>45</sup> Bergsagel.

<sup>46</sup> Inger Sørensen, *Hartmann: Et dansk komponistdynasti* (Copenhagen: Gyldendal, 1999), 527.

<sup>47</sup> Edward Blakeman, *Taffanel: Genius of the Flute* (New York: Oxford University Press, 2005), 243.

<sup>48</sup> Henry Eymieu, "Concerts et Soirées," *Le Ménestrel*, April 19, 1891, accessed May 10, 2017, <http://gallica.bnf.fr>.

<sup>49</sup> Sørensen, 527.

Double bass was a more common addition to various works for Harmonie and in his popular Serenade for Winds, Op. 44 (1878), Dvořák added a cello to further enhance the bass line.<sup>50</sup> One can speculate either the publisher or Hartmann recognized a similar need in the Serenade, Op. 43 and possibly changed the instrumentation for better accessibility and more profitable sales.

The debates over authenticity and performance history are further heightened in light of conflicting dedications between sources. The autograph manuscript bears no dedication while the Ries & Erler edition is dedicated to famous Danish flutist, composer, pedagogue, and conductor Carl Joachim Andersen (1847-1909)—a friend and contemporary of Paul Taffanel. Andersen was a preeminent musician who held renowned positions in both Denmark and Germany, two countries in which Emil Hartmann also gained international prominence. However, letters written by Hartmann contain only two mentions of Andersen with no direct correspondence between the two.<sup>51</sup> Despite many questions regarding the development of Hartmann's Serenade, Op. 43 and early reviews, it remains an important contribution to the wind band repertoire as its formal structure, nationalistic influences, and ardent musical language not only align with the tenets of late-Romanticism, but compliment other significant works for Harmonie from that period.

The Serenade, Op. 43 has a four-movement symphonic structure that corresponds to both the traditional conventions and common deviations of the late-Romantic period. The first movement begins with a sentimental introduction marked *Andante* that leads into the exposition—a jovial dance with a rustic character. Throughout the movement, Hartmann often distorts the traditional lilt and sway of compound duple meter by displacing the emphasis of strong and weak beats through rhythmic ties in both the melodic and accompanying material.

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<sup>50</sup> Jarmil Burghauser, *Antonín Dvořák* (Prague: Koniasch Latin Press, 2006), 37-38.

<sup>51</sup> Sørensen, 529.

The second and third movements incorporate Scandinavian folk elements common in Hartmann's more mature compositions. The second movement, a rollicking scherzo in ternary form, is in simple duple meter and based on the *Halling*—a Scandinavian folk dance performed by a solo male dancer. Known for its emphatic kicking and stomping, the *Halling* is one of several Norwegian peasant folk dances called *Slåtter* that were typically performed on the hardanger-fiddle and popularized in Western classical music during the mid-nineteenth century.<sup>52</sup> Several prominent examples of *Slåtter* can be heard in the solo piano works of Grieg.<sup>53</sup> In the scherzo of this work, Hartmann capitalizes on the virtuosic ability of the woodwind instruments to mimic the acrobatic feats and swirling energy of the *Halling*, building in intense exhilaration to its final cadence like a brilliantly choreographed dance.

The lyrical third movement, "Intermezzo," also elicits a nationalist influence as the primary melody utilizes a raised fourth and lowered seventh scale degrees, two characteristics common to Norwegian folk songs. Like most interior movements of the Romantic era, the form is ternary with a short coda and in the key of the subdominant, E-flat major. The horns, bassoons, and strings, which served primarily as accompaniment in previous movements, are highlighted in the opening with a melody that pays homage to Mendelssohn's lyricism. The warmth created by the orchestrations as well as the melodic counterpoint between the instrumental pairs and arpeggio figurations evoke a simple and subdued pastoral setting that seemingly portrays the serene beauty of the Scandinavian countryside.

The dignified and martial final movement is a rondo in ABACA form with a slow introduction and coda. The opening A section begins in the parallel key of B-flat minor, the contrasting B section is in the relative key of D-flat major, and the C section returns to B-flat

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<sup>52</sup> John Horton, *Scandinavian Music: A Short History* (London: Faber & Faber, 1963), 94.

<sup>53</sup> Leon Plantinga, *Romantic Music* (New York: W. W. Norton & Co., Inc., 1985), 393.

major as a means of foreshadowing the return to the overarching tonic of B-flat major in the coda. A striking feature of the Finale is the return of the movement's slow introduction in B-flat minor. Marked *Andantino religioso*, this section is an extreme contrast to the *Allegro moderato* portions of the rondo and offers a pensive moment of reflection before a joyous return to B-flat major in the coda and a lighthearted, spry, and exuberant conclusion.

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## RECITAL 2 PROGRAM

Bach's Fugue à la Gigue (1928)

J.S. Bach  
(1685-1750)  
*arr. Gustav Holst*

Komm, süsßer Tod (1736)

J.S. Bach  
(1685-1750)  
*arr. Alfred Reed*

A Grainger Set

Children's March: "Over the hills and far away" (1916/1919)  
Colonial Song  
Shepherd's Hey (1909/1918)

Percy Aldridge Grainger  
(1882–1961)

Variants on a Medieval Tune (1963)

Norman Dello Joio  
(1913–2008)

Ecstatic Waters (2008)

Ceremony of Innocence  
Augurs  
The Generous Wrath of Simple Men  
The Loving Machinery of Justice  
Spiritus Mundi

Steven Bryant  
(b. 1972)



## RECITAL 2 PROGRAM NOTES

### Bach's Fugue à la Gigue

**Johann Sebastian Bach (1685-1750)**

*Transcribed by Gustav Holst*

Johann Sebastian Bach was born into one of the most revered musical families in western history. He was the eighth and youngest child of Johann Ambrosius Bach, the director of music for the town of Eisenach, and Maria Elisabeth Lämmerhirt. When both of his parents died at the age of nine, his older brother, Johann Christoph Bach, raised Johann Sebastian and provided him his earliest music education. After graduating from the prestigious St. Michael's School in Lüneburg, J. S. Bach was employed as concertmaster and organist in Arnstadt and Muhlhausen before attaining a position in July 1708 as Kapellmeister in Weimar under Duke Wilhelm Ernst.<sup>54</sup>

It was in Weimar that Bach began his steady output of fugues for which he would later be referred to as "Master of the Fugue." The fugue was considered an essential skill for composers of the Baroque era as it required extensive training, inventive control, and a refined technique to effectively develop musical ideas based on a single subject. Abbé Georg Joseph Vogler (a contemporary of Mozart) said: "The fugue is a conversation ... a musical artwork where no one accompanies, no one submits, where no one plays a secondary role, but each a principal part."<sup>55</sup>

*Bach's Fugue à la Gigue* is based on his Fugue in G Major [BWV 577], a charming and energetic gigue originally written for organ. The gigue has roots in Irish and English social jigs and was later incorporated into the French dance suites of the seventeenth century. Used for both social and court functions, this collection of dances was overwhelmingly popular and provided a sample of the major musical styles of Europe: the moderately paced *allemande* from Germany,

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<sup>54</sup> Johann Nikolaus Forkel, *Johann Sebastian Bach: His Life, Art, and Work*, (London: Constable, 1920), 2-8.

<sup>55</sup> Simon Keefe, *Mozart's Piano Concertos: Dramatic Dialogue in the Age of Entertainment*, (Suffolk: Boydell & Brewer, 2001), 29.

the more animated *courante* from France, the slow and stately *sarabande* from Spain, and the lively *gigues* of England. Numerous compositions by Bach including the French Suites [BWV 812-817], English Suites [BWV 806-811], and the Partitas for Keyboard [BWV 825-830], and Partitas for Violin [BWV 1004 and 1006] all conclude with gigue dances.

The primary subject of the Fugue in G major is six-measures long and can be divided into three parts. The “head” is designated as the first measure and outlines the tonic chord in a trochaic rhythm. The “neck” is a series of modulatory sequences that first leap downward before turning upward in trajectory. The “tail” features repeated cadential progressions that prolong the dominant, concluding with a series of descending scales. The tail leads to a modulation to the dominant key and a subsequent statement of the subject in the alto voice.<sup>56</sup>

Succeeding entrances of the subject all involve modifications of the tail to transition to larger key areas or structural landmarks. For example, in the second statement of the subject, the tail is shortened to avoid modulation to the secondary dominant. In the third statement, the tail is completely missing to seamlessly transition to the first episode. Alterations of the head and neck provide the main source material for the countersubject as well as each of the fugal episodes through modulation, inversion, and retrograde. These variations generate tension and create a dense contrapuntal web that is inevitably resolved in the final statement of the subject.

Due to this particular fugue’s lack of grandeur and expansiveness when compared to Bach’s other organ fugues, scholars debate its authenticity. The earliest known copy is thought to have belonged to eighteenth-century composer F.W. Rust, a pupil of Bach's oldest son. Rust's grandson, Wilhelm Rust (1822-1892), held Bach's former position at St. Thomas in Leipzig and was a founding member of the *Bach-Gesellschaft*— a group founded in 1850 to realize the first

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<sup>56</sup> George Stauffer, “Fugue Types in Bach’s Free Organ Works,” in *J. S. Bach as Organist: His Instruments, Music, and Performance Practices*, (Bloomington: Indiana University Press, 1986), 140–41.

complete edition of Bach's compositions. However, Wilhelm was known to falsify the origins of his collection having once passed off one of his father's Vivaldi arrangements as his own composition. He also rewrote one his grandfather's compositions and claimed that it was a hundred years ahead of its time in style and expression.<sup>57</sup> Like many of Bach's other works, no autograph manuscript of the fugue exists and the circumstances surrounding the composition remain a mystery.

English composer Gustav Holst (1874-1934) first encountered the fugue as a student and also thought the fugue seemed austere for Bach.<sup>58</sup> In a 1932 interview Holst said,

“When I was studying organ some forty years or more ago, it struck me that of all Bach's organ works, just one, this fugue, seemed ineffective on the instrument for which it was composed... I made no attempt to orchestrate it at the time, but when the British Broadcasting Corporation requested me to write a large work for their military band, I decided to get my hand in—not having written for band for several years—by scoring *Fugue à la Gigue* before attacking my own work, which was to be the *Prelude and Scherzo Hammersmith*.”<sup>59</sup>

Holst himself gave the title *Bach's Fugue à la Gigue* to the work and was careful not to give a false impression. On the title page of the score he wrote, “The title ‘Fugue à la Gigue’ describes the work perfectly, but there is no reason to think that it was so named by Bach.”<sup>60</sup>

The work was completed in May 1928 and was premiered later that summer by the BBC Wireless Military Band with Holst conducting.

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<sup>57</sup> Ibid, 142.

<sup>58</sup> Jon C. Mitchell, *From Kneller Hall to Hammersmith: The Band Works of Gustav Holst*, (Tutzing: Hans Schneider, 1990), 111-112.

<sup>59</sup> R.B. Darrel, “*Holst in America*,” *The Phonograph Monthly Review* (6) No. 5 (February, 1932), pp. 82-83.

<sup>60</sup> Gustav Holst, *Military Score: Bach's Fugue a la Gigue*, (London: British Library Manuscript, 1929), Program Notes.

## Komm, süsßer Tod

**Johann Sebastian Bach (1685-1750)**

*Arranged by Alfred Reed*

Bach's career in the Germanic territories of central Europe culminated with his move to Leipzig in 1723. At the time, the city was the center for regional trade and the main church, the Church of St. Thomas, was widely known for the quality of its musicians. As music director of the city and cantor at the Church of St. Thomas, Bach was responsible for music at Leipzig's four churches. He also served as Kapellmeister to the Saxon court in Dresden and directed the *Collegium musicum*, a secular performance ensemble comprised of university students that gave a series of weekly concerts.<sup>61</sup> As a result of these numerous responsibilities, Bach composed a staggering number of works including numerous keyboard and violin concertos, the *Musical Offering*, and over 300 cantatas for the feast days and weekly Sunday mass.

In early 1736, Bach contributed sixty-nine songs and arias for inclusion in a songbook called *Musicalisches Gesangbuch*, a collection edited by Georg Schmelli (1676–1762). The songbook was intended as a practical collection of sacred music for the Lutheran congregations in Leipzig and includes engraved plates giving melody, figured bass, and occasionally the first verse or incipit for 954 hymn tunes. Schmelli states in the preface that several of the songs were newly composed while others were simply edited by J.S. Bach. Scholars have recently revealed that only three melodies were original conceptions of Bach, with one of those being *Komm, süsßer Tod*.<sup>62</sup> The text for *Komm, süsßer Tod* is as follows:

Komm, süßer Tod, komm selge Ruh!  
Komm führe mich in Friede,  
Weil ich der Welt bin müde,  
Ach komm! ich wart auf dich,  
Komm bald und führe mich,

Come, sweet death, come blessed rest!  
Come lead me to peace  
For I am weary of the world,  
Oh come! I wait for you,  
Come soon and lead me,

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<sup>61</sup> Forkel, 29-48.

<sup>62</sup> Robin A. Leaver, *The Routledge Research Companion to Johann Sebastian Bach*, (New York: Routledge, 2017), 368-371.

Drück mir die Augen zu.  
Komm, selge Ruh!

Close my eyes.  
Come, blessed rest!

This poignant text corresponds to the Lutheran view of death as a release from the suffering and difficulties of life. In the eighteenth century, death was not considered the funereal tragedy it is today, but a celebratory freedom in anticipation for the eternal joys of heaven. Bach considered death a blessing and believed that man triumphed over the forces of evil because of Jesus Christ's resurrection.<sup>63</sup> In his setting of *Komm, süsßer Tod*, the juxtaposition between minor and major cadences expresses this notion, with C minor commonly used by Baroque composers to express deep lament and languishment.<sup>64</sup> Additionally, the jarring minor third utilizing a lowered second scale degree in the fourth stanza ("Ach komm..") was typically used by Bach to depict the process of dying even though death may bring joy and blessing.<sup>65</sup>

Although Bach is widely hailed as one history's greatest musicians, he was relatively unknown to his contemporaries outside his native Germany. His own countrymen perceived Bach as primarily an organist and educator in Leipzig whose compositions focused too heavily on chromatic harmony and complex counterpoint. After his death in 1750, Bach's music was considered out of fashion when compared with the emerging classical style. Fortunately, his music underwent a revival beginning in 1829 when Felix Mendelssohn conducted a performance of Bach's *St. Matthew's Passion*. Famed conductor Leopold Stokowski later transcribed many of Bach's works for orchestra, including an arrangement of *Komm, süsßer Tod* in 1946. Composer Alfred Reed transcribed *Komm, süsßer Tod* for band in 1976 and similar to Stokowski's

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<sup>63</sup> Paul Frederick Foelber, *Bach's Treatment of the Subject of Death in His Choral Music*, (PhD diss., The Catholic University of America, 1961,) 7-9.

<sup>64</sup> *Ibid*, 16.

<sup>65</sup> *Ibid*, 20.

arrangement, Reed's setting includes two statements of the chorale that utilizes the unique timbres of the ensemble to express the richness and beauty of Bach's setting.

**A Grainger Set** **Percy Grainger (1882-1961)**  
**Children's March: "Over the Hills and Far Away" (1916-1918/1919)**  
**Colonial Song (1905/1921)**  
**Shepherd's Hey (1908/1918)**

From an early age, Australian native Percy Grainger believed his purpose was to be a musical innovator rather than a performer who replicated the compositions of previous generations. Throughout his career, he rejected the tyrannical authority and domination of Western European music and expressed on numerous occasions his detest for the German masters—specifically Beethoven, Brahms, Schubert, and Schumann.<sup>66</sup> His compositional output therefore reflects a deeply nationalistic attitude rooted in the musical traditions of his “blonde-haired, blue eyed” ancestors from Australia, Great Britain, and the Scandinavian countries.

Grainger had a deep infatuation for the history of these Nordic principalities but at the beginning of the twentieth century, their cultural traditions were relatively unknown and undocumented. Using a gramophone and a phonograph, Grainger sought to explore and uncover the historical background, context, and traditions of their rural folk music. He recorded not just the songs and words of the native people, but attempted to capture the dialects, vocal quality, and as many other artistic traditions as possible.<sup>67</sup> H.G. Wells, a renowned novelist who was with Grainger during a folk-song expedition in Gloucestershire said to him afterwards, “You are trying to do a more difficult thing than record folk songs; you are trying to record life.”<sup>68</sup>

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<sup>66</sup> John Bird, *Percy Grainger*, (Oxford: Oxford University Press, 1999), 64-66.

<sup>67</sup> Teresa Balough, *Percy Aldridge Grainger: A Musical Genius from Australia*, (Western Australia, Soundscapes, 1997), 17.

<sup>68</sup> *Ibid*, 68.

Using nontraditional compositional techniques such as slides, clashing seconds, diminished intervals, and parallel octaves, Grainger successfully conveyed the finest details of these authentic folk tunes in his compositions. By complimenting the melodies with original counterpoint and adding unique orchestrations to colorful harmonies, Grainger transformed these simple tunes into a modern art form.<sup>69</sup>

Scored for band in 1919, *Children's March* was initially composed for piano between 1916 and 1918. At the time it was rescored, Grainger was a member of the 15<sup>th</sup> Band of the United States Coast Guard Artillery Corps stationed at Fort Hamilton in Brooklyn, New York. He spent his free time learning the intricacies of each wind instrument and experimenting with its possibilities, enabling him to understand the band medium from a new perspective. Grainger also had a growing discontent with the symphony orchestra during this period, believing it to be a “relic of the 19<sup>th</sup> century that outlived its usefulness” and that its lack of flexibility and inherent imbalance between strings, winds, and percussion limited composers in their expressive capacities.<sup>70</sup> The works Grainger composed while at Fort Hamilton thus reveal an ingenuity and bold innovation in the combination of instrumental textures within the band. In *Children's March*, Grainger highlights the more specialized timbres of the ensemble—specifically the bassoons, English horn, and low clarinet and saxophone families. Additionally, it is one of the first works for band to incorporate the piano as an integral component to the overall ensemble texture. A male vocal quartet, originally intended for Grainger's fellow servicemen, is also included.

The buoyant theme of *Children's March* is an original conception, though scholars have suggested it was adapted from Smetana's *Ma Vlast* or based on a popular marching song of the

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<sup>69</sup> Ibid, 19.

<sup>70</sup> Balough, 131.

18<sup>th</sup> century. However, neither of these speculations has been successfully proven.<sup>71</sup> Like many of Grainger's works, *Children's March* also lacks a specifically defined formal architecture. Rather, a simple tune is introduced and then subjected to various forms of harmonic, rhythmic, textural, and orchestral alterations with little to no modification of the actual thematic material. Formal divisions are not stressed but each phrase evolves organically from what came previously. Regarding this compositional technique, Grainger said, "Music does stand complete at any one moment, but unfolds itself in time like a ribbon rollout on the floor."<sup>72</sup>

The Goldman Band of New York premiered the band version of *Children's March* on June 6, 1919 at Columbia University with Grainger conducting. A mystery surrounds the work's dedication, which honors "my playmate beyond the hills." Grainger left no clue as to the identity of the dedicatee, although various scholars suspect it could be Karen Holton, a Scandinavian beauty with whom the composer corresponded for eight years but would not marry because of his possessive mother's jealousy.<sup>73</sup>

Grainger's intensely close relationship with his mother, Rose Aldridge Grainger, intrigued scholars and psychologists throughout his life and continued following his death. Rose detested any woman interested in Percy and often tested his loyalty to her through emotional and physical blackmail.<sup>74</sup> Nevertheless, Grainger remained overtly affectionate towards his mother and dedicated the band version of *Colonial Song* to her. At the top of the score he wrote, "As a Loving Yule-Gift to Mumsie, 1918."<sup>75</sup>

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<sup>71</sup> Bird, 189.

<sup>72</sup> Balough, 90.

<sup>73</sup> Bird, 167.

<sup>74</sup> Ibid, 132.

<sup>75</sup> Percy Grainger, *Colonial Song* (San Antonio: Southern Music, 1997), Program Notes.



Originally composed as a work for piano and later arranged for two voices, harp, and orchestra in 1912, Grainger created the band version of *Colonial Song* in 1918. The work was intended as the first of a series of “Sentimentals” and while an unpublished keyboard composition titled *When the World Was Young* was marked as Sentimental Number Two, Grainger ultimately abandoned the project. Grainger scholar John Bird suspects this was because of the criticism *Colonial Song* received from renowned English conductor and Grainger’s friend, Sir Thomas Beecham. Following the performance, Beecham said to Grainger, “You have achieved the almost impossible! You have written the worst orchestral piece of modern times!”<sup>76</sup>

In writing *Colonial Song*, Grainger intended to pay homage to the native people of his Australian homeland. He said,

“Perhaps it is not unnatural that Colonials living more or less lonely in vast virgin countries and struggling against natural and climatic hardships (rather than against the more actively and dramatically exciting counter wills of the fellow men, as in more thickly populated lands) should run largely to that patiently yearning, inactive sentimental wistfulness that we find so touchingly expressed in much American art; for instance, in Mark Twain’s *Huckleberry Finn*, and in Stephen C. Foster’s adorable songs ‘My Old Kentucky Home,’ ‘Old Folks at Home,’ etc.

I have also noticed curious, almost Italian-like musical tendencies in brass band performances and ways of singing in Australia (such as a preference for richness and intensity of tone and soulful breadth of phrasing over more subtly and sensitively varied delicacies of expressions), which are also reflected here.”<sup>77</sup>

For over sixty years, Grainger maintained an exhausting schedule concertizing across the globe. For relaxation during his travels, Grainger often enjoyed attending the opera and soon became enamored with the works of Puccini. Although the Italian *verismo* style ran against Grainger’s musical philosophies, he admired Puccini’s conception and development of melodic

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<sup>76</sup> Bird, 215.

<sup>77</sup> Grainger, *Colonial Song*.

material.<sup>78</sup> In *Colonial Song*, the vocal lyricism and intensely heartbreaking character of the two primary melodies is reminiscent of Puccini's dramatically enriching arias. In addition, the melodic material provides an example of Grainger's common use of cross-pollination, later recycling the same themes in *The Gumsucker's March*, *Australian Up-Country Tune*, and *Handel in the Strand*.

The orchestration of *Colonial Song* demonstrates Grainger's uniquely democratic approach to polyphony in which all voices and parts enjoy an equal level of prominence. This creates a dense harmonic texture reminiscent of Rachmaninoff and Scriabin (two composers Grainger deeply admired) and a polytonal counterpoint that often produces a series of suspensions and clash of unrelated chord successions.<sup>79</sup> In the climax of *Colonial Song*, Grainger exploits the expansive range and sonic capabilities of the band to create a grandiose and profound emotional statement. With the world engulfed in the mass devastation of World War I at the time of its premiere, Grainger said,

“My efforts are to wrench the listener's heart with my chords. It is a subtle matter and it is not achieved by mere dissonance. Music not made agonizing by crude events. I contrast between the sweet and the harsh that is heart rendering. Perhaps these assaults upon the tenderness of men's hearts like in tragic poetry will play their part in weaning men from massed murder of mankind.”<sup>80</sup>

Like the other two works, *Shepherd's Hey* was originally written for piano but later transcribed for band. It is based on a traditional English Morris Dance collected by Grainger's longtime friend, Cecil J. Sharp, in 1906 from the Bidford Morris Dancers— a popular dance troupe located south of Birmingham, England. The tune of *Shepherd's Hey* is akin to the North English Morris Dance “Keel Row” danced by teams of Morris men decked out with bells and

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<sup>78</sup> Bird, 173.

<sup>79</sup> Balough, 81.

<sup>80</sup> Bird, 170.

quaint ornaments. Fiddlers and/or a pipe and tabor (a type of drum and fife) played the tune in several rural districts across England and the word 'Hey' denotes a particular figure [i.e. step] in Morris dancing. In Grainger's setting, he takes four variants of the *Shepherd's Hey* tune and sets them in his own inimitable style, adding contrapuntal lines derived from the melody itself. Grainger "lovingly and reverently" dedicated the work to the memory of his esteemed mentor and friend, Edvard Grieg, who had died in 1907.

### **Variants on a Medieval Tune**

**Norman Dello Joio (1913-2008)**

Though born in New York City, Norman Dello Joio was immersed in his Italian musical heritage from a young age. His father, Casmiro, was a church musician in Gragnano, Italy before earning a position as a flutist on a United States Navy vessel docked in Naples. After completing his service, he worked as an organist at Our Lady of Mount Carmel Church in New York City and served as a vocal coach to several singers in the New York Metropolitan Opera.<sup>81</sup> Norman spent many childhood nights being serenaded by the eloquent, lush melodies of Verdi and Puccini and later remarked that those memories had a significant impact on his lyric compositional style.<sup>82</sup>

In 1933, Dello Joio received a scholarship to attend the Juilliard School of Music where he studied organ with Belgian organist, Gaston-Marie Dethier, and began secondary studies on violin. After serving as organist at various churches and cathedrals, Dello Joio returned to the Juilliard Graduate School in the fall of 1940 to begin formal composition studies with Bernard Wagenaar. However, Dello Joio was discouraged by his lessons with Wagenaar saying, "He had no direct influence on my writing because anything I brought into him was ok. He never

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<sup>81</sup> Thomas Bumgardner, Norman Dello Joio, (Boston: Twayne Publishers, 1986), 4-5.

<sup>82</sup> Mitchell Lutch, "Norman Dello Joio" in *A Composer's Insight: Thoughts, Analysis, and Commentary on Contemporary Masterpieces for Wind Band*, Vol. 2 (Delray Beach: Meredith Music, 2004), 16.

corrected or suggested anything.”<sup>83</sup>

Later that summer, a turning point in Dello Joio’s career occurred when he studied with Paul Hindemith during Tanglewood’s inaugural season. The following year, he commuted to Yale University once a week to further his studies with Hindemith while at the same time continuing his lessons with Wagenaar at Juilliard. Though Hindemith became his mentor and inspiration, his teaching had more of a philosophical approach whereby comprehensive musicianship was emphasized over compositional techniques. Hindemith also underscored the importance of being genuine and not sacrificing oneself to abstract systems and populist trends. He once said to Dello Joio, “Your music is lyrical by nature, don’t ever forget that.”<sup>84</sup> Dello Joio would later tell his own composition students, “Go to yourself, what you hear. If it’s valid, and seems good to you, record it in your mind. Don’t say ‘I have to do this because the system tells me to.’ No, that’s a mistake.”<sup>85</sup>

Hindemith encouraged several other principles that became the foundation of Dello Joio’s style: tonality over atonality, diatonicism over serialism, and composing music that was accessible by a general audience. Hindemith taught Dello Joio to look upon composing as a craft that required strict discipline and concentrated effort to master; simply being called a ‘modern’ composer did not exempt one from mastering proper technique and learning to compose in traditional forms.<sup>86</sup> Dello Joio’s compositional catalog is therefore rooted in classical structures but incorporates more modern, asymmetric rhythms and the spontaneity and harmonic language associated with jazz and popular music of the 1920s and 30s.

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<sup>83</sup> Lutch, 17.

<sup>84</sup> Bumgardner, 7.

<sup>85</sup> Lutch, 17.

<sup>86</sup> Ibid, 18.

Dello Joio earned numerous awards and grants for his compositions, including the 1957 Pulitzer Prize in Music for *Meditations for Ecclesiastes* for string orchestra- an honor he considered the most exhilarating moment of his musical life.<sup>87</sup> He taught at Sarah Lawrence College and Mannes College and later served as dean of Boston University's College of Fine Arts. For fourteen years, Dello Joio headed the Contemporary Music Project for Creativity in Music Education whereby young composers were placed in high schools throughout the United States to write new music for school ensembles.

In 1963, Paul Bryan, the conductor of the Duke University Band, approached Dello Joio with a commission by the Mary Duke Biddle Foundation to write a work for band. Dello Joio had yet to compose a work that medium and although initially skeptical, he was encouraged by fellow composers Vincent Persichetti, Paul Creston, and William Schuman who were having great success with their own works for band. *Variants on a Medieval Tune* was premiered later that year, on April 10, 1963 by the Duke University Band under the direction of Paul Bryan.

Like many of Dello Joio's works, including *Magnificat* and *Meditations on Ecclesiastes*, *Variants of a Medieval Tune* creatively fuses elements of the sacred and secular. The work is based on the mediaeval hymn "In dulci jubilo" [In sweet rejoicing]. In 1328, a German Dominican monk named Heinrich Seuse first claimed he learned the song from dancing angels. Seuse wrote, "This dance was not of the kind that are danced on Earth, but it was a heavenly movement, swelling up and falling back again into the wild abyss of God's hiddenness." A manuscript first appeared at Leipzig University shortly after Seuse's death, but scholars are skeptical of his story and believe a version of the song previously existed.<sup>88</sup> Nevertheless, the

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<sup>87</sup> Ibid, 16.

<sup>88</sup> Hugh Keyte, *The New Oxford Book of Carols*, (Oxford: Oxford University Press, 1992), 59.

famous melody has been the source of numerous compositions, including those by Buxtehude, Bach, and Liszt. Today, the 1853 English translation, “Good Christian Men Rejoice,” by John Mason Neale has become a mainstay of the repertoire celebrating Christmas.

Dello Joio sets the tune in variation form, a style that unified his compositions from 1947-1963. During this period, Dello Joio strongly believed the techniques of sonata form lost their stimulus for the modern composer; variation technique on the other hand, seemed to him “still an enormously fertile field for both formal organization and thematic development.”<sup>89</sup> His *Variations, Chaconne, and Finale* (1947), Piano Sonata No. 3 (1948), *Variations and Capriccio* for violin and piano (1948), *Meditations for Ecclesiastes* for string orchestra (1956), *Fantasy and Variations* for piano and orchestra (1961), *Variants on a Medieval Tune* (1963) and *Fantasies on a Theme by Haydn* (1963) each present a fresh treatment to the classical variation form by incorporating the harmonic and rhythmic innovations of the twentieth-century.

*Variants on a Medieval Tune* begins with a trumpet fanfare accented with jazz-inspired harmonies and an initial presentation of the theme in several woodwind solos. Unlike traditional variations form in which the musical material gradually departs from the original theme, the first variation completely distorts the melody. Marked *Allegro deciso*, the variation begins with persistent sixteenth notes in the percussion followed by an urgent ostinato derived from the alto clarinet solo in the introduction. Fragmented, syncopated, and accented motives of “In dulci júbilo” are layered atop this steadfast rhythmic foundation and the compressed chordal harmonies create a dense and angular texture.

The second variation, marked *Lento pesante*, begins with a two-measure percussion introduction followed by a rhythmically augmented version of the opening trumpet fanfare. The

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<sup>89</sup> Edward Downes, “The Music of Norman Dello Joio,” *The Musical Quarterly* 48, No. 2, (1962), 153

ascending minor third interval from the fourth measure of the “In dulci júbilo” melody is highlighted and developed throughout this variation. In the fourth measure, the minor third motivic idea is expanded in the low brass section while the clarinets create contrary motion with descending minor thirds. The opening trumpet fanfare, in its original form, is heard once again and builds to a rhythmically syncopated and fragmented statement of the “In dulci júbilo” melody in minor. At the climax of the variation, the extended chromatic harmonies from the introduction are reintroduced and the variation ends with solo horn once more stating the descending minor third motive.

The percussion, piccolo, and E-flat clarinet begin the third variation with a spritely statement of the first four measures of the original theme. The tempo, marked *allegro spumante*, is common in many of Dello Joio’s works to elicit a carefree and jovial nature.<sup>90</sup> Similar to the first variation, a technically articulate version of the theme flutters amongst the instruments, alternating patterns of sixteenth notes. In the fourth measure, a harmonic idea is introduced that moves between C-major and F-sharp major chords. When played simultaneously, this harmony produces the famous “Petrouchka” chord- a recurring polytonic chord from Stravinsky’s ballet that Dello Joio was known to often play in four-hand arrangements with his father during his childhood.<sup>91</sup> While previous variations create a seemingly Wagnerian quality of half-tone melodic and harmonic tensions, the juxtaposition of this tri-tone relationship in this centrally located variation marks the furthest harmonic distance from the original key of C major thus far.

The low reeds, alto clarinet, bass clarinet and bassoon begin variation four with a chromatically tinged lament. The blues inspired melody heard at the beginning and end of this variation is similar to oboe solo in the second variation. Also like the second variation is the use

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<sup>90</sup> Ibid, 155.

<sup>91</sup> Lutch, 19.

of the minor third interval, but now heard in descending motion. Following the introduction, a broadly lyrical and heavily romanticized statement of the original “In dulci júbilo” melody emerges. However, only the first phrase is heard before quickly fading into a restatement of the C-melodic minor woodwind theme from the second variation. A sense of perpetual motion is created by the introduction of continuous triplets layered against a syncopated rhythm in the horns culminating in an intense harmonic clash that resolves itself into a more grandiose statement of the reduced “In dulci júbilo” melody. The variation ends with a restatement of the opening lament and distant hints of “In dulci júbilo” in the clarinets and oboe as the concluding C major chord in the bass voices prepares the final variation.

The fifth and final variation, marked *allegro gioioso*, is an exuberant dance of exaltation. The introduction is heralded with augmented statements of “In dulci júbilo” and celebratory exclamations in the horns and upper woodwinds. In the middle section, the texture becomes more transparent as the first complete statement of the original theme is heard once again in C major. The work concludes with a final statement of the theme in a grand fugue and an invigorating coda that revives the opening trumpet fanfares and dissonant jazz harmonies before arriving on a triumphant C major chord.

*Variants on a Medieval Tune* was the first of twelve works Dello Joio would write for the band genre, with his final work, *City Profiles*, composed forty years later. In a period defined by numerous trends in classical music, Dello Joio remained steadfast to his unique compositional style, which integrated traditional structures with avant-garde techniques to produce a musical aesthetic that continues to be accessible to the modern audience.



Conceiving of music as one large-scale progression, Steven Bryant strives to write music that “leaps off the stage to grab you by the collar and pull you in.” He wants the listener to experience a perceptual balance of unity and variety so that “whether through a relentless eruption of energy, or the intensity of quiet contemplation, the music gives you no choice, and no other desire, but to listen.”<sup>92</sup>

Bryant began composing while a freshman in his high school band in Little Rock, Arkansas. Although he had yet to receive any formal compositional training, Bryant came from a musical family and from an early age studied the various instruments and instructional books around his home.<sup>93</sup> His early influences included a variety of composers and popular music bands that ranged from John Adams to Nine Inch Nails. The unique timbres resonated with Bryant and he still gravitates toward the same innovative soundscapes. He said, “I don’t really make a distinction about influences by genre or medium. I never did. I never cared. They were all just interesting sounds.”<sup>94</sup>

As an undergraduate at Ouachita University in Arkadelphia, Arkansas, Bryant studied with Francis McBeth and their lessons deeply influenced his musical thinking, allowing him to hone his ideas into a discernible style. More importantly, McBeth taught Bryant how to write, develop, and economically use a musical motive – a technique that Bryant says is the underpinning of how he composes. As a graduate student at the University of North Texas, Bryant then studied with Cindy McTee who stressed the importance of architecture, teaching him

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<sup>92</sup> Steven Bryant, “Steven Bryant Music,” <http://www.stevenbryant.com/music.php> (accessed July 10, 2017).

<sup>93</sup> Jamie Nix, *Steven Bryant’s ‘Ecstatic Waters’ for Wind Ensemble and Electronics: Compositional and Performance Perspectives for Conductors*, (DMA diss., University of Miami, 2010), 41.

<sup>94</sup> *Ibid*, 42.

to thoughtfully consider the trajectory of the music and how a melodic motive flows through time. Finally, as a student of John Corigliano at The Julliard School, Bryant learned how to graphically represent this architecture and deeply contemplate a piece before writing the first note. Bryant now incorporates his interests in poetry, prose, and other literary or extra-musical sources to fashion a narrative that organizes his musical ideas.<sup>95</sup> Overall, the lessons Bryant learned from his three principle teachers helped define his compositional process and distinctive voice with evidence of this structural method in each of his works.

Bryant's first venture into electronic music occurred at ten years old when he used a music program on his Texas Instruments TI-99 4/A computer.<sup>96</sup> Bryant later experimented with blending acoustic and electronic sounds during his undergraduate years, but never formally implemented them into a composition. It was not until 2006 when he received a commission from Bruce Moss, director of bands at Bowling Green State University, that Bryant was given the freedom to compose whatever he desired. This opportunity allowed him to explore more in-depth the amalgamation of live and programmed sounds and attempt to create a work that "takes the listener on a sonic journey in which the awareness of the electronics never usurps the aesthetic ideas, but rather enhances the depth of the musical expression."<sup>97</sup>

The result of this vision was *Ecstatic Waters*- a twenty-two-minute work of continuous music divided into five through-composed movements. In the program to the score, Bryant states: "*Ecstatic Waters* is music of dialectical tension, a juxtaposition of contradictory or opposing musical and extra-musical elements and an attempt to resolve them."<sup>98</sup> The idea of order and chaos, innocent joy and machine-like rigidity, tonality and atonality, lyric and

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<sup>95</sup> Ibid, 43-46.

<sup>96</sup> Ibid, 41.

<sup>97</sup> Ibid, 56.

<sup>98</sup> Steven Bryant, *Ecstatic Waters* (USA: Gorilla Salad Productions, 2009), Program Notes.

rhythmic, and acoustic and electronic are several of the competing juxtapositions occurring throughout *Ecstatic Waters*.

The title is taken from the poem “News for the Delphic Oracle” from poet William Butler Yeats. Bryant said,

“Yeats’ personal, idiosyncratic mythology and symbolism of spiraling chaos and looming apocalypse figured prominently in the genesis of the work. As a hybrid of electronics and living players, *Ecstatic Waters* references the confrontation of unruly humanity with the order of the machine, as well as the potential of a post-human synthesis.”<sup>99</sup>

This fanatical concept unravels throughout the piece using compositional guises such as the gyre, a favorite motif of Yeats in which a spiraling, overlapping conceptual shape stimulates momentum in contrary motion. In *Ecstatic Waters*, the music tends to move proportionally like Yeats’ superimposed gyres or seamlessly oscillates between these competing opposites.

The idea of stillness is another reoccurring aesthetic in *Ecstatic Waters* as the ends of the superimposed gyres are characterized by pure, sparse sounds surrounded by silence. This compositional concept stems from Bryant’s undergraduate days at Ouachita when late at night in the recital halls he would improvise at the piano on repeated notes and let the melodies reverberate in the hall.<sup>100</sup> In the introduction and conclusion of *Ecstatic Waters*, Bryant creates a similar atmosphere with ethereal echoes of improvisations on pure tones and simple chords that emerge from and fade into silence.

The first movement, “Ceremony of Innocence,” expresses “exuberant joy in unapologetic B-flat Major.”<sup>101</sup> Crystal glasses, keyboard percussion instruments, and a celesta establish an ethereal atmosphere that reflects a music box through the improvisatory repetition of a three-note motive (C, B-flat, A). A sparkling flourish in the glockenspiel introduces the second motive- a

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<sup>99</sup> Ibid.

<sup>100</sup> Ibid, 52.

<sup>101</sup> Bryant, Program Notes.

series of falling perfect fourths in the clarinet and saxophone families that outline tonic and dominant in B-flat major. These two motives form the core of the melodic and harmonic material that will return in various guises throughout the work. A “celebratory and almost aggressive statement” of the second motive is heard in the brass before the movement closes with a return to the simplistic purity from which it began.<sup>102</sup>

Movement II, “Augurs,” begins to deconstruct the joyful spirit of the previous movement as the B-flat tonic decomposes into microtonal clusters. The electronics are introduced to create a haunting and ominous texture. Additionally, the three-note motive from the first movement returns transposed and in retrograde, rising instead of falling, and slowly gathering momentum. The word “augur” means to predict, and in this movement, hints of a chorale-like statement foretell the wrathfulness of the third movement. The music begins spiraling “wider and wider, like Yeats’ gyre, until the center cannot hold” and erupts with violent energy into the third movement.<sup>103</sup>

The fury quickly collapses into relentlessly persistent sixteenth notes at the beginning of the third movement, “The Generous Wrath of Simple Men.” Lyrical lines emerge from a transparent texture, but are eventually interrupted by the forceful entrance of a chorale that consists of the same intervallic content as the three-note motive from the first movement. The defiant chorale from the second movement is heard once again above a flurry of fiery sixteenth notes and gradually begins to spiral. Each statement intensifies in power until the final statement unleashes the colossal and expansive power of the full ensemble and electronics, using the subwoofer “to mimic the lowest stops on the loudest organ imaginable.”<sup>104</sup> With electronic sirens

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<sup>102</sup> Nix, 54.

<sup>103</sup> Bryant, Program Notes.

<sup>104</sup> Nix, 151.

whizzing, the movement culminates on a densely chromatic chord that surges to its fullest capacity and ultimately explodes, as if the sound “completely shatters into oblivion.”<sup>105</sup>

An amplified clarinet solo emerges indiscernibly out of the silence to begin the fourth movement, “The Loving Machinery of Justice.” After the opening note, instructed to be held as long as possible, the clarinet begins a free rubato on a 12-tone row based on the three-note motive. This movement provides the clearest juxtaposition of opposites as the clarinet plays a lyrical, free melody with rubato, but the material is an angular, systematically prescribed tone row. As well, the bassoons accompany the clarinet solo with a mechanical rhythm, but the musical material is standard tonal harmony. Bryant designed this juxtaposed section carefully, intending the tonal harmony to “chase” the tone row, contrasting atonality with tonality, but always falling short in providing a complete harmonic progression.<sup>106</sup> The movement concludes with a series of boldly defiant proclamations as “humanity confronts the power and unruliness of the machines.”<sup>107</sup>

Movement V, “Spiritus Mundi” is a meditative reflection that “reconciles and releases the earlier excesses.”<sup>108</sup> This movement is written as an epilogue and seeks to bring the work full circle using remnants of previous movements to unify the overall structure. Fragments of the tone row from the solo clarinet reappear as well as the harmonic progressions from the first movement. Muted trombones also recall the sounds they augured in the second movement. The electronics provide ethereal and shimmering resonances while the three-note motive from the first movement is heard once more in the horns. The work concludes with the “very human resonance of humming” that fades into the silence from where it first emerged.

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<sup>105</sup> Nix, 153.

<sup>106</sup> Ibid, 78.

<sup>107</sup> Bryant, Program Notes.

<sup>108</sup> Nix, 81.

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## RECITAL 3 PROGRAM

Ping, Pang, Pong (2004)

Joel Puckett  
(b. 1977)

Variations on “*Mein junges Leben hat ein End*” (1580-1621/1975)

Jan Pieterszoon Sweelinck  
(1562–1621)  
*arr. Ramon Ricker*

Of Our New Day Begun (2015)

Omar Thomas  
(b. 1984)

Symphonic Metamorphosis of Themes by Carl Maria von Weber (1943/1961)

Allegro  
Turandot, Scherzo  
Andantino  
March

Paul Hindemith  
(1895–1963)  
*trans. Wilson*



## RECITAL 3 PROGRAM NOTES

### **Ping, Pang, Pong**

**Joel Puckett (b. 1977)**

As a musical form, the overture first appeared in the early 1600s in the ballets and operas of Jean-Baptiste Lully at court of Louis XIV. Beginning with a slow introduction followed by a series of dance tunes, these *ouvertures* were later incorporated into English opera, most notably Henry Purcell's *Dido and Aeneas*. In the 1680s, Italian composer Alessandro Scarlatti developed the overture into a three-part model (fast-slow-fast) that prefigured early symphonic form. Composers of the *opera seria* genre in the late eighteenth-century began incorporating distinctive themes from the opera into the overture to foreshadow the most important dramatic and emotional moments. This practice became standard convention during the Romantic era with the overture evolving further into a programmatic work independent of any stage production; Mendelssohn's *The Hebrides*, Beethoven's *Egmont Overture*, and Brahms' *Tragic Overture* are notable examples.<sup>109</sup>

Transcriptions of opera and concert overtures were a significant component of the band repertoire in the first half of the twentieth century. As a child, Joel Puckett vividly recalls listening to his father's LP recordings of such transcriptions performed by the University of Michigan Symphony Band under the direction of William Revelli. As he was preparing to write his doctoral dissertation at the University of Michigan years later, Puckett wanted to honor both his father's influence as well as the distinguished legacy of the university's band program.<sup>110</sup>

Puckett had also recently seen his third production of Puccini's final opera, *Turandot*, at the Metropolitan Opera in New York City. The second act, admittedly his favorite, features Ping,

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<sup>109</sup> Nicholas Temperley, "Overture," (*Grove Music Online*, 2008), accessed November 21, 2017, <https://doi-org.proxy.lib.umich.edu/10.1093/gmo/9781561592630.article.20616>

<sup>110</sup> Joel Puckett, *Ping, Pang, Pong* (Catonsville, MD: Joel Puckett Music, 2004), Program Notes.

Pang, and Pong; three *commedia dell'arte* characters who provide commentary on the action and serve as comedic relief from the dramatic libretto. At the beginning of Act Two, these once-distinguished ministers reflect on China's downfall ever since Turandot came to power and each recalls their respective homes in the peaceful countryside.<sup>111</sup> The music composed by Puccini for this scene inspired Puckett to write a contemporary version of the concert overture for the modern wind band based on an imaginary narrative of Ping, Pang, and Pong. The work was completed in February 2004 and premiered by the University of Michigan Symphony Band under the direction of Michael Haithcock.

*Ping, Pang, Pong* is divided into nine interconnected scenes that loosely reflect the final two acts of *Turandot*. Regarding these formal divisions, Puckett said:

“When an audience experiences an overture before the opera, they hear the music but don't know the associations or themes. They just hear characteristic or colorful music ... I am trying to tell a narrative only in the way that an opera overture does, which is not at all. The titles of the sections are evocative of the character, but not necessarily a story.”<sup>112</sup>

In the initial compositional stages, Puckett referenced Mendelssohn's concert overtures, as they too do not depict an explicit narrative but rather create an environment with particular moods and characters. He said:

“In these pieces, Mendelssohn took a form that was well known and understood as a means of setting the mood of an opera and converted it, without radical change, to embody his personal response to a specific work of art. A detailed program was hardly possible if the form was to be maintained: the result is a mood piece, not a musical narrative.”<sup>113</sup>

In order to create mood and structure, Puckett constructs sound environments for each scene in which the character's individual perspective and personality influence the specific

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<sup>111</sup> Julian Budden, “Turandot,” *The Grove Book of Opera*. Ed. Stanley Sadie and Laura Macy. Accessed 4 November, 2017, <http://www.oxfordreference.com/ENTRY.html?subview=Main&entrvt=t26l.e25>

<sup>112</sup> Matthew O. Smith, “A Conductor's Analysis of Three Wind Band Works of Joel Puckett,” (DMA diss., Michigan State University, 2009), 18.

<sup>113</sup> *Ibid.*

soundscape. The first scene, “Hello Ping,” introduces short melodic motives in the piccolo, piano, and clarinet that are accompanied by sustained dissonant chords, creating an ominous soundscape and unresolved textural foundation. A heralding fanfare gradually emerges and builds tension to the scene’s apex whereby Puckett quotes the fateful four-note motive from the opening of Puccini’s *Turandot*.

The second scene, “Hello Pang,” is characteristically Romantic in its dramatic, sweeping gestures in the upper woodwinds. The quick and repetitive crescendos of short melodic fragments generate a suspenseful flurry that leads to the third scene, “Hello Pong.” Puccini’s four-note motive boldly returns first in the low brass with subsequent answers augmented in the upper woodwinds and syncopated in the timpani.

Scene four, “On Edge,” and scene five, “Dance,” were inspired by the end of Act One in which Ping, Pang and Pong discourage the Prince from pursuing Turandot. However, they are anxiously hopeful it will happen for the excitement of another execution. Puckett added:

“These characters seem so morally black at this moment in the opera and I’ve always hated the scene for that reason. However, in the opening of Act Two we see that they do feel some amount of sadness about all of the blood on Turandot’s hands and by proxy, their own. But ultimately they give in to the fun when they laugh at the Prince’s foolishness so this scene depicts them dancing and have a grand old time at his expense.”<sup>114</sup>

In scene four, sustained trills in the flute and oboe are interrupted by jazz-inspired wails in the bass clarinet and tenor saxophone, passages of rapid articulation in the trumpets, and a return of the syncopated four-note motive in the low voices. Scene five develops the wailing jazz motive, but Puckett changes the sound environment to be lighter and more playful. At the conclusion of this section, a solo tuba halts the momentum with an excerpt from the famous aria, “Nessun dorma,” as a means of foreshadowing scene seven.

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<sup>114</sup> Ibid, 27.

Scene six, “Lament,” is subtitled “Mrs. Turandot” as Puckett envisioned the main character struggling with the duality of her desire to love but inability to accept it.<sup>115</sup> An arpeggio ostinato in the vibraphone accompanies a lyrically restrained oboe solo that is reminiscent of the famous lament from Purcell’s *Dido and Aeneas*. Here, Puckett attempts to convey a conflictive and cathartic atmosphere common in operas and their respective overtures before a dramatic and grandiose finale.<sup>116</sup>

In scene seven, “Aria,” Puckett departs from the narrative of Puccini’s opera as he imagines Pong falling in love with Princess Turandot. An anguished solo in the euphonium depicts a heartbroken Pong experiencing the tragedy of unrequited love. The excerpt from “Nessun dorma” returns, leading to a deeply expressive climax characteristic of Puccini’s finest and most dramatically enriching arias.

The title of scene eight, “No One Sleeps” is a direct translation of “Nessun dorma” and is the shortest section of the work. Although this aria is the biggest moment in Puccini’s opera, Ping, Pang, and Pong are not involved. Therefore, Puckett imagines them observing the action from a distance and creates a mysterious and uncertain mood in which the piccolo solo from the first scene returns along with brief snippets of the “Aria” and “Lament.”<sup>117</sup>

Scene nine, “Finale” begins with a shocking return of the four-note motive from scene one and the dramatic momentum from scene two. Alarming fanfares in the trumpets are heard above a bold and heroic melody in the horns, euphoniums, and bassoons. The chaos builds, leading to three thunderous gong strikes and pounding eighth notes reminiscent of the end of Act One when Turandot demands the identity of her suitor be revealed or death will fall upon the

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<sup>115</sup> Ibid, 30.

<sup>116</sup> Ibid, 31

<sup>117</sup> Ibid, 32-33.

civilians of her kingdom. The four-note motive is heard once more and like many overtures, there is an invigorating and powerful conclusion that sets the tone for the remainder of the concert experience.

### Variations on “*Mein junges Leben hat ein End*”

**Jan Pieterszoon Sweelinck  
(1562-1621)**

Jan Pieterszoon Sweelinck was not only one of the most famous organists and teachers of his time, but one of the most respected Franco-Flemish composers of the late Renaissance. Born in Holland, Sweelinck was the son of Pieter Swybbertszoon, a professional musician who moved to Amsterdam in the early 1560s to serve as organist at the *Oude Kerk* [“Old Church”]. Jan received his early musical training from his father and later by Jan Willemszoon Lossy, an organist in the nearby town of Haarlem. At the age of fifteen, Jan succeeded his father at the *Oude Kerke* and remained there until his death in 1621.<sup>118</sup>

Calvinism was adopted as part of the 1578 Reformation and thus, playing music during services was strictly forbidden. Therefore, Sweelinck performed only twice each day – an hour in the morning and in the evening – and when needed to entertain promenades in the Church.<sup>119</sup> His masterful improvisations and virtuosic technique quickly earned him an international reputation, eventually being nicknamed the ‘Orpheus of Amsterdam’.<sup>120</sup> As a teacher, Sweelinck was equally famous throughout northern Europe and profoundly influenced the development of the north German organ school, which included Buxtehude, Praetorius, and culminated with Bach.<sup>121</sup>

As one of the last great polyphonic composers from the Netherlands, a great deal of

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<sup>118</sup> Alan Curtis, *Sweelinck's Keyboard Music: A Study Of English Elements in Seventeenth-Century Dutch Composition*, (London: Oxford Press, 1969), 1-9.

<sup>119</sup> Richard Taruskin, “Sweelinck- His Patrimony and His Progeny,” *Oxford History of Western Music*, accessed 18 November, 2017, <http://www.oxfordwesternmusic.com/view/Volume2/actrade-9780195384826-div1-02003.xml>.

<sup>120</sup> Curtis, 8.

<sup>121</sup> Taruskin, *Oxford History of Western Music*.

Sweelinck's vocal music was published for international trade during his lifetime. However, publication of instrumental music as a whole was still limited. Specific techniques for improvisation, embellishment, and figuration could be learned but were unwritten and strictly guarded by the master teachers. Therefore, only thirty non-autographed, incomplete manuscripts of Sweelinck's works for keyboard survive from various unreliable sources. Scholars believe Sweelinck initially improvised these works and his students would transcribe the performances in order to master his style. Fantasias, sets of variations on secular and sacred songs, and a series of toccatas possibly composed as pedagogical lessons are among the remaining works.<sup>122</sup>

Sweelinck's variations on secular and sacred songs were inspired by techniques of the English virginalists, namely William Byrd (1538-1623), John Bull (1562 or 1563-1628) and Peter Philips (1560 or 1561-1628). At the time, Elizabethan music was widely regarded in the Netherlands for its innovative figuration for the keyboard – intricate counterpoint, broken triadic arpeggios, virtuosic scales, alternation of neighboring tones similar to an Alberti bass, and rapid intervallic tremolos. These techniques were combined with a displacement of rhythm to generate perpetual motion above the *cantus firmus*.<sup>123</sup> Sweelinck's variations on *Mein junges Leben hat ein End* utilizes the English figurations to form cohesive units in which the accompanying material gradually evolves with only slight modifications and embellishments of the original theme.

*Mein junges Leben hat ein End* was a popular secular song dating back to the German tradition of *Minnesang*. This lyrical, monophonic style flourished between the twelfth and fourteenth centuries and was influenced by the French *troubadours* and *trouvères*. The text of *Mein junges Leben hat ein End* is as follows:

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<sup>122</sup> Frits Noske, *Sweelinck*, (London: Oxford Press, 1988), 11.

<sup>123</sup> Curtis, 42.

*Mein junges Leben hat ein End',  
mein Frewd' und auch mein Leyd:  
Mein arme Seele sol behend  
scheiden von meinem Leib:  
Mein Leben kan nicht lenger steh'n,  
's ist schwach, führwahr es musz vergehn,  
es fehrt dahin mein Leyd.*

My young life has an end  
my joy and also my sorrow:  
My humble soul must be parted  
from my body:  
My life can no longer last,  
it is weak and must pass,  
hence my sorrow.

The melody of this seven-line poem is set in classic *Minnesang* canzone form, later called bar form by the *Meistersingers*; the *Stollen*, or primary melody (A), is repeated while the *Abgesang*, or secondary melody (B), is not. The melodic structure can be further divided into three sub-phrases, each with a unique melodic and harmonic character. The first phrase of the *Stollen* (a) consists of a descending scale with an ambiguous tonality of both F major and D minor. However, the second half of the phrase (b) provides stability with the final cadence on D. The *Abgesang* then reinforces the cadence (c), centering on the fifth degree and the phrase concludes with a restatement of the second half of the *Abgesang* (b), leading to overall internal structure of ab/ab/ccb.<sup>124</sup>

The first and second variations are similar in structure and demonstrate Sweelinck's mastery of counterpoint. In the first variation, the *Stollen* is heard unembellished in the soprano voice and accompanied by a strict four-part counterpoint. The resulting harmonies highlight the modal ambiguity of the original melody, alternating cadences in both D minor and D major. The *Abgesang* is accompanied by a canonic eighth-note motif and scalar passing tones. Like the English virginalists, Sweelinck also displaces the rhythm of the tenor line through syncopation to provide continuous forward movement.

At the beginning of the second variation, the *Stollen* continues in the soprano voice and is accompanied by the canonic figure from variation one, but now as ascending eighth notes. A

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<sup>124</sup> Pieter Dirksen, *The Keyboard Music of Jan Pieterszoon Sweelinck*, (Koninklijke Vereniging voor Nederlandse Muziekgeschiedenis, 1997), 280-281.

conversation between the soprano and tenor is heard throughout the *Abgesang* and the rhythm is displaced by one beat in the soprano and ornamented with sixteenth-note scalar figures in the tenor. At the conclusion of the variation, descending sixteenth-note figures in all voices propel motion into the final cadence.

Decorative ornamentations of the *cantus firmus* and its contrapuntal accompaniment in the third, fourth, and fifth variations display Sweelinck's virtuosic mastery. A toccata-like style is introduced at the beginning of the third variation with full triadic chords above scalar sixteenth-note passages that seamlessly weave between voices. Sextuplet figurations in the soprano voice and thirty second-note ornamentations generate a lively display of technique as the primary material becomes more elaborated. While reduced to three parts, the fourth variation creates a denser texture and reaches the peak of rhythmic complexity; the *Stollen* is embellished with an eighth-two-sixteenth-note figure and the *Abgesang* introduces both the dotted-eighth sixteenth rhythm and a series of scalar triplets. The fifth variation contains broken triadic arpeggios in the tenor voice, sixteenth-note scalar passages in parallel thirds, and rapidly alternating neighbor tones similar to an Alberti-bass in anticipation of the final cadence.

The sixth variation creates a bookend that frames the overall structure of the variations. Similar to the first and second variations, the final variation begins with an unembellished presentation of the *cantus firmus* in the soprano voice. The four-voice contrapuntal accompaniment, canonic imitation in eighth and sixteenth-note patterns, and syncopated displacement of rhythm also return and provide a cohesive and grandiose conclusion.

Sweelinck's Variations on *Mein junges Leben hat ein End* has been arranged for numerous ensembles since its first publication and the arrangement heard on this performance



was completed by Professor Emeritus of Saxophone at the Eastman School of Music, Ramon Ricker, for the Eastman Wind Ensemble in 1975.

### ***Of Our New Day Begun***

### **Omar Thomas (b. 1984)**

Born to Guyanese parents in Brooklyn, New York and growing up in Delaware, Omar Thomas was initially drawn to music through sophisticated R&B, specifically the rhythmic grooves and harmonic colors of Anita Baker and Donny Hathaway. Thomas' passion for jazz was ignited at the age of 14 upon discovering the daring inventiveness of jazz guitarist and composer Pat Metheny. While studying music education at James Madison University, Thomas sought out private lessons from renowned jazz performer and composer Maria Schneider. Her amalgamation of genres, the spaciousness of her music, and her rich coloristic span would later become the underpinning of Thomas' compositional style.<sup>125</sup>

Upon graduating from the New England Conservatory of Music with a master of music degree in jazz composition, Thomas was quickly recognized for his unique fusion of Western classical idioms, classic big band construction in the style of Glenn Miller and Duke Ellington, Latin-based grooves, and complex harmonic vocabulary. At the age of 23, Thomas became the youngest individual to join the faculty at the Berklee School of Music. He was awarded the ASCAP Young Jazz Composers Award in 2008 and received Boston Music Award's "Jazz Artist of the Year" in 2012. In 2008, Thomas assembled the Omar Thomas Large Ensemble for his graduate composition recital and the group earned such rave reviews they continued performing after graduation. Their first album, "I AM" debuted at the top of the iTunes Jazz Charts and remained in the top twenty of the Billboard Traditional Jazz Albums Chart for several months.<sup>126</sup>

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<sup>125</sup> Omar Thomas, "Biography," *Omar Thomas Music*, accessed 17 November 2017.  
<http://www.omarthomasmusic.com/>

<sup>126</sup> Ibid.

The ensemble's second album, "We Will Know: An LGBT Civil Rights Piece in Four Movements," was hailed by Grammy Award-winning drummer, composer, and producer Terri Lyne Carrington as being a "provocative, multi-layered masterpiece."<sup>127</sup>

*Of Our New Day Begun* was composed to honor the nine individuals tragically lost on June 17, 2015 while worshiping at the historic Emanuel African Methodist Episcopal Church (often referred to as "Mother Emanuel") in Charleston, South Carolina. Regarding this work, Thomas writes:

"My greatest challenge in creating this work was walking the line between reverence for the victims and their families, and honoring my strong, bitter feelings towards both the perpetrator and the segments of our society that continue to create people like him. I realized that the most powerful musical expression I could offer incorporated elements from both sides of that line – embracing my pain and anger while being moved by the displays of grace and forgiveness demonstrated by the victims' families."<sup>128</sup>

The anthem "Lift Every Voice and Sing" serves as the melodic thread for *Of Our New Day Begun* as its powerful history appropriately conveys the emotional scope Thomas intended. "Lift Every Voice and Sing" was first performed as a poem by 500 school children at the segregated Stanton School in Jacksonville, Florida to celebrate the birthday of Abraham Lincoln. The school's principal, James Weldon Johnson, wrote the words to honor their distinguished guest, Booker T. Washington. The poem was later set to music by Johnson's brother, John Rosamond Johnson, in 1905.<sup>129</sup> The lyrics are as follows:

Lift every voice and sing  
Till earth and heaven ring,  
Ring with the harmonies of Liberty;  
Let our rejoicing rise  
High as the listening skies,  
Let it resound loud as the rolling sea.  
Sing a song full of the faith that the dark past has taught us,

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<sup>127</sup> Ibid.

<sup>128</sup> Omar Thomas, *Of Our New Day Begun* (Boston, MA: Omar Thomas Music, 2015), Program Notes.

<sup>129</sup> Rudolph P. Byrd, "Song reflects racial pride, never intended as anthem," *CNN Social Commentary*, accessed 17 November 2017, <http://www.cnn.com/2010/OPINION/07/27/byrd.james.johnson/index.html>

Sing a song full of the hope that the present has brought us,  
Facing the rising sun of our new day begun  
Let us march on till victory is won.

Stony the road we trod,  
Bitter the chastening rod,  
Felt in the days when hope unborn had died;  
Yet with a steady beat,  
Have not our weary feet  
Come to the place for which our fathers sighed?  
We have come over a way that with tears has been watered,  
We have come, treading our path through the blood of the slaughtered,  
Out from the gloomy past,  
Till now we stand at last  
Where the white gleam of our bright star is cast.

God of our weary years,  
God of our silent tears,  
Thou who has brought us thus far on the way;  
Thou who has by Thy might Led us into the light,  
Keep us forever in the path, we pray.  
Lest our feet stray from the places, our God, where we met Thee,  
Lest, our hearts drunk with the wine of the world, we forget Thee;  
Shadowed beneath Thy hand,  
May we forever stand. True to our God,  
True to our native land.<sup>130</sup>

The empowering text and rousing melody quickly became a rallying cry for African Americans to protest racism, Jim Crow laws, and the numerous acts of racial violence at the turn of the century. In 1919, the National Association for the Advancement of Colored People (NAACP) labeled it "The Negro National Anthem" due to its liberating power in the fight for equality and justice. By the 1920s, "Lift Every Voice and Sing" was heard in African-American churches across the country, often pasted into the hymnals. The song experienced a rebirth in the 1960s during the Civil Rights Movement and was frequently sung in succession with "The Star-

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<sup>130</sup> Anonymous, "NAACP History: Lift Every Voice and Sing," *National Association for the Advancement of Colored People*, accessed 23 November 2017. <http://www.naacp.org/oldest-and-boldest/naacp-history-lift-evry-voice-and-sing/>

Spangled Banner” at public events in which there was a significant African-American population.<sup>131</sup>

*Of Our New Day Begun* begins with a declamatory statement of two notes taken from the melody of “Lift Every Voice and Sing.” A haunting and contemplative lament in the horns and bassoons follows, consisting of ghostly chords inspired by Maria Schneider and Pat Metheny. A somber dirge emerges with an augmented statement of the anthem in the oboe and answered by blues-inspired wails in the brass. A frantically repetitive ostinato representing the “constant frustration and weariness that words cannot” evolves into a compelling statement of “Lift Every Voice and Sing” that is sung by the ensemble and accompanied by stomping and clapping in reverence to the traditions of the African-American church.<sup>132</sup>

In the latter half of the piece, the music ascends to a glorious statement of the final lines of “Lift Every Voice and Sing.” Here, Thomas intended “to honor the powerful display of humanity by the families and friends of the victims following the tragic acts.”<sup>133</sup> A prolonged decrescendo follows, leading to an originally composed hymn in the gospel tradition. The work concludes on a unison pitch that gradually grows in intensity and the march-like stomping returns to “represent the ceaseless marching of African Americans towards equality.”<sup>134</sup>

As a whole, Thomas’ compositions aim to provide an affirming and thought-provoking voice that reflects the struggles of underrepresented minorities. He said:

“I like to think that what I’m doing is no different than what a journalist or filmmaker does. The medium of music is a powerful and empathetic force that has the power to open people’s minds to what is going on in the world.”<sup>135</sup>

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<sup>131</sup> Ibid.

<sup>132</sup> Omar Thomas, “Of Our New Day Begun,” *Omar Thomas Music*, accessed November 17, 2017, <http://www.omarthomasmusic.com/>

<sup>133</sup> Ibid.

<sup>134</sup> Ibid.

<sup>135</sup> Perry Eaton, “Composing a Jazz Anthem for Gay Rights: Omar Thomas’ ‘We Will Know,’” *WBUR Boston*, accessed 17 November 2017, <http://artery.legacy.wbur.org/2013/07/18/omar-thomas-jazz>

He also referenced American singer and Civil Rights activist Nina Simone who once said, “It’s an artist’s job to reflect our times. How can you be an artist and not reflect the times?”

Thomas added:

“Chord progressions, orchestrations, rhythms — I put all those together to spread empathy. Isn’t that what everybody on this planet wants? To be understood and have others understand how you feel? These chords and these rhythms are the closest way I have of realizing that.”<sup>136</sup>

**Symphonic Metamorphosis of Themes by Carl Maria von Weber (1943/1963)**  
**Paul Hindemith (1895-1963)**

The creation of the Weimar Republic following Germany’s defeat in World War I instituted a period of cultural liberation and rejuvenation. Artists came to reject the overt sentimentality of Romanticism and shifted towards the more practical philosophy of *Neue Sachlichkeit* [“New Objectivity”]. Having just returned from military service as a member of a regimental band, Paul Hindemith reveled in Weimar’s progressive culture as he came to view himself more as a composer than a performer. While his early works show influences of Brahms’ melodic lyricism, Strauss’ bold and rich orchestrations, and the atonal expressionism of Schoenberg, Hindemith began distancing himself from his predecessors in the postwar years. He started exploring traditional forms, polyphonic structures, and contrapuntal techniques from the Baroque and Classical periods and even invented his own harmonic system rooted in musical acoustics. He also established his lifelong credo that music was written to be heard, to be recognized and understood, and accessible to an audience. In 1927 Hindemith wrote, “The composer today should write only if he knows for what purpose he is writing. The days of composing only for the sake of composing are perhaps gone forever.”<sup>137</sup>

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<sup>136</sup> Ibid.

<sup>137</sup> Giselher Schubert, “Paul Hindemith,” *Grove Music Online*. Accessed 28 November, 2017. <https://doi-org.proxy.lib.umich.edu/10.1093/gmo/9781561592630.article.13053>

With the rise of the Third Reich, Hindemith became vilified in his homeland. Not only was his wife Gertrud of Jewish descent, but also his compositions, particularly his opera *Mathis der Maler*, were banned by the Nazis and labeled *Entarte Musik* [“Degenerate Music”] for questioning the relationship between politics, art, and society. Fearing for their safety, Hindemith and his wife left for Switzerland in 1937 and in 1940, emigrated to the United States as political refugees.

Shortly after his arrival, choreographer Léonid Massine approached Hindemith to create a new ballet; the two had previously collaborated in 1938 on *Nobilissima visione* – a ballet on the life of St. Francis of Assisi. Hindemith desired to create a ballet entitled *Das Gleichnis von der Blinden* [“The Parable of the Blind”] that was set in Flanders in the sixteenth century and based on the paintings of Pieter Bruegel. Massine, however, proposed a ballet set to several pieces by early nineteenth-century composer Carl Maria von Weber. Hindemith had a keen interest in music of the past and the idea of honoring one of his German ancestors appealed to him.<sup>138</sup>

Within two weeks, Hindemith completed two movements of the Weber ballet and sent them to Massine; Massine, however, was displeased with the arrangements. In a letter to his wife, Hindemith wrote:

“I wrote two nice numbers for it, coloring the music lightly and making it a bit sharper... It seems the music is too complicated for them and that they simply wanted an exact orchestral arrangement of the original Weber. I am just not an orchestrator and furthermore, I had already told them what I was going to do. One really cannot work seriously with Massine.”<sup>139</sup>

In April of 1940, the two met in Buffalo while Hindemith had a temporary teaching position at the University of Buffalo and Massine was on tour with the *Ballet Russe de Monte Carlo*. Hindemith had the opportunity to see Massine’s production of the “Bacchanale” from

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<sup>138</sup> Luther Noss, *Paul Hindemith in the United States*, (Urbana: University of Illinois Press, 1989) 76-77.

<sup>139</sup> Ibid

*Tannhäuser* and found it “quite simply stupid.”<sup>140</sup> Tensions continued when Massine suggested using sets and costumes by Salvador Dali, whose contributions to the “Bacchanale” greatly offended Hindemith. Less than a week later, Hindemith abandoned the collaboration with Massine, writing to his wife,

“I sent them back their Weber and I am doing the Bruegel in the summer. Then they shall have it in the fall, can pay their money for it and as for the rest do without me as they will, the blockheads.”<sup>141</sup>

Massine continued with the project, hiring Robert Russell Bennett to complete the arrangements but the work had no lasting success after its premiere. Hindemith never completed the Bruegel ballet but scholars believe the material was later reworked for *The Four Temperaments*, a commission by famed choreographer George Balanchine. He did, however, still maintain an interest in reworking the Weber pieces, writing to his publisher Ernest Voigt in October 1942, “I am thinking of composing a *Weber Suite* for symphony orchestra and also for band.”<sup>142</sup> It was not until a year later when Artur Rodzinski, conductor of the New York Philharmonic, commissioned Hindemith to compose an orchestral work that he returned the project.

*Symphonic Metamorphosis of Themes by Carl Maria von Weber* was premiered on January 20, 1944 with Artur Rodzinski conducting the New York Philharmonic. Following the performance, New York Times critic Olin Downes described the work as “diverting and delightful music – one of the most entertaining scores Hindemith has ever given us.”<sup>143</sup> Although it was written for orchestra, Hindemith felt that it should also be available for band and requested

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<sup>140</sup> Geoffrey Skelton, *Paul Hindemith: The Man Behind the Music*, (London: The Camelot Press, 1975), 175.

<sup>141</sup> Noss, 79.

<sup>142</sup> Ibid, 120.

<sup>143</sup> Ibid.

that his Yale colleague Keith Wilson create the transcription. Unfortunately, Hindemith passed away in 1963 before ever hearing the completed version.

Each of the four movements of *Symphonic Metamorphosis of Themes by Carl Maria von Weber* transforms a relatively unknown piano work of Weber. The first movement is a spirited march taken from Weber's *Huit pieces*, Op. 60, No. 4. Hindemith maintains the modal chromaticism of the original melody and overall character of an Eastern European march. However, he enhances the accompanying material, adding his signature layering of contrapuntal lines and dense orchestrations in the outer sections to create a more bold and opaque texture.

The second movement is based on Weber's overture to Friedrich Schiller's adaptation of *Turandot*, the same play by Carlo Gozzi that inspired Puccini's final opera. However, Weber took the melody from Jean-Jacques Rousseau's 1767 *Dictionnaire de Musique* and Rousseau, in turn, borrowed the ancient air from a Chinese scholar.<sup>144</sup> Hindemith adds his own neoclassic flair, altering the melody with chromatic tones and adding his own ornamented accompaniments. Eight repetitions of the theme are heard and each reiteration builds suspense through swirling technical passages and a gradual increase in orchestration. In the middle section, Hindemith creates a fugue based on syncopated variant of the original theme, highlighting the brass, woodwind, and percussion choirs, respectively. The movement concludes with a return to the opening melody that once again festers with tension through repetition and layering in the accompanying voices.

The third movement, "Andantino," comes from Weber's *Six Pieces for Piano Duet*, Op. 10, which was initially composed as a series of pedagogical exercises for Princess Maria and

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<sup>144</sup> Gene Anderson, "'The Triumph of Timelessness over Time in Hindemith's 'Turandot Scherzo' from *Symphonic Metamorphosis of Themes by Carl Maria von Weber*.'" (College Music Symposium, Vol. 36, 1996), 2.



Princess Amalia of Württemberg, the daughters of Weber's employer.<sup>145</sup> This lyrical interlude is in the style of a *siciliano* with a traditional ABA form. At the reprise of the opening melody, Hindemith adds a florid and ornamental flute *obbligato* that soars above the original theme.

The final movement, "Marcia," is also taken from Weber's *Huit pieces*, Op. 60. Originally marked *maestoso marcia*, Hindemith doubles Weber's indicated tempo to transform his somber dirge into a more agile march. Hindemith also remains faithful to Weber's ternary form: March, Trio, March. However, he abbreviates the repeat of the march and instead transitions to a varied repeat of the trio. The inherent horn calls in Weber's trio section are expanded to create a heroic and tour de force finale.

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<sup>145</sup> Noss, 80.

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