Three Recitals of Repertoire for Wind Ensembles

by

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A dissertation submitted in partial fulfillment
of the requirements for the degree of
Doctor of Musical Arts
(Music: Conducting)
in the University of Michigan
2020

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Dedication

I dedicate this dissertation, first and foremost, to God for consoling me and giving me strength; Our Lady for her powerful intercession on my behalf; the Holy Spirit for the gift of hope and faith through Jesus Christ.

I also dedicate this dissertation to my parents, Luiz and Rosa Maria, and my sister, Daniele, for their unceasing love, support and encouragement.

To my American families, Robert and Gayle Gilmore, and Dee and Paul Charles; those who are not bound by blood, but by love.

To my previous conducting mentors, Dario Sotelo, for being the first to believe in me, and Mark Whitlock, for bringing me to the United States to learn more about conducting.

To the University of Michigan professors, especially Michael Haithcock, for his unwavering trust in me and relentless dedication to me as a student and person. I am eternally grateful for his efforts. Also, his wife, Melinda Haithcock, for her maternal love that reaches everyone around her.

To my true friends, Lindsay Bronnenkant and Paul Dooley. The full completion of this degree would never have been possible without their loving care and strong protection.

To Andrea Brown for her support as a professor and friend in moments I needed her most. To my studio mates: Christine Lundahl, JoAnn Wieszczyk, Kimberly Fleming and Nick Balla. To my dear friend Marianne Swenson for her generosity and friendship.

To all the musicians who participated in my recitals:
Alex Gurchinoff, Alison Dettmer, Allison Nicotera, Ana Klukowski, Angeline Monitello, Asher Harris, Brian Kachur, Carmen Flesher, Cassandra Nielsen, Chadwick Thomas, Christopher Hall, Clement Mattox, Cooper Cromwell-Whitley,Daniel Vila, Danielle Gonzalez, Dawson Pieczynski,Douglas Ferguson, Elizabeth Marsh, Emily O'Donnell, Eric Bressler, Eric Schroeder, Esther Kim, Fitz Neeley, Frankie Lazzara, Gabi Rock, Greg Papaefthymiou, Isabella Kolasinski, James Rutledge, Johnathan Rickard, Jon Fontan, Justin Stobart, Justine Sedky, Lio Krieger, Marissa Honig, Megan Wojtyla, Melissa Mashner, Mitchell Luttermoser, Natalie Myers, Nathan Bieber, Neil McNulty, Nicole Joslin, Rafael Marques, Ryan Hirokawa, Ryan McGee, Samuel Himes, Thomas Bonasera, Thomas Militello, Tyler Berns, William Rich, Yuki Mori, and Zachary Siegel.

Special thanks to Zachary Siegel for kindly editing this dissertation.

To Saint Thomas The Apostle Catholic Church community for receiving me as a family member.

In loving memory of my aunt Iolanda Briguente for her great love in this life and her intercession next to the Father. In loving memory of Maggie St. Clair for fighting on my behalf in moments of trial.

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ABSTRACT

Three Recitals of Repertoire for Wind Ensembles features music from the last 250 years, including compositions written for chamber and full wind ensemble, brass ensemble, winds and strings, and winds and voice. Composers of multiple genders and nationalities (Finnish, German, Japanese, French, British, Austrian, and American) are represented.

The first recital was performed throughout the 2018–2019 school year. *City Girl Sentimentalism* by Shuhei Tamura and *Dream Forest* by Yosuke Fukuda were performed by the University of Michigan Concert Band, while *Songs of Love and Life* by Frank Ticheli, Overture to *Der Freischütz* by Carl Maria von Weber (arranged by Wenzl Sedlák), and *Tower Music* by Alan Hovhaness were performed by the University of Michigan Symphony Band Chamber Winds.

The second recital consisted of multiple performances during the fall term of 2019. *Suite Française* by Darius Milhaud was performed by the University of Michigan Concert Band. *Hammersmith: Prelude and Scherzo* by Gustav Holst was performed by the University of Michigan Symphony Band. The suite from *Die Entführung aus dem Serail* by Wolfgang Amadeus Mozart (arranged by Johann Nepomuk Wendt) and *Sotilasmessu* by

Einojuhani Rautavaara were performed by ad hoc ensembles comprised of University of Michigan music students.

The third recital included *Nonet in E-flat major* by Louise Farrenc, *Reflections on a Sixteenth-Century Tune* by Richard R. Bennett, and *Liturgical Symphony* by Fisher Tull. These works were performed by ad hoc ensembles comprised of current University of Michigan students and alumni of the School of Music, Theater and Dance.

RECITAL 1 PROGRAM

Two Japanese Miniatures:

I. City Girl Sentimentalism (2011) — Shuhei Tamura (b. 1986)

II. Dream Forest (2014) — Yosuke Fukuda (b. 1975)

Songs of Love and Life (2012) — Frank Ticheli (b. 1958)

I. Swinging into the Night
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III. Prayer for a Marriage
IV. Winter: Tonight: Sunset

Overture to *Der Freischütz* (1821) — Carl Maria von Weber (1786–1826)
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II. Fugue
III. Aria
IV. Antiphony
V. Two Hymns
VI. Postlude

RECITAL 1 PROGRAM NOTES

Two Japanese Miniatures

I. City Girl Sentimentalism (2011) — **Shuhei Tamura (b. 1986)**

II. Dream Forest (2014) — **Yosuke Fukuda (b. 1975)**

There are very few countries with a historic band tradition. The United States is one of them, featuring a wide range of community, athletic, school, collegiate, military, and concert bands. Europe also has its representatives in the band tradition. England and Spain are today the leading voices in the Old Continent. Another country with an extensive band tradition is Japan. While geographically distant from the United States and Europe, this country's band repertoire is rooted in the musical traditions of these Western nations. In 1853, Commodore Perry, an American, arrived in Japan to end a period of isolation of more than 215 years. As a result, Japan was opened to trade with Western countries. One year later, the English-style bandleader John William Fenton formed the first military band in Japan. The Japanese people were shocked by this example of Western culture after such a long period of isolation. However, due to a strong admiration for the European history, the cultural difference was absorbed by the Japanese culture instead of rejected.[1] More than a century later, Japan has become a country whose bands are present in every aspect of their society, as grade school, collegiate, alumni, community, and military bands drive the development of Japanese band repertoire—although it is still heavily influenced by Western musical traditions.[2]

[1] Miho Takekawa, *Japanese Band Culture: How it is sustained* (DMA dissertation. University of Washington, 2011): 25–27, ProQuest Music Periodicals Database.

[2] Ibid, 24.

Japan has shown incredible efficiency in developing its band programs and repertoire. The reason for this success surprises experts in this field:

> It may appear incongruous to American band directors, but the junior high school level band has been one of the primary influences in the growth of the entire country's wind program. The importance and level of development of junior high school ensembles remains to this day and frequently eclipses senior high school wind programs in level of repertoire and performance standards.[3]

The reason behind the large number of Japanese composers writing wind chamber music has its roots in the 1960s. The Musashino School of Music in Tokyo was the first school, in 1960, to bring in wind chamber music[4] and, four years later, the All-Japan Band Association introduced a dramatic change in National Contest repertoire: "a requirement that each competing group perform a work commissioned for the contest from a Japanese composer."[5] Thereafter, junior high school repertoire by Japanese composers has often been performed by collegiate bands in the United States. The performance of *City Girl Sentimentalism* by the University of Michigan Concert Band is but one example.[6]

Composed by Shuhei Tamura, *City Girl Sentimentalism* was commissioned by Kazuhiko Tsuchiya and premiered by the Tokyo Junior High School Ensemble Contest in 2011.[7] The instrumentation, which is unusual in the chamber winds repertoire, offers an opportunity to include saxophones and percussion: flute; two B-flat clarinets;

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[3] Frank J. Cipolla and Donald Hunsberger, eds. Toshio Akiyama. "Historical Development of Wind Bands in Japan" in *The Wind Ensemble and Its Repertoire: Essays on the Fortieth Anniversary of the Eastman Wind Ensemble* (Rochester, NY: Donald Hunsberger Wind Library, University of Rochester Press, 1994), 202.

[4] Cipolla and Hunsberger, eds. Akiyama, 203.

[5] Ibid, 204.

[6] The performance took place at Hill Auditorium, Ann Arbor, Michigan; October 3, 2018, under the direction of Giovani E. Briguente.

[7] Shuhei Tamura. *City Girl Sentimentalism* (Hiroshima, Japan: Brain Co., 2012), Program Notes.

soprano, alto, and baritone saxophones; and tom-toms, hi-hat, snare drum, vibraphone, marimba, and glockenspiel.

Shuhei Tamura, born in 1986 in Okayama City, is a product of this fertile musical environment in Japan. He earned a degree in music from Tokyo University of the Arts and a master's degree in pedagogy from Tokyo Gakugei University with an emphasis in music education. Tamura is an arranger as well as a composer who has written for orchestras, choruses, and brass bands. He is most prolific in the latter category, with a large number of published scores in this area. He was awarded third place in the 17th Concert Theater Japanese Music Competition and first place in the Ojigami Composition Competition.[8]

Tamura's music, like that of many Japanese wind band composers, is heavily influenced by Western music forms that have become the foundation of Japanese instrumental music traditions. These hybrid musical aesthetics or, perhaps most frequently, the replication of Western forms, emerged through "intercultural transmission (teaching and learning of a foreign tradition) and music acculturation (mastery of a foreign genre and embracing it as part of one's own culture)."[9]

City Girl Sentimentalism is based on a very brief programmatic idea. In the words of the composer: "I composed it in the image of the city night and the sentimental feelings of the woman who lives there."[10] The program attempts to create contrasting feelings, moods, and sentiments. There is no narrative intent, as the composer

[8] Shuhei Tamura. "Profile," "Discography." Personal website, www.tamshu.com.
[9] David G. Hebert, "The Tokyo Kosei Wind Orchestra: A Case Study of Intercultural Music Transmission." *Journal of Research in Music Education 49,* no. 3 (Autumn, 2001): 214, https://www-jstor-org.proxy.lib.umich.edu/stable/3345707.
[10] Tamura, Program Notes.

conceived independent but connected scenes instead of a story. There are four scenes and each one portrays the mood of an entire musical section which builds the form of the piece as whole: A – B – C – D – C'.

The first scene works as an introduction to the piece—a short and agitated passage that imaginatively suggests the frenzy, perhaps chaotic, atmosphere of a big city. Rapid sixteenth notes depict the fast pace of this urban environment while the syncopations attract the listener's attention. The melodic motion is in unison while the harmony is set to add nuance to the scene; arpeggios of diminished F-sharp, diminished A, diminished E, and D minor occur simultaneously, adding color to the unison passage.

The second scene drastically contrasts with the first one. The first chord, an augmented D-seventh chord played by the vibraphone, establishes a vague and mysterious mood of this slow-tempo scene, while the first clarinet and the flute play a melancholic melody that adds a hint of loneliness to the passage. The chromatic scales played by the alto saxophone and vibraphone subtly remind the listener of the frenetic energy presented by the opening scene.

The third scene is based on a funk-like motif introduced by the baritone saxophone. Contrasting with the agitated and melancholic scenes, the dance motif provides a relaxing and easy-going feel. Short, rhythmic fragments break the thread of the funk-like motif as they rhythmically develop it. The apex of the section is reached by a melodic gesture presented in the flute, clarinets, and soprano saxophone, which is followed by a longer rhythmic development that provides a transition to the next scene.

The fourth scene is reminiscent of the second scene in which the tempo is slow and the mood is vague. However, in contrast to the second scene, there are no hints of mystery, melancholy, or loneliness. In addition, there is no development. The sentiment is not only vague but also static, rigid, and insipid. The variance comes as this scene ends and the return of the funk-like motif in the baritone saxophone from the third scene returns, clearly recognizable. But this time, the structure is not entirely retained, and the end develops into a bold *coda,* bursting a *crescendo* towards a very loud conclusion.

The second Japanese miniature, *Dream Forest,* was written by Yosuke Fukuda. Fukuda was born in Tokyo in 1975 and did not acquired a formal musical education, other than the one provided by his junior and high school bands. Fukuda is a self-taught composer, arranger, and conductor. His output is remarkably large, featuring more than 150 compositions mostly composed for wind band and chamber ensembles. Fukuda also writes music for films, television, and stage plays, and his entire output is highly influenced by programmatic music. His *Kannomai* for brass band won the 14th Asahi Composition Award and the AJBA[11] Challenge Program.[12]

Dream Forest was commissioned by Soma City Middle School in 2014. It also depicts a programmatic scene and not a story. However, rather than basing its program on a narrative, *Dream Forest* creates an atmosphere that informs the senses of the listener. The listener is invited to dream of wandering in a forest and can feel the moisture of the leaves, hear the birds, and see the trees before everything suddenly changes. Yet the quick change does not jar the listener because the dream remains

[11] All-Japan Band Association.
[12] Yosuke Fukuda, “Home,” “Works,” Personal website, www.FukudaYosuke.jimdo.com.

gentle. A suggestion of happiness is constant throughout the piece; contrast is inserted in the way the composer conceives each specific section of the music.[13]

Dream Forest a five-minute chamber piece set for woodwinds—flute, oboe, two B-flat clarinets, bass clarinet, and alto and tenor saxophones—and two percussion players who play glockenspiel, tambourine, suspended cymbal, snare drum, wind chimes, wood block, and tom-toms. Despite the contrasting sections, the work remains homophonic throughout—a leading melody supported by accompanying lines. The overall structure of the work is A – B – C – B' – A' – Coda. The A section is a light-hearted, triple-meter piece centered on the tonic and subdominant, G major and C major. A closing section brings back the tonic in order to close the A section and transition to the B section.

The B section is a duple-meter dance centered on E-flat major that explores the harmonic pallet more intensely. For example, E-flat is now the tonic, but the phrases travel through F minor and G minor, the relative minors of the subdominant and dominant respectively. Again, the composer sets a closing section, but this time it comes to a complete closure instead of transitioning to the next section. A solo, low E-flat played by the bass clarinet closes the B section in a lonely mood.

The C section is an *Adagio* beginning and ending alike. The oboe carries a nostalgic melody over a somber D-flat-major-with-a-raised-seventh chord sustained by the flute, clarinets, and bass clarinet. The middle section is led by a tender melody played by the alto saxophone and a short *tutti* passage that stirs up the calm atmosphere, turning it into a passionate gesture.

[13] Yosuke Fukuda, *Dream Forest* (Hiroshima: Brain Co., 2017), Program Notes.

The return of the B and A sections present a few changes. The B' section is centered on G minor instead of E-flat major, and its structure works as a development of the primary material presented in the B section. On the other hand, the A' section keeps the harmonic framework provided by the original A section, but the phrases come in a different order. The work ends with a vigorous *coda*.

Songs of Love and Life (2012) **Frank Ticheli (b. 1958)**

Born in Monroe, Louisiana, Frank Paul Ticheli has gained international acclaim as his music continues to be programmed by orchestras, choirs, chamber ensembles, and wind bands from high school to professional levels around the globe. Ticheli has received numerous awards for his wind band music (such as the National Band Association's William D. Revelli Memorial Prize), orchestral music (through the Texas Sesquicentennial Orchestral Composition Competition), and choral music (through the Britten-on-the-Bay Choral Composition Contest).[14]

Ticheli attributes much of his success to the time he spent as graduate student at the University of Michigan, where he earned his master's and doctoral degrees in composition. Ticheli credits four professors and unique compositional voices with having taught him the essence of music and how to develop his artistry to its fullest extent. Ticheli recalls William Bolcom's influence: "Bill also taught me a lot about musical pacing, and how to keep a certain amount of unpredictability in my music, but mostly he woke me up."[15] In a different but equally influential way, he was mentored by Leslie

[14] Mark Camphouse, ed. Frank Ticheli. "Frank Ticheli" in *Composers on Composing for Band.* Vol. 1 (Chicago, IL: GIA Publications, 2002), 349–350.
[15] Ibid, 367.

Bassett: “Leslie Bassett was an extraordinary teacher of fine details, and he has a fabulous ear for color and balance. He also taught me a lot about being a human being.”[16] William Albright was responsible for the boldness of Ticheli’s music by emphasizing the role freedom plays in the creative compositional process: a composer must take risks and try new things. On the other hand, George Wilson was a more technical teacher, and framed his lessons about phraseology in a compelling way. His focus on phrase direction and the music as whole changed Ticheli’s musical thinking: “He challenged me to find ways for one phrase to motivate to the next—to keep a sense of urgency in the music.”[17]

Songs of Love and Life was commissioned to honor conductor Allan McMurray, a dear colleague and friend of the composer, upon his retirement. The commission was extended by the Alpha Iota Chapter of Kappa Kappa Psi and the Department of Bands at the University of Colorado Boulder.[18] The conditions surrounding the commission were considered ideal for the composer, since they brought the composer and performers together. Ticheli believes that the process of conceiving a new composition is enhanced if the creative party, the composer, works in tandem with the “re-creative” party, the performers.[19] The ensuing collaboration led the University of Colorado Wind Ensemble under the direction of Allan McMurray to present the premiere performance and commercial recording of the piece in 2012.

[16] Ibid, 367–368.
[17] Ibid, 368.
[18] Frank Ticheli, *Songs of Love and Life* (New York, NY: Manhattan Music Beach, 2012), Program Notes.
[19] Camphouse, ed. Ticheli, 361.

Frank Ticheli's musical idiom is centered on the inextricable instrumentation-orchestration-texture relationship, and his primary goal is to achieve specific and unique colors throughout the piece.

> Whether I am composing for a small chamber group, a concert band, or a large orchestra, I am drawn to the expressive power of pure colors and transparent textures. *Tutti* scoring is, of course, more effective when used sparingly. I try to hold onto this principle, even when I compose for young musicians. To be certain, carefully written color combinations can produce unique and beautiful results, and well-mixed colors are usually a necessity during a strong climax.[20]

Ticheli does not avoid *tutti,* but he ponders its economic use: "There simply is no 'fat' in the scoring. To accomplish the composer's intent, full instrumentation is an absolute necessity."[21] Furthermore, his layering is enriched by means of implied polymeters—also called layered meters. There is no change in time signature; the change is limited to the internal metric organization.[22]

Songs of Love and Life—"for soprano solo and small wind ensemble"[23]—represents the full maturity of Ticheli's musical idiom through his instrumentation-orchestration-texture approach. The opening section of the first song, "Swinging into the Night," is built with implied polymeters. Layers are quickly added as the soprano sings her first phrase and the first clarinet responds to it. The second song, "First Lesson," also presents a complex texture in its first section through implied polymeters and

[20] Ibid, 356.
[21] Ibid, 76.
[22] Ibid, 73–76.
[23] Note the particularity of its instrumentation: 2 flutes, 2 oboes (2nd oboe doubling English horn), 2 B-flat clarinets, bass clarinet, 2 bassoons, alto saxophone, B-flat trumpet, French horn, trombone, double bass, harp, piano, and percussion (glockenspiel, marimba, bowed vibraphone, timpani, triangle, crotales, suspended cymbal).

layering. However, the texture is still transparent due to Ticheli's wise choice of timbres—only the flute, vibraphone, and harp carry the moving lines—and thin scoring. In the third song, "Prayer for a Marriage," despite the slow opening and closing sections, the *jocose* waltz dominates the entire song, and Ticheli employs polyrhythmic gestures to emphasize the dance's playful mood. Similarly, the final song, "Winter: Tonight: Sunset," has slow opening and closing sections. These sections are scored in a homophonic style not previously applied in this piece. The fast middle section brings out the full textural power of Ticheli's scoring—implied polymeters and layering abounds. Once more, the composer is able to maintain textural clarity by means of clever orchestration.

Songs of Love and Life goes beyond its instrumentation, orchestration, and texture as the text is the essence of the entire piece. Ticheli is passionate about reading. "I love to read fiction…. I read a lot of poetry too. I'm always looking for the perfect poem to set to music. Fortunately, this need forces me to read far more poetry than I might otherwise get around to."[24] Choosing the poems for *Songs of Love and Life* was not easy. He was sure about the simplicity of the themes and writing styles he sought, but a thorough search for texts was still necessary. "The poems chosen for SONGS OF LOVE AND LIFE—all written by contemporary American poets—were discovered slowly, after a painstakingly long and careful search."[25] The composer knows that text unavoidably turns the musical work into programmatic music due to the intrinsic nature of song as a genre.[26]

[24] Camphouse, ed. Ticheli, 378.
[25] Frank Ticheli, *Songs of Love and Life* (New York, NY: Manhattan Music Beach, 2012), Program Notes.
[26] James H. Hall, *The Art Song* (Norman, OK: University of Oklahoma Press, 1953), vii.

"Swinging into the Night" is by Leland Kinsey (1950–2016), one of the legendary trio of poets at the University of Vermont along with Howard Frank Mosher and David Budbill. Kinsey valued simplicity and humility in his life and verses. This simple man worked not only as a writer, but also as "a farmhand, printer, logger, carpenter, and horse trainer."[27] "Swinging into the Night" depicts a boy being pushed on a swing by an exhausted but grateful parent.

Ticheli's conception of form is absolutely inventive. There is no introduction but there are four interludes in strategical parts of the poem. The continuous poem is divided into five sections, the last section acting as a *coda,* followed by an instrumental *codetta.*

Swinging into the Night

My boy is swinging
and I push him.
"Higher," he cries and I push him
till with his feet he pulls leaves and twigs
from the weeping willow,
tree carved on slate markers
on the hill behind us. — *[end of section 1]*
He holds on tightly, as I taught him
the first times he wanted to go
so high, and only once has his grip
faltered as he let go to point
at the rising full moon
and he flew towards it
and knocked his breath completely out
for what seemed like minutes
until he could breathe then cry
then wanted to climb aboard for more,
and I pushed him. — *[end of section 2]*

[27] Unknown, "Leland Kinsey: Galvanized – New & Selected Poems." https://poets.org/academy-american-poets/event/leland-kinsey-galvanized-new-selected-poems.

Now he swings the other way,
"This way then that way," he says,
and that way his feet go up
into the grape arbor
where they crush green grapes
and later ripe ones will splatter. — *[end of section 3]*
"I love swinging up into the night," he says.
He is big enough to pump.
He laughs when I push him.
My arms ache, I have pushed him
so long, so hard.
My wish is obvious,
that this swinging freeze at this moment,
go on forever. — *[end of section 4]*
More strangely, he curves into time more huge — *[Coda]*
than both of us together can imagine,
and I push him. [28]

The composer masterfully depicts the swinging motion in the accompanying lines of the first section. Word painting abounds throughout. For example, the falling glissando in the soprano solo for the word "faltered." Another magnificent compositional aspect is found in the way the composer repeats specific lines of the text in order to highlight the sentiment of the passage. The simple repetition of the word "forever" in the end of section four is singularly shaped in a beautiful lyric melody. After such a sublime climax, the music finds no other path besides the subsequent *coda* in which the soprano returns to her initial serene mood.

The second song, "First Lesson," is by Philip Booth (1925–2007). Stephen Dunn deftly defined Booth's inspiration and style,

[28] Leland Kinsey, *Not One Man's Work* in *Songs of Love and Life* (New York, NY: Manhattan Music Beach, 2012), Program Notes.

> "While other poets of his generation have been struggling not to duplicate themselves, Philip Booth has managed to extend and deepen the subject matter that always compelled him: how one lives and finds oneself among others, and otherness. […] Booth's quest was to deepen as opposed to range widely, and in that sense he was a poet of consciousness, even when his subject seemed to be the dailiness of Castine or the vagaries of sailing."[29]

Booth's poetry is labeled as spare-style:[30] use of short sentences and paragraphs; economic use of adjectives and adverbs; use of repetition with focus on strong rhythm; and simplicity achieved by approaching concrete rather than abstract themes.

Booth fought in World War II and loved the sea and sailing. "First Lesson" is also related to his passion for the sea since it describes him teaching his daughter how to swim:

First Lesson

Lie back, daughter, let your head
be tipped back in the cup of my hand.
Gently, and I will hold you. Spread
your arms wide, lie out on the stream
and look high at the gulls. A dead-
man's float is face down. You will dive
and swim soon enough where this tidewater
ebbs to the sea. Daughter, believe
me, when you tire on the long thrash
to your island, lie up, and survive.
As you float now, where I held you
and let go, remember when fear
cramps your heart what I told you:

[29] Unknown, "Philip Booth." https://poets.org/poet/philip-booth.
[30] Unknown, "Philip Booth." https://www.poetryfoundation.org/poets/philip-booth.

lie gently and wide to the light-year
stars, lie back, and the sea will hold you.[31]

Ticheli creates highly complex music for this simple poem: polyrhythmic textures, bitonal passages, and unexpected harmonic pedals over traditional harmonic progressions. More programmatic events such as a gesture in the double bass which creates a seagull-like sound effect, blowing air through instruments without producing an actual tone and harmonics in the flutes suggesting ocean winds, short 16th-note staccato gestures traveling across the ensemble representing the waves, muted brass, harmonics in the harp, dampened strings in the piano, incisive double-dotted melody in the woodwinds, and a modest melody in the soprano reminding the listener of the simplicity of the poem. While the musical complexity cannot be hidden from the performers, listeners perceive a simpler product illuminate by these transparent gestures which depict each word of the text. The form was conceived according to the scenes of the text: A – B – C – D – E – F. Amidst a flowing narrative, unity is created through the depiction of waves—achieved by means of polyrhythmic structures—throughout the sections. The last section begins as a return to A section, but it results in an instrumental closing section picturing the last calm waves breaking on the shore: the last chord is an F major plus minor second whose function is not harmonic but timbristic; the minor second intensifies the harmonic density as it adds color to the chord.[32]

In seven three-line stanzas, “Prayer for a Marriage” by Steve Scafidi (b. 1967) is the third poem in this cycle. The poem is from his book *Sparks from a Nine-Pound*

[31] Philip Booth, *Lifelines: Selected Poems* in *Songs of Love and Life* (New York, NY: Manhattan Music Beach, 2012), Program Notes.
[32] Vincent Persichetti, *Harmonia no Século XX: aspectos criativos e prática* (São Paulo, Brazil: Via Lettera, 2012), 95.

Hammer: “Against the harrowing fact of death, Scafidi celebrates dream and desire and the sweet erotics of springtime. Witnessing the budding of muscle trees, the nakedness of a lover, and the furious plowing of a river in the month of April amounts to a sensual equivalent of hope.”[33] “Prayer for a Marriage” was written for his wife, Kathleen, and praises the calm and enjoyable moments the couple experiences with a hint of sensuality coated with humor, evident in the last lines:

Prayer for a Marriage

When we are old one night and the moon
arcs over the house like an antique
China saucer and the teacup sun

follows somewhere far behind
I hope the stars deepen to a shine
so bright you could read by it

if you liked and the sadnesses
we will have known go away
for awhile—in this hour or two

before sleep—and that we kiss
standing in the kitchen not fighting
gravity so much as embodying

its sweet force, and I hope we kiss
like we do today knowing so much
good is said in this primitive tongue

from the wild first surprising ones
to the lower dizzy ten thousand
infinitely slower ones—and I hope

while we stand there in the kitchen

[33] Steve Scafidi, “Books.” Personal website, http://stevescafidi.net.

making tea and kissing, the whistle
of the teapot wakes the neighbors.[34]

In contrast with the previous songs, Ticheli's goal is to set the atmosphere for the poem rather than depicting it. The overlapping minor and major chords in the introduction suggest the tender, cozy, and loving scenario necessary to support the poem. The core of this song is a playful and relaxed waltz with straightforward and rich harmonic structure. The *ritenuti* bring a high dosage of humor as they surprise the listener attentive to the unfolding poem. The waltz ends in a long *ritenuto* sustained by the harp while the soprano leads the melody to a sparse conclusion reflecting the introduction. As the soprano finishes the sensual and humorous last line of the poem ("the whistle of the tea pot wakes the neighbors") the waltz briefly comes back and closes the song by depicting that last line through an inventive sequence of effects—soft triangle, popped hand over mouthpiece in the trombone, smacked lips in mouthpiece in the trumpet, short jet whistles in the flutes, staccato in the oboe and English horn, and pizzicato in the double bass.

"Winter: Tonight: Sunset" by David Budbill (1940–2016) is the fourth and final song of the cycle. Budbill was appreciative of life itself. He valued nature and all the circumstances around him. This perspective shaped his simple poetry style:[35] "I'm interested in the invisible people, the downtrodden, the put upon and the forgotten, […] I want to make art that the common people can understand, use, find meaningful and

[34] Steve Scafidi, *Sparks from a Nine-Pound Hammer: Poems* in *Songs of Love and Life* (New York, NY: Manhattan Music Beach, 2012), Program Notes.
[35] David Budbill, "About." Personal website. https://davidbudbill.com.

enjoy."[36] It was while reading Budbill's *While We've Still Got Feet: New Poems* that Ticheli fell in love with the poem "Winter: Tonight: Sunset":

Winter: Tonight: Sunset

Tonight at sunset, walking on the snowy road,
my shoes crunching on the frozen gravel, first

through the woods, then out into the open fields
past a couple of trailers and some pickup trucks, I stop

and look at the sky. Suddenly: orange, red, pink, blue,
green, purple, yellow, gray, all at once and everywhere.

I pause in this moment at the beginning of my old age
and I say a prayer of gratitude for getting to this evening,

a prayer for being here, today, now, alive
in this life, in this evening, under this sky.[37]

In consonance with the simplicity of the text, Ticheli sets the poem in a simple ternary song form: A – B – A. For the first time in this song cycle there is a full introductory section. A poignant melody played by the oboes and bassoons in high tessitura opens the introduction which ends in a contrasting serene texture marked by soft chords in the brass and arpeggios in the first clarinet and bass clarinet. Such tenderness is fulfilled through the harmonic progression the brass carries smoothly: F–B-flat–Am–F. The A section finally opens with an anacrusic fifth sweetly sung by the soprano. The simple harmony and tender texture remain throughout the A section until

[36] Unknown, "David Budbill, a Poet of Small-Town Vermont, Dies at 76." https://www.nytimes.com/2016/10/02/books/david-budbill-dead.html.

[37] David Budbill, *While We've Still Got Feet: New Poems* in *Songs of Love and Life* (New York, NY: Manhattan Music Beach, 2012), Program Notes.

the stillness is suddenly interrupted by the beginning of the B section. The tempo is doubled and the texture is clearly contrasting: vibraphone, harp and piano play a polyrhythmic accompanying block; *fp* and fast *crescendi* and *decrescendi* unexpectedly emerge from the texture; quick scales and trills add colors to the passage; staccato gestures give momentum to the lines; polyrhythms dominate from the top to the bottom of the score—simultaneously 6 against 4, 3, and 2—; lastly, as conceived by the composer, with some effort the soprano stands out from this thick texture. The return of the A section is now pronounced by an English horn solo which transitions the melody back to the soprano. The poignant melody from the introduction makes its last short appearance as the soprano begins her last line and the ensemble carefully takes over the gentle atmosphere towards the fading sigh-like ending.

The wind band literature has gained a new masterpiece in Frank Ticheli's *Songs of Love and Life*. There is no analysis capable to fully explain the mystery hidden in the art but a quote from James Husst Hall provides the best way to conclude:

> No matter by what method one breaks down an experience in the world of art, he realizes again and again that the mystery of its beauty has somehow slipped from his analysis. The divine mystery may be experienced but only partially revealed. In the world of the Art Song one may study the component parts; he may examine the structure, relate text to melody, analyze the harmonies and modulations, phrase and parse every item that forms it; and yet he must discover that strangely enough the whole is greater than the sum of its parts.[38]

[38] Hall, 9.

Overture to *Der Freischütz* (1821) **Carl Maria von Weber (1786–1826)**
Arranged by Wenzl Sedlák

Wenzl Sedlák (1776–1851) was a clarinet player hired by Prince Johann Joseph von Liechtenstein as a member of his "harmonie" under the direction of Joseph Triebensee. Sedlák was also kapellmeister for the Prince and arranger for the ensemble of Emperor Joseph II.[39] "Harmonie" ensembles provided entertainment for the nobility.[40] Part of this entertainment came from arrangements of popular operas for the hired "harmonie" ensembles. In this way, the nobles were able to enjoy their favorite selections repeatedly in the comfort of their courts. The talent of these court musicians was extraordinary. Most of them—including Sedlák, Triebensee, and Johann Wendt—, transcribed and arranged these works for "harmonie" by ear after performing them in the major theaters of the period.

Carl Maria von Weber was born in a musical family. The Weber Theater Company, established by his father in Hamburg, used to travel across Bavaria performing plays and singspiels, fostering Weber's interest in the musical arts. However, the nomadic lifestyle did not help the young Carl Maria receive either a formal or consistent musical education. In Salzburg, however, he took lessons from Michael Haydn and published his first works. His development as a piano virtuoso helped gain him respect from well-established musicians around Germany. His First Piano Concerto and the clarinet concertos are the beginning of Weber's successful composition career, while *Silvana* is the beginning of his acclaim as an opera revolutionary. In Prague, he

[39] Jan Joris Nieuwenhuis. "Preface" in *Overture "Der Freischütz"* (Amsterdam, Netherlands: Edition Compmusic, 1989), Program Notes.
[40] The establishment of the standard "harmonie" instrumentation as an octet—2 oboes, 2 clarinets, 2 bassoons, 2 horns—occurred under the influence of Emperor Joseph II.

noticed the lack of true German opera since the city was dominated by French and Italian operas. In 1816, he moved to Dresden to take the position as Kapellmeister. In Dresden, Weber faced terribly challenging moments in his personal life. However, it is also in Dresden that the idea for *Der Freischütz* was conceived.[41]

Der Freischütz—libretto by Friedrich Kind—was premiere in June of 1821 at Schauspielhaus Berlin. The importance of *Der Freischütz* to the history of opera is overwhelming as Hector Berlioz describes it:

> *Der Freischütz* was a pleasant groundbreaking. This new style, against which my intolerant and exclusive cult of the great classical composers [i.e. Gluck and Spontini] had initially prejudiced me, was a source of wonder and extreme delight [...] it nevertheless had a wild and captivating fragrance which intoxicated me. I have to admit I was rather weary of the solemnities of the tragic muse. The swift and sometimes delightfully unpredictable motions of the wood nymph, her dreamy poses, her naïve and maidenly passion, her chaste smile and melancholy, all overwhelmed me with a flood of feelings that I had not previously experienced.[42]

Berlioz also mentions specifically the overture to *Der Freischütz* in his famous *Treatise on Instrumentation:*

> There is no other wind instrument which can produce a tone, let it swell, decrease and die away as beautifully as the clarinet. Hence its invaluable ability to render distant sounds, an echo, the reverberation of an echo, or the charm of the twilight. I know no more admirable example of such shading than the dreamy melody of the clarinet, accompanied by the tremolo of the strings, in the Allegro of the "Freischetz" overture. Is this not the lonely maiden, the blond betrothed of the huntsman, with her eyes raised to heaven uttering her tender plaint, amidst the rustling noise of deep forest shaken by the storm? — O Weber![43]

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[41] Clive Brown, "Carl Maria von Weber," Grove Music Online, published online 2002, Oxford Music Online, Www.Oxfordmusiconline.com.

[42] Hector Berlioz. *Mémoires de Hector Berlioz comprenant ses voyages en Italie, en Allemagne, en Russie et en Angleterre, 1803-1865* (Paris: Calmann-Lévy, ?): Ch. 6.

[43] Hector Berlioz and Richard Strauss. *Treatise on Instrumentation* (New York: Dover Publications, 1991): 210.

Weber's music helped Berlioz find his own way to originality. The new sonorities of Weber's orchestration opened Berlioz's eyes to a new world full of possibilities. Beyond the innovative instrumentation, the sounds were now imbued of expressive and dramatic meaning.

Another distinctive mind was yet to be influenced by Weber, Richard Wagner. The melodramatic representation of horror, the orchestration, and the nationalism present in Wagner's opera are clear influences from Weber's *Der Freischütz.*[44] Wagner wrote in his autobiography, "In particular *Freischütz,* though mainly because of its spooky plot, affected my imagination with characteristic intensity. The excitement of horror and fear of ghosts constitute a singular factor in the development of my emotional life."[45]

In the light of *Der Freischütz*'s importance for Berlioz and Wagner, it is necessary to understand the overture to *Der Freischütz* regarding form, harmony, and orchestration as an organic whole fundamental to the development of the musico-dramatic narrative.

The overture to *Der Freischütz* is essentially a synopsis of the drama developed throughout the opera. The dualistic contrast between good and evil is the core of the dramatic and formal structure of the overture. It is worth mentioning that this dualistic feature operated in a political and aesthetical context in the period.[46] The originality of Weber's dramatic content was taken far beyond the character of his opera. According to Stephen Meyer, it was taken as the character of the nation due to the presence of

[44] Barry Millington. *Wagner* (New Jersey: Princeton University Press, 1998): 5–6, 140.
[45] Richard Wagner and Andrew Gray. *My Life* (Cambridge: Cambridge University Press, 1983): 13.
[46] This program note approaches only the aesthetic context.

national emblems like the hunting life, drinking song, and wolf's glen, reasons why many composers consider *Der Freischütz* the genesis of the German Romantic opera.[47]

Weber masterfully fit the dramatic dualistic character of the drama into a very complex sonata form. The slow introduction builds tension around the unknown. The orchestration and harmony go hand in hand. The overture shifts from C major to C minor picturing the dualistic good and evil. However, the first eight measures give no clue regarding the tonal center since the motive avoids the third of the chord. The result is a mysterious atmosphere emphasized by a heavy instrumentation in the low register that grows unexpectedly from *pp* to *f* and leads to the 1st clarinet—originally 1st violin—which calmly descends in thirds and ends in a suspension (D–C). The same gesture is repeated in a lower register creating an even more sinister suspense. It is helpful to state the importance of the rests in these opening measures as the ambiguous harmony and dark orchestration would not have the same dramatic effect if not framed by rests. The final rest is suspended by a *fermata* whose length expands the silence and highlights the mystery of the opening, representing the uncertain ending of Max—the character involved with both good and evil: Agathe and Caspar, respectively. The first eight measures of *Der Freischütz* surprised the audience who was familiar with a joyful overture bearing the main themes of the opera. Instead, the overture to *Der Freischütz* is the beginning of the drama itself and is a synopsis of the drama rather than a mere forecasting of character-based themes.

[47] Stephen Meyer. C. *Carl Maria von Weber and the Search for a German Opera* (Bloomington: Indiana University Press, 2003): 80-81.

Two ideas are the basis of the narrative: the hunting life and the demoniac powers. The former is another German national symbol claimed by nationalists and the latter is represented by Samiel.[48] Both principles are related to the dualistic forces of good and evil. The hunting life is introduced in the mellow voices of the horns contrasting to the dark opening measures.

However, the peaceful and placid atmosphere in the woods is soon disturbed by a somber theme played by the 1st bassoon in this version—originally played by cellos. Moreover, the sinister mood is created by means of a unique orchestration. In the orchestral version the melody is accompanied by *tremolo* in the violins and violas colored by the pedal notes of the clarinets and by the double bass in *pizzicato* which are supported by the timpani. Weber creates a mixed texture formed by combining *staccato* and *legato* lines; the unity of the texture through the diversity of the parts.[49] Nonetheless, orchestration and harmony go hand in hand in the overture to *Der Freischütz.* The same accompaniment that supports the melody also expresses the representation of the evil, the "Samiel chord"—diminished seventh chord (F#-A-C-Eb). The "Samiel chord" appears throughout the opera invoking the presence of the evil. Mostly, the "Samiel chord" is related to Caspar, who represents the presence of evil.

Once the slow introduction of this sonata form sets the mood for the drama, the exposition introduces the protagonists, Max and Agathe. Max's theme is found at the aria "Doch mich umgarnen finstre Mächte" of Act I. The syncopations, the dynamics going back and forth, and the featured instrumental forces in the low register create an

[48] Ibid, 82.

[49] The unity out of diversity is the base of the dualistic argument. Good and evil in conflict generates a unity of the musico-dramatic character of the opera. The concept is here extended to orchestration. In his arrangement for winds, Sedlák masterfully preserved these elements from the original score.

unstable climate which takes the listeners from the mysterious slow introduction to a state of increased anxiety. The harmony also contributes to the effect as C minor is contrasting with C major of the hunting life. C minor is foreshadowing the bad omen, the tragedy, the deal Max will make with Caspar. In order to support the anxious effect created from the orchestration, texture, and harmony, Weber establishes the tempo marking *Molto vivace.* Sonata form as well as opera overtures usually bear the *Allegro* marking. However, Weber is building a musico-dramatic narrative and a slower tempo could disrupt the entire architecture of the overture.

The second theme is the sweet Agathe's theme first heard in the aria "Süss entzückt entgegen" of Act II. It is in E-flat major—third modulation: C minor–E-flat major—and is in contrast to the tension of the first theme. The syncopation is still present in the accompanying lines but there are no ascending or descending motions neither *crescendi* nor *decrescendi*. The stability of the accompaniment makes the melody clear and light. Weber emphasizes the weightlessness by notating *dolce*.

While the exposition introduced the protagonists, the development introduces the intruder in the narrative: Caspar. The first developmental section is based on Max's theme. Agitation is added to the anxiety previously expressed. The "Samiel chord" is not heard in this section, but the evil is still present through musical gestures as the bassoons (originally score for trombone) intervene in the development of Agathe's theme marked *pp,* but the tradition has evolved so it is performed as an accented *f*. The intervention also stretches the length of the original melody from four to five measures.[50]

[50] Reliable historical performances (i.g.: Furtwängler) have considered the musical gesture played by the trombones as an intervention in the main melody and not only as a stretched phrase. Further research is still needed.

The recapitulation is incomplete because it features only Max's theme. However, the *Coda* is based exclusively on Agathe's theme. Thus, both themes are recapitulated but in different sections of the sonata form. This device is not completely original, but Weber used it in order to strengthen the musico-dramatic narrative. Thus, Agathe's theme modulated to C major and recapitulated in the rapid lines of *Coda* marks the triumph of good over evil. Max's theme in C minor and Agathe's theme in E-flat major are shifted to C major, the same tonality of the hunting life theme. Once again, Weber has proven the efficacy of orchestration, harmony and form working together to achieve dramatic effects. The synopsis of the drama concludes with this ingenious *Coda*.

Berlioz and Wagner were struck by *Der Freischütz* and how Weber revolutionized the Romantic opera with his dramatic approach. Orchestration, harmony, and form working together increased the dramatic effect in music in a way never seen before. The use of reminiscence motifs like the "Samiel chord" and the use of specific keys to give identity to characters, Max's theme in C minor and Agathe's theme in E-flat major, were innovations to create unity out of diversity and directly influenced Berlioz's *idée fixe* and Wagner's *leitmotiv*. Presumably, Weber wrote the arias for Agathe, Max, and Caspar prior to the whole work in order to create independent characters for each one of them.[51] The dualistic good and evil were created with opposite musical characteristics, but they come together in the musico-dramatic narrative by means of orchestration, harmony and form.

[51] Meyer, 83.

Tower Music, Opus 129 (1954) **Alan Hovhaness (1911–2000)**

Alan Hovhaness was born in Somerville, MA, but his father was from Armenia and his mother was of Scottish heritage. Although the strong Armenian influence was not appreciated by his mother, the Armenian culture inevitably found fertile ground in the life and music of Alan.[52] Hovhaness was fascinated by other cultures, especially the ones from East. His natural tendency to learn about foreign cultures was developed as his compositional style evolved, and he sought more influences than the ones found in the traditions of his family. In Boston, in the early 1930s, Hovhaness studied composition under the tutelage of Frederick Converse (1871–1940) at the New England Conservatory and was exposed to the music from India, which was not as well known in 1940s as it is today,[53] an influence that would last until the last years of his life.

Hovhaness's work is divided into five compositional periods and can be charted developmentally. The first period lasted until 1942 and was marked by Renaissance aesthetics and late-Romantic harmony.[54] The summer of 1942 was the turning point. At Tanglewood, he was humiliated in a masterclass by Leonard Bernstein and Aaron Copland while a recording of his *Exile Symphony* was played. Afterwards, Hovhaness destroyed most of the music he had composed up to that year and took a new direction compositionally.[55] Thus, the second period began in 1943 and lasted into the early 1950s. His harmonies and melodies did not change drastically, but his textures

[52] Unknown. "Alan Hovhaness." http://www.hovhaness.com.
[53] Arnold Rosner and Vance Wolverton, "Alan Hovhaness," Grove Music Online, published online 2001, Oxford Music Online, Www.Oxfordmusiconline.com.
[54] Ibid.
[55] Niccolo Davis Athens. *The Music of Alan Hovhaness* (DMA dissertation. Cornell University, 2016): 40–44, ProQuest Music Periodicals Database.

developed into a richer and more elaborated counterpoint.[56] This period was labeled by the composer himself as "The Armenian Period." For the first time his Armenian identity was foremost and represented by Armenian liturgical and folk music, the singular musical idiom desired by the composer.[57] The third period, 1951–1959, was characterized by a return to the more traditional Western style: "It certainly marked a return to strict counterpoint and triadic harmony."[58] However, some elements of Armenian and Indian music were still present. This period also was the first during which the composer enjoyed some recognition for his work. The fourth period (1960–1967) was the period of trips abroad. Hovhaness traveled to India, Korea, and Japan. The influence these cultures exerted on the composer's output was immediate.[59] Lastly, the fifth period covered the long and productive remaining years of his life. This period is "marked by a return to Western influences; the works are particularly rich in scoring and chordal sonority, longer in duration than their predecessors, and generally more spacious and less active."[60]

Tower Music, Op. 129, falls into the third compositional period. His return to Renaissance forms and late Romantic harmonies are fully apparent. Although *Tower Music* is a little gem of the chamber winds repertoire, it is not Hovhaness's most acclaimed contribution for the wind band literature. Some of his more significant works for winds are: *Symphony No. 4,* Op. 165, *Symphony No. 17,* Op. 203, *Tapor No. 1,* Op. 14, *Hymn to Yerevan*, Op. 83, and *Return and Rebuild the Desolate Places,* Op. 213.

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[56] Rosner and Wolverton, Www.Oxfordmusiconline.com.
[57] Athens, 54.
[58] Ibid, 110.
[59] Ibid, 150–153.
[60] Rosner and Wolverton, Www.Oxfordmusiconline.com.

Tower Music was commissioned by the Coonamesset Music Festival and was premiered in 1955 by the New York Woodwind and Brass Ensembles. The title is not related to the music. Speculation suggest the title was meant to please his publisher as it evokes an image within the listener's imagination. The instrumentation of a woodwind and brass quintet is organized as two antiphonal choirs: flute, oboe, clarinet, bassoon as choir 1, and trumpets, trombone, tuba as choir 2; horns are fluid, scored with both woodwinds and brasses.

A six-movement Renaissance suite with Armenian marks, *Tower Music* is a simple piece that achieves the composer's ideal for delightful and healing music. The work opens with a prelude. Usually, preludes written in the 20th century intend to evoke the Baroque period—when the genre flourished mainly in the keyboard literature—in a neoclassical fashion. In general, a prelude can simply mean an introductory movement to a large instrumental piece.[61] In this "Prelude" Hovhaness created a clear binary form (A – B) compounded by fluid phrases—3- and 2-measure phrases ending with evident sense of repose; structure related to the early characteristics of prelude in the Renaissance period in which an improvisatory section was played as warm-up before the performance. "Prelude" has F major as its tonal center. The A section is mostly scored in *tutti* with *crescendi* and *decrescendi* within the phrases while the B section is dominated by a declamatory trumpet solo and a mysterious oboe solo. "Prelude" closes with a heroic *tutti.*

[61] David Ledbetter and Howard Ferguson, "Prelude," Grove Music Online, published online 2001, Oxford Music Online, Www.Oxfordmusiconline.com.

"Fugue" proceeds "Prelude," following the Baroque tradition solidified by J.S. Bach in the *Well-Tempered Clavier,* BWV 846–893.[62] This short fugue features a gentle *legato* subject whose melody moves away from the customary angular Baroque subjects marked by heavy articulation and bold leaps. The use of a lyric subject does not mean absence of dissonance—fugues are based on a very particular consonance-dissonance relationship since they occur not only in the overall structure, but also within phrases and motives.[63] Hovhaness set "Fugue" in only two sections, exposition and development. The latter is free in form and develops fragments of the subject in an imitative manner. The tonal center remains F major as in "Prelude."

Aria is, "normally signifying any closed lyrical piece for solo voice. […] It has also been applied to instrumental music, particularly in the 17th and 18th centuries, implying a piece written on a vocal model."[64] *Tower Music* features an "Aria" whose singers are replaced by the trumpet and oboe. The symmetry of its form is quite impressive; there are five 5-measure phrases—the last phrase is actually a 6-measure phrase because the composer wrote out the suspension of the final chord rather than keeping it in one measure and add a *ritenuto* notation. The first, third and fifth phrases are led by the 1st trumpet while the second and fourth phrases are led by the oboe. The trumpet solo is accompanied by the remaining brasses with the exception of the 1st horn. On the other hand, the oboe solo is accompanied by the remaining woodwinds plus 1st horn. This

[62] Paul M. Walker, "Fugue," Grove Music Online, published online 2001, Oxford Music Online, Www.Oxfordmusiconline.com.
[63] Hans J. Koellreutter. *Contraponto Modal do Século XVI (Palestrina)* (Brasília, Brazil: Musimed Editora, 1996), 25.
[64] Jack Westrup, Marita P. McClymonds, Julian Budden, Andrew Clements, Tim Carter, Thomas Walker, Daniel Heartz and Dennis Libby, "Aria," Grove Music Online, published online 2001, Oxford Music Online, Www.Oxfordmusiconline.com.

movement is a clear example of the antiphonal scoring Hovhaness mastered—here, woodwind quintet versus brass quintet.

"Antiphony" brings similar scoring based on two antiphonic choirs. The rhythmic pattern—4/4, 3/4, 4/4—is based on a *tāla.*[65] The movement is short but very rich harmonically. The entire movement is constituted of first and second species counterpoint.[66] Passing chords are frequently employed in order to keep the stepwise harmonic motion. For example, the A section—the first four measures of the piece—presents the following harmonic structure: m.1: E minor – F-sharp major – G major; m.2: F minor – passing chord – A major; m.3: F major – passing chord – G major; and m.4: E-flat major – A minor – G-sharp major. In contrast to the A section, the B section reveals a lighter texture based on a flowing melody traveling from the 1st horn to the tuba. At last, the ternary form is completed when the *tutti* is stated in the C section presenting a striking contrast with the antiphonic scoring of the previous sections.

"Two Hymns" is divided in two sections. The first hymn is slow and simple. Unaccompanied 1st horn presents most of the hymn while an accompanying 1st trumpet lightly responds to it. A brass choir reflects the "Prelude"—two 4-measure phrases—right before the end of the first hymn. The second hymn again features the antiphonic scoring of "Aria" and "Antiphony." However, the character is now firm and valiant. This antiphony could be considered as a responsorial hymn in which the

[65] Michael P. Bowles. *Alan Hovhaness: A Conductor's Analysis Featuring* Symphony No. 4, *Op. 165 for Wind Orchestra and* Symphony No. 17, *Op. 203 for Metal Orchestra* (MM thesis. Colorado State University, 2016): 26, ProQuest Music Periodicals Database.
[66] Koellreutter, 28–31.

woodwinds respond to the brasses. The liturgical atmosphere is emphasized by the modal harmony, common characteristic of Hovhaness music in the 1950s.[67]

"Postlude," the closing movement, is essentially the *coda*[68] of the entire suite. It opens with an unaccompanied oboe solo exploring mournfully a set of pitches that obviously are drawn from an Indian *rāga*. The full ensemble presents a *tutti* response at *forte.* The same structure is repeated—oboe solo, *tutti.* The *tutti* sections are similar to the opening section of "Prelude" as Hovhaness ends *Tower Music* in a unified cycle.

[67] Bowles, 26.
[68] Michael Tilmouth, "Postlude," Grove Music Online, published online 2001, Oxford Music Online, Www.Oxfordmusiconline.com.

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RECITAL 2 PROGRAM

Suite Française (1944) — Darius Milhaud (1892–1974)
- I. Normandie
- II. Bretagne
- III. Ile de France
- IV. Alsace-Lorraine
- V. Provence

Hammersmith: Prelude and Scherzo, Op. 12 (1930) — Gustav Holst (1874–1934)

Suite from *Die Entführung aus dem Serail* (1782) — Wolfgang Amadeus Mozart (1756–1791)
Arranged by Johann Nepomuk Wendt
- I. Overtura
- II. 'Hier soll ich dich den sehen'
- III. 'Ich gehe, doch rate ich dir'
- IV. 'Durch Zartlichkeit und Schmeicheln'
- V. 'Wenn der Freude Tränen fliessen'
- VI. 'Ha, wie will ich triumphieren'

Sotilasmessu (1968) — Einojuhani Rautavaara (1928–2016)
- I. Sotajoukkojen Herra (Kyrie)
- II. Armahda meitä (Miserere)
- III. Kunnian kentillä (Gloria)
- IV. Kuolemamme hetkellä (In Hora Mortis)

RECITAL 2 PROGRAM NOTES

Suite Française (1944) **Darius Milhaud (1892–1974)**

"I am a Frenchman from Provence, and, by religion, a Jew."[69] This is the very first line of Darius Milhaud's autobiography; it is a short and simple line that reveals a great deal about the composer. In the first chapter, "Origins," Milhaud did not attempt to justify his musical inclinations through a musical lineage as most of the biographies do. Instead, with precision he covered his Jewish family background. Along with an openness to Catholicism evident when he describes the Jewish area, the county his family originated, protected by the Pope since 1274.[70] The relationship with one of his best friends, Leo, a devout Catholic,[71] along with his compositions based on the Catholic faith reflect this. The Judeo-Christian tradition played a significant role in Milhaud's life and caused him bitter anger during World War II, beyond the unjustified invasion of France by the Nazis.

At the age of seven, Milhaud began his violin studies[72] but, later on, as his "musicianly [*sic*] talent developed," the violin practice became increasingly boring and composition dominated his musical interests and devotion.[73] The piano replaced the violin—a more suitable choice for a composer. He was not a piano virtuoso and only wrote music that fitted his limited technical skills in order to make public appearances as soloist.[74] Besides his instrumental studies, it was the Paris Conservatoire that most

[69] Darius Milhaud, *My Happy Life* (London, UK: Marion Boyars Publishers, 1995), 23.
[70] Ibid, 23–24.
[71] Ibid, 35.
[72] Rob McWilliams, "Darius Milhaud's *Suite Francaise:* A Wind Band Classic," *Journal of Band Research 40,* no. 1 (Fall 2004), 22.
[73] Milhaud, 43.
[74] Ibid, 107.

impacted Milhaud's musical growth. Paul Dukas, Andre Gedalge, Xavier Leroux, and Charles Widor were his teachers at the Conservatoire from his acceptance in 1909 to his completion in 1912.[75]

Milhaud's life was deeply affected by the World Wars. World War I was frustrating because he was rejected from military service due to his health. While his friends from the Paris Conservatoire were at the front, he was only able to help as a clerk.[76] He remembers with disappointment that "Brazil was the only neutral to protest to Germany" during the invasion of Belgium in 1914.[77] The illness that impeded his participation at the front would ultimately get even worse in the late years of his life: "attacks of rheumatism confined me to bed for weeks at a time and racked me with atrocious pain."[78] In 1940, during World War II, his wife Madeline led their escape from France to the United States while Kurt Weill and his wife waited for them in New York City.[79] He immediately accepted a teaching position at Mills College in Oakland, California, where he remained until the liberation of his native land.[80]

Milhaud was a prolific composer whose catalogue features 443 published works ranging from chamber ensembles and songs to large operas, symphonies and ballets. It is not common knowledge that Milhaud's compositional dexterity encompassed incidental music as well—music for television, radio, stage plays, and films.[81] Beyond the valuable musical instruction received in the Paris Conservatoire, Milhaud was also

[75] McWilliams, 22.
[76] Milhaud, 63.
[77] Ibid, 75.
[78] Ibid, 167.
[79] Ibid, 199, 201.
[80] McWilliams, 23.
[81] Michael Votta Jr., ed. Stephen Miller, "The Wind Ensemble and Band Compositions of Darius Milhaud" in *The Wind Band and Its Repertoire: Two Decades of Research as Published in the College Band Directors National Association Journal* (Miami, FL: Warner Bros. Publications, 2003): 147.

influenced by the music of Richard Wagner, the Russian ballets, and the French opéra comique.[82] Brazilian music also had a great impact on him and his love for Brazil[83] was a *leitmotif* throughout his output. Jazz was also an influence, but not as significantly. His first contact with this style happened in London in 1920,[84] but his affinity for jazz was awakened just two years later during his visit to New York City.[85] Milhaud coined his own musical language in this melting pot.

Melody was indispensable to him: “Milhaud could never sufficiently praise his teacher, André Gédalge, for having impressed upon him the need to make melody the essence of musical composition.”[86] It seems contradictory that, besides all the innovation, melody, in particular through the use of folk tunes, was still the backbone of his music.[87] The use of folk tunes, however, was not merely a compositional device. The purpose was to cherish melodies and to “bridge the gap between popular culture and high art,”[88] a stylistic concern for the composer.

In clear contrast, his harmonic language was far from the simplicity of his melodies. Milhaud’s analytic view on J.S. Bach’s fugal construction led him to study polytonality. Harmonic analyses traditionally labeling a passage as C major ninth chord was for him the superimposition of C major and g minor.[89] Polytonality was the result of his thorough[90] and innovative analysis of Bach as was his “melodic antidote to the

[82] Milhaud, 38.
[83] Ibid, 77.
[84] McWilliams, 22.
[85] Milhaud, 109.
[86] Paul Collaer, *Darius Milhaud* (San Francisco, CA: San Francisco Press, 1988), 33.
[87] Ibid, 37.
[88] McWilliams, 23.
[89] Collaer, 41.
[90] Milhaud, 65.

disintegration of the tonal system"[91] carried out by the Second Viennese School. Not surprisingly, Milhaud's counterpoint was highly complex: "Many contrapuntal sections are completely unanalyzable strictly according to the rules. It would be more correct to say that Milhaud writes according to the spirit of the rules, and that his counterpoint extends the existing regulations."[92] Amidst such harmonic complexity, Milhaud often applied basso ostinato to provide a clear tonal foundation.[93] Similarly, the form of his music is not easily analyzable because he played with all the material at his whim; he did not confine himself to predefined forms during his compositional processes.[94]

The texture of Milhaud's music follows the complexity of his harmonic language; however, the reason for such complexity might come from a different source. It was part of his personality. He loved the "messy" sound he described when talking about his time in Paris: "I have always loved movement, and noise has never disturbed me, indeed quite the contrary: it was a real joy for me to gaze down from my window at the crowded boulevard."[95]

At first glance, Milhaud's wind band music featuring the traditional forms of marches, fanfares, and suites seems not to represent the innovative musical language aforementioned. However the sounds confirm Milhaud's musical idiom present in other mediums is undoubtedly present in his wind band music as well. As a matter of fact, Milhaud loved the bands; the large combination of wind instruments fascinated him.[96]

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[91] McWilliams, 23.
[92] Collaer, 43.
[93] Ibid, 46–47.
[94] Ibid, 48.
[95] Milhaud, 37.
[96] Michael Votta Jr., ed. Stephen Miller, 147.

Suite Française was written in 1944 while Milhaud was in the United States due to World War II. Even though the bouncy and nostalgic melodies do not reveal his purpose, his program notes explicitly clarify his intentions to express his gratitude to Americans and disgust for the Germans:

> I used some folk tunes of these Provinces. I wanted the young American to hear the popular melodies of those parts of France where their fathers and brothers fought to defeat the German invaders, who in less than seventy years have brought war, destruction, cruelty, torture and murder, three times, to the peaceful and democratic people of France.[97]

Milhaud's Jewish identity clearly plays important role in the conception of this piece and in its overall purpose.

Suite Française was orchestrated for full band and premiered by the Goldman Band in New York City during 1945. Milhaud transcribed it for orchestra in order to have more opportunities to conduct the work since he was more often invited to conduct orchestras than bands.[98]

As mentioned previously, the backbone of Milhaud's music is the melodic material. *Suite Française* is based on eighteen melodies utilized across the five movements. David Whitwell[99] as well as Robert Garofalo[100] have worked relentlessly to find the sources of the folk songs since Milhaud left no clue. After long years of research, Garofalo unfortunately, was not able to identify each of the eighteen folk songs. He concluded that the seven unidentified folk songs were probably original melodies by Milhaud himself. Milhaud revealed the manner he approached folk songs in

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[97] Darius Milhaud, *Suite Francaise* (Melville, NY: MCA Music, 1945), Program Notes.
[98] Michael Votta Jr., ed. Stephen Miller, 149.
[99] David Whitwell, "Making Masterpieces Musical. Part II: Darius Milhaud-Suite Francaise," *NBA Journal 51*, no. 4 (Summer 2011).
[100] Robert J. Garofalo, *Suite Française by Darius Milhaud: A Teaching-Learning Unit* (Lauderdale, FL: Meredith Music Publications, 1998).

his compositions: “using a folk melody with all possible freedom in a composition as if it were the composer’s own theme, interpreting it in any kind of character, and mixing it with original themes that seem like folk music but are not.”[101] Milhaud seemingly mixed folk melodies with his own melodies in *Suite Française*.

“Normandie,” the first movement of *Suite Française,* opens with the folk song “Germaine” as its first theme. This march-like melody coincides with the poetry of the original folk song, “The Return of the Warrior.”[102] In contrast, the second theme—an unidentified melody—is elegant and legato. This opening section is harmonically very conservative with the first theme centered in B-flat major and second theme centered in the relative minor, G minor. Following, the first theme is varied shortly and transposed to the key of F minor. Surprisingly, new material is presented as a third theme, “The French Shepherdess and the King of England,”[103] uniting aesthetics from the march-like first theme and the elegancy from the second theme. The tonal center is radically shifted to F-sharp major. A brief variation of the second theme and a longer, ingenious variation of the first theme follow. Milhaud superimposes the first half of the first theme, its second half, and the rhythmic structure of the second theme played by the snare drum. Four measures bridge in a majestic style and conclude the developmental section while leading to the return of the first theme in its entirety in B-flat major.

The second movement, “Bretagne,” bears a bittersweet mood throughout. The tender opening phrase is answered by a gloomy gesture characteristically orchestrated in the bassoons. The bitonal harmonic frame helps to create the foggy atmosphere:

[101] Ibid, 27.
[102] Ibid, 29.
[103] Ibid.

melody— D major – A major; accompaniment— C-sharp minor – G major – F-sharp major. The second theme weeps through the oboe solo and is filled with a subtle agony in the sigh-like gestures played by the flutes and trombones. Here, the bitonal frame is replaced by added-4th chords—the addition of a minor or major 2nd to any note of the triad changes the resonance of the chord.[104] Milhaud masterfully softens the intensity of the chords by adding a major 2nd above the 3rd in order to create the sigh-like effect. The third theme implies a sense of courage to the movement similar to a warrior who amidst risk and pain still chooses to fight. The melody in D major is supported by a sequence of C major and G major chords. Following this heroic passage, the second and first themes return as they were presented in the beginning. "Bretagne" is the only movement in the *Suite Française* whose form can be labeled as an arch form: A-B-C-B-A. It is also the only movement to have all the themes/melodies identified: "The Lass from Paimpol," "The Sailors of Lee" and "The Song of Transformations," respectively.[105]

"Ile de France" presents the themes in a contrasting manner. It is tempting to label the movement as a *scherzo* due to the free manner the melodic material is treated, but the entirety of the melodic material is not presented in a *scherzo* style. The third theme is presented concomitantly with the re-exposition of the first theme and the fourth theme is only presented after a brief variation of the second theme. The overall form of this movement is: A-B-(A+C)-B-D-(D+B)-B-C-D-A-D. Bridges are placed after the exposition of each theme with the exception of the first theme. The bridges are based on the same material, either ascending or descending chromatic chords, and employed

[104] Vincent Persichetti, *Harmonia no Século XX: aspectos criativos e prática* (São Paulo, Brazil: Via Lettera, 2012), 95.
[105] Garofalo, 24.

as the accompaniment of the third and fourth themes, sections C and D. Milhaud employs a distinct harmonic language for this movement. Seventh chords are spread out and rarely lead to resolution. In this harmonic context, seventh chords may be treated independently with the same flow of triads.[106] For example, when the fourth and second themes are superimposed—section (D+B)—the accompanying eighth notes constitute the following chordal sequence with no resolution needed: B-flat seventh, A-flat seventh, B-flat seventh, C minor seventh, B-flat seventh, A-flat seventh, and B-flat seventh.

"Alsace-Lorraine" pairs with "Bretagne" as the slow movements of five movements. The bad omen characterized by the former seems to come true in the latter. The A section[107] can be divided into two contrasting sub-sections. The first bears the heavy mood of a funeral march whose key center is A minor. The second allows hope to flourish around a flowing melody played by the flutes and first alto saxophone supported by an accompaniment that can be analyzed either as cluster (C+D+E+F+G—or bitonal—C major + D minor). Regardless the terminology applied to the passage, the texture created by this harmonic material elevates the listener from the previous mournful mood. The B section, based on "Lo 'Tis the Month of May,"[108] can also be divided into two sub-sections. In the first, the cornet solo brings back the funerial atmosphere, but not as dark as in the beginning of the movement. The material presented in the second section is singularly important because it returns repeatedly until the end of the movement in various ways—as interjection, consequent phrase, and

[106] Persichetti, 62–64.
[107] Based on an unidentified song—Garofalo, 24.
[108] Ibid.

main material. Milhaud's creativity regarding formal structure is endless. Here, he presents the third theme[109]—C section—only after the development of the first and second themes. Even more striking is that the third theme is neither developed nor restated. Nonetheless, another developmental section is carried out based on the first and second themes.

The final movement, "Provence," has fives themes and only the last one is an identified folk song, "Magali."[110] The "Animé" ("*animated"*) annotation is not only related to tempo,—quarter notes equals 138—but also to the character of the movement. The abundant vivacity and playfulness of the themes in addition to the tonal centers penned in major keys constitute Milhaud's triumphant statement of a liberated France. Furthermore, two one-measure fanfares played by the cornets and trumpets herald the idea of a successful and completed battle. Once more the composer uses superimposed themes: A-B-(A+B)-C-(D+A)-(E+A)-B-(A+B+E). The final section is the only time Milhaud superimposes three themes in the entire suite. The complexity of the form is counterbalanced by the straightforwardness of the harmony. For example, the second theme (B) consists only of a unison melody played by the piccolo and flutes and a rhythmic accompanying pattern played by timpani and military drum. The coda is a brilliant augmented version of the one-measure fanfares. Thus, Milhaud finishes his work with the previously stated fanfares extended over the five final measures of this masterpiece.

[109] Based on the folk song "The Month of May"—Ibid.
[110] Ibid.

Hammersmith: Prelude and Scherzo, Op. 12 (1930) Gustav Holst (1874–1934)

Gustav Holst belonged to a long lineage of musicians. His great-grandfather, Matthias Holst, was a composer and taught keyboard and harp in the Imperial Russian Court in St. Petersburg. His grandfather, Gustavus Valentin, was also a composer and teacher[111] while Adolph von Holst, Gustav's father, was a highly skilled and famous pianist in London. In 1871, Adolph married Clara Cox Lediard, who bore him with two sons, Gustav and Emil. Unfortunately, about ten years later, Clara died of heart disease and dropsy. Adolph remarried in 1885. His second wife, Mary Thorley Stone, was a theosophist and had a significant impact on Gustav's life for better and for worse. She dedicated most of her time studying philosophy and religion. Family matters were not her priority. Gustav had a very sensitive health condition (asthma) and he was the family member who suffered from his stepmother's disposition. On the other hand, the types and depth of intellectual discussions she fostered positively influenced the young Gustav, who since an early age was able to take his thoughts and reflections to a level most people never achieve.[112]

Adolph, aware of the musical tradition in his family, was happy to support Gustav from an early age. By 11, Gustav was learning how to play the violin and the piano. He hated practicing the former, but loved the latter.[113] Composition was not an expectation in the Holst musical lineage; however, Adolph did not fail to recognize the talent of his son and sent him to study counterpoint with George Frederick Sims, organist of Merton

[111] Jon C. Mitchell, *A Comprehensive Biography of Composer Gustav Holst with Correspondence and Diary Excerpts* (Lewiston, NY: The Edwin Mellen Press, 2001), 2.
[112] Ibid, 3–4.
[113] Imogen Holst, *Gustav Holst. A Biography* (London, UK: Oxford University Press, 1969), 7.

College. This knowledge guaranteed to the young Gustav a position as organist and choirmaster at a local church when back to his hometown, Cheltenham.[114]

Gustav was accepted at the Royal College of Music in 1893 where he took his compositional skills to an entirely new level. During his years at the Royal College of Music, he discovered Richard Wagner through *Götterdämmerung* and J.S. Bach through the B minor Mass. During this period he was obsessed with the operettas of Gilbert and Sullivan[115] and "had learnt self-criticism from [Charles Villiers] Stanford, and had earned the goodwill and respect of [Hubert] Parry, and, best of all, had won the life-long friendship of [Ralph] Vaughan Williams."[116]

Besides his disdain for the violin, his excitement for the piano, and his growing success as a composer, it was the trombone that most impacted Gustav Holst as a musician. He played trombone professionally for the Royal Carl Rosa Opera Company from 1898 to 1903. At that time, the offer to play in the Royal Carl Rosa Opera Company was so tempting that he even turned away a year's extension for the Royal College of Music believing that, after five years as student, he needed to become a professional.[117] This experience was crucial for Holst in understanding the principles of orchestration. He learned a great deal and enjoyed the position very much. Holst left only when he began teaching at the James Allen Girl's School, where he stayed until 1920, overlapping with his teaching position at St. Paul's Girl School as musical director —from 1905 to his death. In addition, his teaching career extended to the Royal College

[114] Colin Matthews, "Gustav Holst," Grove Music Online, published online 2001, Oxford Music Online, Www.Oxfordmusiconline.com.
[115] Holst (1969), 11–12.
[116] Ibid, 19.
[117] Mitchell (2001), 21.

of Music (1919–1924) and to the University College (1919–1923); not to mention his American visits conducting the Music Festival at the University of Michigan (1923) and teaching at Harvard University for six months as a lecturer (1932).[118] One may notice a new set of skills introduced in the last sentence, Holst as a conductor. He was, indeed, acclaimed as a great conductor in North America. “In addition to his series with the Boston Symphony, he also conducted in Montreal and did a return engagement at the May Festival in Ann Arbor, Michigan. It is no surprise that Goldman should have wanted him to conduct at the A.B.A. [American Bandmaster’s Association] convention.”[119]

Gustav Holst was a prolific composer and his output encompasses a wide array of mediums. Among them are operas, operettas, incidental music, music for ballet, choral pieces with and without accompaniment, songs, orchestral and wind band works as well as chamber and solo instrumental pieces. Some of them stand out: *A Somerset Rhapsody* (1910), *Rig Veda* (1912)*, Beni Mora* (1913)*, The Cloud Messenger* (1913)*, Savitri* (1916), *The Planets* (1918), *The Hymn of Jesus* (1920), *The Perfect Fool* (1923), *First Choral Symphony* (1925), *Edgon Heath* (1928),[120] and the acclaimed trilogy for wind band, *First Suite in E-flat for Military Band,* Op. 28A (1909), *Second Suite in F for Military Band,* Op. 28B (1911), and *Hammersmith,* Op. 52 (1930) as well as six additional titles for wind band considered his lesser-known works for the medium.[121]

According to Jon C. Mitchell, Gustav Holst’s output can be divided into four periods:

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[118] Holst (1969), xv–xvi.
[119] Jon C. Mitchell, *From Kneller Hall to Hammersmith: The Band Works of Gustav Holst* (Tutzing, Germany: Hans Schneider, 1990), 143.
[120] Holst (1969), xv–xvi.
[121] Jon C. Mitchell, “Gustav Holst: The Other Works for Band.” *Journal of Band Research 16,* no. 2 (Spring, 1981), 1.

> The first period […], lasting until about 1906, would include all the student compositions […] heavily under the influence of Richard Wagner's style. The second period, lasting until about 1913, would include most of the Sanskrit works and those works composed which make use of English folk tunes or folk-like melodies. The third period, lasting until about 1927, would encompass those works displaying an expansion of Holst's harmonic language and mystic connotations. The fourth and final period, […] exhibit a harmonic and rhythmic freedom not to be found in earlier compositions.[122]

On the other hand, Edmund Rubbra claims only three periods: "The first, culminating in *The Planets,* laid its main emphasis on rhythmic vitality; the second, culminating in the Choral *Symphony,* on vertical chord-structure; the third on counterpoint."[123] Beyond the differences, Mitchell and Rubbra agree on the four elements of Holst's final period, the period he wrote *Hammersmith*: "1. parody 2. academic forms and more linear writing 3. harmonic experimentation 4. polytonal experimentation"[124]

Hammersmith: Prelude and Scherzo—first titled *Prelude and Fugue*[125]—was commissioned by the British Broadcasting Corporation in 1927. The requirements were minimal, a single movement piece for military band lasting between 12 and 15 minutes.[126] Holst accepted the commission but "insisted on writing a 'warm-up' piece first before tackling the major project"[127] and carried out the plan of arranging one of Bach's organ fugues in order to get more acquainted with the military band medium. Holst had written the suites for the same medium, but the military band instrumentation varied constantly throughout the years and from one ensemble to another. The reason for these ever-changing instrumentations rested in the fact that most of the

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[122] Mitchell (1990), 121.
[123] Edmund Rubbra, *Gustav Holst: Collected Essays Edited by Stephen Lloyd and Edmund Rubbra with an Introduction by Vernon Handley* (London, UK: Triad Press, 1974), 38.
[124] Mitchell (1990), 121–122.
[125] Ibid, 127.
[126] Imogen Holst, *A Thematic Catalogue of Gustav Holst's Music* (London, UK: Faber Music, 1974), 181.
[127] Mitchell (1981), 6.

bandmasters were foreigners and tried to incorporate their band traditions in the British military band tradition.[128] Holst opted for a concise group of instruments: "There is no place here for alto, bass, and contrabass clarinets (or the baritone sax), and the five optional instruments may easily be left out. It is superbly weighted just as Holst scored it, including the necessary equal distribution of the four clarinet parts."[129]

The inspiration for *Hammersmith* came from a very personal experience. Holst lived for 39 years in Hammersmith, a district of London by River Thames.[130] The serenity of the river amidst the noisy overpopulated area created a contrasting scenario in Holst's mind[131] that was artistically translated to *Hammersmith: Prelude and Scherzo.* The calm *Prelude* portrays the constant flow of River Thames, while the *Scherzo* portrays the agitated human activities taking place on its banks. The return of the *Prelude* in the end reinforces the unchangeable character of the river. The motives are combined in the end, but are unchanged; the river and people acknowledge each other's presence without changing their essence.[132] Holst explains to Adrian Boult the reason behind the dedication of the piece while clarifying its inspiration:

> Just as I was going to start on the work, I read A. P. Herbert's 'Water Gypsies'. There is no programme and no attempt to depict any person or incident. The only two things that I think were in my mind were 1) a district crowded with cockneys, which would be overcrowded if it were not for the everlasting good humour of the people concerned and 2) the background of the river, that was there before the crowd and will be there presumably

[128] Frank J. Cipolla and Donald Hunsberger, eds. Jon C. Mitchell, "J. A. C. Sommerville and the British Band in the Era of Holst and Vaughan Williams" in *The Wind Ensemble and Its Repertoire: Essays on the Fortieth Anniversary of the Eastman Wind Ensemble* (Rochester, NY: Donald Hunsberger Wind Library, University of Rochester Press, 1994), 112.
[129] Frederick Fennell, "Gustav Holst's Hammersmith." *The Instrumentalist 31,* no. 10 (May 1977), 53.
[130] Michael Short, *Gustav Holst. The Man and his Music* (New York, NY: Oxford University Press, 1990), 292.
[131] Imogen Holst, *The Music of Gustav Holst and Holst's Music Reconsidered* (Oxford, UK: Oxford University Press, 1986), 103.
[132] Short (1990), 292.

long after, and which goes its way largely un-noticed and apparently quite unconcerned.[133]

Hammersmith was meant to be a masterpiece and it came to life as one. Thus, publishers believed an orchestral version was necessary to guarantee the number of performances the piece deserved and, of course, the profitability expected. The orchestral version was finished in 1931 and bears many differences from the original version for military band.[134] Holst himself did not like the orchestral version and believed the band version was "far richer and more effective."[135]

In 1931, the Wireless Military Band rehearsed the piece in the BBC studios but the performance never took place to the disappointment of Holst, who expected to conduct one of the two performances proposed.[136] The original band version was premiered only in 1954 by the Band of the Carnegie Institute under the baton of Robert Cantrick, in the Carnegie Music Hall, Pittsburgh, Pennsylvania.[137] The orchestral version was premiered in the same year it was written, 1931, by the BBC Symphony Orchestra in the Queen's Hall, conducted by Adrian Boult.[138]

Hammersmith is undoubtedly a masterpiece and shows its uniqueness in the details and in its overall architecture. About the form, Frederick Fennell stated: "a double arch of the inner *Scherzos* resting on a center podium (Lento) and supported at the outer extremities by the two abutments of Poco adagio."[139] The dark and mysterious opening melody played by the tubas and baritone sets the river mood. The motive is

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[133] Ibid, 292–293.
[134] Holst (1974), 182.
[135] Mitchell (1981), 7.
[136] Short (1990), 298–299.
[137] Michael Short, *Gustav Holst, 1874–1934: A Centenary Documentation* (New York, NY: White Lion Publishers, 1974), 51.
[138] Ibid.
[139] Fennell, 53.

played throughout the *Prelude* similarly to a passacaglia. Holst's final years are marked by harmonic experimentation including polytonal experiments such as the opening phrase of the passacaglia motive being in F minor and the subsequent layered unison melody played by the horns in E major. This bitonal passage illuminates not only the mood related to the constant flow of River Thames, but also the harmonic approach Holst takes in *Hammersmith*. The melody unfolds magically over the passacaglia motive. The bitonality never confronts the listener due to the distant tessituras between the two tonal centers. Instead, it creates a misty feeling about the river. The same melody is repeated in a collaborative way by the flutes, bassoons and E-flat clarinet before the "challenge theme"[140] is poignantly introduced by the piccolo. The trombones respond to it in a surprising sequence of E major and F major chords as they prepare for the second introduction of the "challenge theme" now played by the trumpets. The "challenge theme" is imbued with a distinctive fanfare-like spirit capable to impress every time it is exposed due to its harmonic and orchestrational characteristics. The bass motive (passacaglia motive) is shortened to only four notes and it will be the ground for the bridge to *Scherzo.* This bridge is definitely a work of genius as Holst carry the listener through a smooth dissolution of all the musical material presented up to that point.

As the *Scherzo* takes place, a fugue is immediately associated with its elements. In fact, Holst initially named it *Fugue*.[141] There is no documentation as to the reason for the change. The only plausible reason for it may be the way the material is developed. Holst took so much freedom in the developmental section that he certainly noticed the

[140] Ibid, 54.
[141] Mitchell (1990), 127.

inaccuracy of the term *Fugue* in the title of the piece. For a freer form, scherzo was more suitable than fugue—even if fugal elements are still clearly present. As Fennell stated: "Holst mixes all these ideas at will, […] In this contrapuntal *Scherzo* the free interplay of ideas is not bound by a fixed formal structure. Holst goes where he likes, when and how he likes — but all is yet fiercely disciplined."[142]

Imogen Holst leans towards fugal terminology when analyzing the beginning of the *Scherzo* as an exposition, designating subject and countersubject:

> The fugal subject is a typical Holst tune, with its silent first beats and its flick of a rising staccato fourth turned upside-down and brought scuttling back again a semitone lower. […] and the countersubject is economically founded on the wriggling semiquavers at the end of the main tune.[143]

In contrast, Fennell prefers to apply scherzo terminology by labeling the melodic material as motives. Therefore, five motives are identified: the opening staccato figure in the flutes; the 6/8 folk-like melody also introduced by the flutes; the prominent staccato material firstly stated by the piccolo and E-flat clarinets; the adapted version of the "challenge theme" and; the rising scale motion that appears in different manners but always remarkably evident.[144]

The growing impetus of the *Scherzo* results in the calm and soft bridge that leads to Lento, in which, although the contrapuntal style is kept, new material is presented. However, the atmosphere differs substantially from the atmosphere of the outer Poco adagio sections. While this middle section might be simply considered an interlude, Imogen Holst makes the interesting observation of labeling it a nocturne. The sad, calm,

[142] Fennell, 55–56.
[143] Holst (1986), 104.
[144] Fennell, 55.

obscure and mysterious mood of this interlude makes it, indeed, a nocturne.[145] From the opening clarinet solo to the closing articulated figure over a pedal, this middle section is unique.

As the Lento ends the *Scherzo* subtly returns. Now, the motives are introduced and mixed straightforwardly—the "challenge theme" is stated right in the first measures. All the motives seem to hurry to return in order to prepare for something new. The fanfare—a dotted quarter note followed by two 16th notes—announces the climax approaching in the same way it did in the first *Scherzo.* But at this time, an unexpected Allargando interrupts the path to the climax and brings the instrumental forces to an almost complete unison. The following is the layering of motives in fortissimo, a sudden drop in instrumentation and dynamic, and a quick recover of all the instrumental forces leading to a gorgeous cantabile whose melody is the augmentation of the second motive introduced in the first *Scherzo*—the folk-like 6/8 motive. The cantabile ends suddenly due to a short grand pause allowing for a complete chaos to ensue and end the second *Scherzo.*

Imogen Holst offered a better definition for the second *Scherzo* by calling it recapitulation of the first *Scherzo.*[146] Its inner organization and development might be different but its motives, compositional devices, and inspiration—as well as its function—are the same. Similarly, the return of the Poco adagio can be labeled as the recapitulation of *Prelude.* Fennell also offers his valuable contribution to the understanding of this piece by calling the last section a postlude[147]—where all the

[145] Holst (1986), 104.
[146] Ibid, 106.
[147] Fennell, 53.

motives from the *Prelude* and *Scherzo* come together building the serene and constant mood of the river flow as it fades away delicately for the sake of a calm ending reminding the beginning.

There is no better manner to conclude this appreciation for Holst's music than recalling his friend's words:

> Gustav Holst was a great composer, a great teacher, and a great friend. These are really only different aspects of the same thing—his pupils were his friends, his friends were always learning from him, his music made friends for him all over the world even among those who had never seen him, and will continue to make more friends for him in the years to come.[148]

Suite from *Die Entführung aus dem Serail* (1782) Wolfgang Amadeus Mozart (1756–1791)
Arranged by Johann Nepomuk Wendt

From classical music aficionados to general audiences, Wolfgang Amadeus Mozart's name is universally recognized. At a young age, Mozart was considered a genius, who with the support of his family, aimed for bold career achievements. His father, Leopold, was a respected musician in Salzburg at the service of the prince-archbishop, and his *Treatise on the Fundamental Principles of Violin Playing* is an invaluable reference even today.[149] Wolfgang's only sibling, Maria Anna, was of great help throughout Wolfgang's life, and communicated often even when Wolfgang was far away. Wolfgang's mother, Anna Maria, was supportive of Leopold's ambitions for their son,[150] and accepted the family's strategies to make young Wolfgang known. It seemed inevitable that Wolfgang's musical education would begin at home under the tutelage of his own father. What Leopold did not expect was the precocious blooming of a

[148] Ralph Vaughan Williams, "A Note on Gustav Holst" in Imogen Holst. *Gustav Holst. A Biography* (London, UK: Oxford University Press, 1969), vii.
[149] Peter Gay, *Mozart* (New York, NY: Penguin Books, 1999): 3–4.
[150] Ibid, 5.

composer at the age of five. Wolfgang went far beyond his performance skills and began composing with the help of his father, who shrewdly saw composing as an even greater musical opportunity. Young Wolfgang seemed to enjoy the ambitions his father had for him, but also responded with an unquenchable thirst for love, expressed throughout his life by his needy personality,[151] likely a result of his nonexistent childhood. Leopold was the only in-person teacher Wolfgang had, and "his manner of educating himself was the manner of nearly every great artist: he struggled toward originality by studying and imitating his elders."[152]

The Classical period is often dominated by the revolutionary achievements of the orchestra at Mannheim. This notion is extended to Viennese music as well. Mozart moved to Vienna, one of the cultural capitals of Europe, not only to immerse himself in the exquisite culture of the city, but also because of its importance as the imperial capital of the Habsburgs. This resulted in greater employment opportunities for him.[153]

Vienna, however, was culturally isolated from Northern and Western Europe. Obviously, the Mannheim manuscripts arrived in Vienna, but further evidence is lacking to support its influence on Viennese music.[154] Music in Vienna evolved independently from Mannheim. Viennese chamber music, for example, developed "from *ca.* 1740 to *ca.* 1780, led from the dance suite to the Classical sonata, trio, quartet, and quintet. In the middle of this development came music titled *Partita* and *Divertimento.*"[155] These forms were extensively explored through the genre of *Harmoniemusik*, music for a

[151] Ibid, 9.
[152] Ibid, 15.
[153] Ibid, 65.
[154] James Webster, "Towards a History of Viennese Chamber Music in the Early Classical Period," *Journal of the American Musicological Society 27,* no. 2 (Summer 1974): 214.
[155] Ibid, 218.

chamber wind ensemble constituted by pairs of oboes, clarinets, bassoons, and horns. Emperor Joseph II, ruler of the Habsburgs from 1780 this death in 1790, was the first to employ this instrumentation for his court. The *Harmonie* ensemble played an important role in Emperor Joseph II's Imperial Court and, consequently, every prince in Vienna adopted the *Harmonie* as the chamber ensemble for their courts as well.[156] Prince Liechtenstein and the Schwarzenberg Princes are examples of those that adopted it, even though the latter employed English horns instead of clarinets.[157] These ensembles performed original repertoire, partitas and divertimenti, as well as opera and ballet arrangements. This repertoire was also presumably established by Emperor Joseph's *Harmonie.*[158] Arrangements for *harmonie* were not of minor importance. In a letter to his father on July 20th, 1782, Mozart acknowledged how difficult it was to write these arrangements: "You have no idea how difficult it is to arrange a work of this kind [talking about *The Abduction from the Seraglio*] for wind – instruments, so that it suits these instruments and yet loses none of its effect."[159]

Arranger Johann Wendt was a pioneer in arranging operas for *Harmonie.* Triebensee and Wenzel Sedlák followed Wendt's path later on.[160] Wendt, however, was more than an arranger as he was also an oboist of the Imperial *harmonie* of Joseph II.[161] He held positions in the wind bands of Bohemia, his native land, and he also played in the National Theater Orchestra in Vienna. Wendt had inside knowledge about

[156] David Whitwell, *The Wind Band and Wind Ensemble of the Classic Period,* (Northridge, CA: Winds, 1984): 40–41.
[157] Ibid, 44 and 48.
[158] Ibid, 42.
[159] Emily Anderson. *The Letters of Mozart and His Family.* Vol. III (London, UK: Macmillan and Co., 1938): 1205.
[160] Gregory James Wolynec, *The Original Compositions for Harmonie Ensemble of Johann Nepomuk Went* (DMA Dissertation. Michigan State University, 2002): 6, ProQuest Music Periodicals Database.
[161] Whitwell, 40.

how the *Harmoniemusik* developed, and made significant contributions to the medium.[162] Wendt was one of the most important copyists of the period[163] and also a prolific composer with more than thirty compositions of *Harmoniemusik*—mostly *Parthias.*[164] His compositions were performed to entertain the Emperor and guests, but were also performed in concert halls, proving the exceptional quality of Wendt's compositional output.[165]

Wendt was very active in the Viennese musical scene, and it was easy for him to recognize the great successes of the period. Indeed, it was not a daunting task for him to see the tremendous success of *Die Entführung aus dem Serail* [*The Abduction from the Seraglio*]. Mozart told his father about it in a letter dated July 20th, 1782:

> I hope that you have by now safely received my previous letter informing you of the good reception of my opera. It was given for the second time yesterday. Can you believe it? — there was an even stronger cabal yesterday than on the first evening! The whole first act was accompanied by hissing, but they could not prevent the loud cries of *"bravo!"* during the arias. […] In the second act the two duets were encored as on the first night, […] The theater was fuller, if possible, than on the first night, and on the preceding day no reserved seats were to be had in the stalls or third circle, and no boxes.[166]

Die Entführung aus dem Serail premiered in 1782 in "the most desirable venue" of Vienna, the *Burgtheater*, a court theater.[167] The libretto is by Johann Gottlieb Stephanie Der Jüngere, and, as a singspiel, the plot is simple in order to provide the

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[162] Ibid, 42.
[163] Roger Hellyer, "The Transcriptions for 'Harmonie' of 'Die Entführung aus dem Serail'," *Proceedings of the Royal Musical Association 102* (January 1975): 60, JSTOR, www.jstor.org/stable/766093.
[164] David Whitwell, *Wind Band and Wind Ensemble Literature of the Classic Period,* (Northridge, CA: Winds, 1983): 254–257.
[165] Whitwell (1984), 43.
[166] Hans Mersmann, *Letters of Wolfgang Amadeus Mozart* (New York, NY: Dover Publications,1972): 198.
[167] Gay, 66.

humorous episodes expected by the operagoers. The story is centered on lovers Belmonte and Konstanze, Belmonte's servant Pedrillo, and Konstanze's maid Blonde. They are from Spain and due to a shipwreck, Belmonte, the noble, is the only one to save himself. The others, however, were captured by Selim, a Turkish Pasha. Konstanze becomes Selim's favorite, to whom Selim constantly begs for love. Pedrillo becomes Selim's gardener and Blonde becomes Osmin's slave, Pasha's chief of security for the palace. Belmonte creates a plan to rescue Konstanze from her room in the palace by abducting her from the seraglio.[168] The plan is frustrated by Osmin when he captures Belmonte, Konstanze, Pedrillo, and Blonde. Osmin looks forward to executing them in the presence of the Pasha. In addition, Selim finds out that Belmonte's father persecuted Selim's family in the past. Osmin is thirsty for revenge. A plot twist is introduced, however, when Selim shows clemency to Belmonte and his companions. Selim refuses to act in the same manner as Belmonte's father did, denying revenge and choosing the path of forgiveness.

Two important elements, the Turkish influence and a central father figure, can be found in *Die Entführung aus dem Serail*. The first element is easily explained by the war between the Habsburgs and the Ottoman Empire, which culminated in the Battle of Vienna in 1683. The Habsburgs won the battle, but both civilizations were still in very close proximity in Vienna. The Ottoman Turkish cultural influence after is undeniable: "Osmin music is rendered comical by the use of the Turkish music. […] only fourteen bars of the overture, which is very short with alternate fortes and pianos, the Turkish

[168] **seraglio > noun** (pl. **seraglios**) **1** the women's rooms in a Muslim house or palace. **2** a harem. – ORIGIN Italian *seraglio. Oxford American Dictionary & Thesaurus*, 2nd Editon (New York, NY: Oxford University Press, 2009): 1189.

music always coming in at the fortes."[169] The second element can be easily explained when the relationship between Wolfgang and his father is taken into account. *Die Entführung aus dem Serail* is not the only opera Mozart explicitly features a central father figure:

> In *Idomeneo*, the king hands his royal power to his son, Idamante. In *Le nozze de Figaro*, Count Almaviva is exposed to deserved ridicule and is powerless to prevent, or to sully, the marriage of Susanna and Figaro. In *Die Entführung aus dem Serail*, Pasha Selim shows the loftiest generosity by allowing the young lovers in his power to marry even though he fancies the bride for himself. The subject was very much on Mozart's mind: the opera had its premiere in July 1782, and he married Constanze Weber a month later, against his father's un-Selim-like objections.[170]

Undoubtedly, *Die Entführung aus dem Serail* is a masterpiece whose immediate success quickly received requests for arrangements for *harmonie*. One may even raise the question of *Die Entführung aus dem Serail* being the first opera arrangement written for *harmonie* in Vienna.[171] Besides Wendt's arrangement, scholar debate whether or not an arrangement by Mozart exist and the possibility of a third arrangement, either by Wendt or Mozart, whose manuscripts were found in 1955.[172] Despite the number of *Die Entführung aus dem Serail* arrangements, Wendt's edition is most often used in the present day. His ability to choose the opera numbers, adjust the form, adapt the harmony, orchestrate accordingly, and keep the same effect of the original composition makes it a masterpiece. For example, the overture is in B-flat major while the original is in C major. Its original form is ABA-B (the B section of the overture and the first aria

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[169] Giorgio Pestelli, *The Age of Mozart and Beethoven* (Cambridge, UK: Cambridge University Press, 1979): 279–280.
[170] Gay, 150.
[171] Roger Hellyer, "The Transcriptions for 'Harmonie' of 'Die Entführung aus dem Serail'," *Proceedings of the Royal Musical Association 102* (January 1975): 65, JSTOR, www.jstor.org/stable/766093.
[172] Whitwell (1984), 52–53; and David Whitwell, "The Incredible Vienna Octet School – Part II," *The Instrumentalist 24,* no. 4 (November 1969): 43.

have the same material). Wendt avoids repetition and keeps only the A section of the overture. The aria, also the B section of the overture, follows promptly. In this way, the original ABA-B is shortened to AB. Furthermore, the order of the numbers of the suite does not follow the original order. No. 3 and 4 of the suite correspond respectively to no. 9 and 8 of the original score. The elements aforementioned reveal Wendt's true artistry, not to simply arrange *Die Entführung aus dem Serail,* but to create an original suite for *harmonie* from it.

Sotilasmessu (1968) **Einojuhani Rautavaara (1928–2016)**

Einojuhani Rautavaara was born in Helsinki, Finland, during the inter-war period. His family was very musical; cellist Pentti Rautavaara and soprano Aulikki Rautavaara were well-known names even beyond Finland's borders. Einojuhani's father, Eino Alfred, was an opera singer and Lutheran cantor.[173] Einojuhani's mother, Elsa, was a physician recruited for the war. She died in 1944, 5 years after Eino Alfred died of cancer. The young Einojuhani then became orphaned.[174] Through adversity, the influence of Einojuhani parents' Lutheran faith was present throughout his entire life. In addition, the Orthodox faith fascinated him because of a visit to the Valamo monastery during the war. That atmosphere indelibly marked his personality.[175]

Amidst hardships, the only way Rautavaara managed to learn music was by asking his father's friend for music theory lessons. His commitment and talent was soon

[173] Matthew Ming Li, *Symmetrical Elements in the Piano Music of Einojuhani Rautavaara* (DMA dissertation. University of Toronto, 2018): 1, ProQuest Music Periodicals Database.
[174] Elroy Duane Friesen. *Einojuhani Rautavaara's Vigilia: From Cathedral to Concert Hall* (DMA dissertation. University of Illinois at Urbana-Chapaign, 2010): 4, ProQuest Music Periodicals Database.
[175] Ruth Esther Hillila and Barbara Blanchard Hong, *Historical Dictionary of the Music and Musicians of Finland* (Westport, CT: Greenwood Press, 1997), 330.

recognized and gained him entrance to the Sibelius Academy in 1950.[176] He later taught composition at this same school from 1976 to 1990 where Esa-Pekka Salonen was one of his pupils.[177] The years as a student of the Sibelius Academy were heavily influenced by the music of Béla Bartók, Sergei Prokofiev, and Igor Stravinsky.[178]

In 1954, Rautavaara rose from anonymity when he won the Thor Johnson Composition Competition, Ohio, with *A Requiem in Our Time*.[179] Only a year later, he was chosen by Jean Sibelius to receive the Serge Koussevitzky Foundation Fellowship, allowing him to study at Juilliard School from 1955 to 1956. At this time, his teacher, Vincent Persichetti, was working on his *Twentieth-Century Harmony,* and Rautavaara was one of the first students to benefit from it.[180] During these years, Rautavaara also studied with Roger Sessions and Aaron Copland at Tanglewood.[181] However, Rautavaara still felt the need to develop further his twelve-tone technique and moved to Switzerland to study with Wladimir Vogel.[182] The key to understand Rautavaara's dodecaphonic language is in Vogel himself, who admired the way Alban Berg conceived a melodic dodecaphonic style that avoided the harsh dissonances presented in Arnold Schoenberg's oeuvre. His "mild" dodecaphonic style passed on to Rautavaara.

Despite the multitude of influences, Rautavaara was not influenced by the music of his homeland. He was influenced from neither traditional Finnish music nor Sibelius.

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[176] "Einojuhani Rautavaara," *Encyclopedia of World Biography Online*, Vol. 31, published online 2011, *Gale In Context: Biography*, https://link-gale-com.proxy.lib.umich.edu.
[177] Friesen, 10.
[178] Hillila and Hong, 330.
[179] Friesen, 6.
[180] Li, 2.
[181] Friesen, 7.
[182] Li, 2–3.

Sibelius' Finnish musical elements were only "limited to his use of modalism and his musical depictions of the Karelian utopia and mythology."[183]

Rautavaara created a unique compositional idiom, and his music was deeply inspired by religion. Regardless of his Lutheran background, his religious beliefs ecumenically embraced elements of the Russian Orthodox Church and the Roman Catholic Church as well as shamanistic elements of the *Kalevala.*[184] He is often labeled as a "mystic, dreamer or a stylistically 'pluralist' composer" because his music expresses his senses in a manner that surpasses the merely programmatic. He was immersed in his deepest sensations and feelings, and brings everyone who listens to his music with him. Music was so personal to him that he was not sure if his compositions could be meaningful to anyone else besides him, as his ideas or messages always came first. His students called these ideas or messages "starting points," and they were based on an "atmosphere" or "aura." He believed technique should serve the musical idea and never dictate its content.[185] In other words, creativity should never be limited to the rationality of existing techniques. Technique is a means to expressing creativity.

Rautavaara's compositional techniques are: self-quotation (reuse of material from previous compositions), symmetry (including the strict mirror symmetry applied to tonal and post-tonal music by means of modal, polytonal, atonal, and dodecaphonic

[183] Kimberly J. Scott, *Unity and Pluralism: A Stylistic Survey of the Compositional Techniques Einojuhani Rautavaara as Reflected in Selected Works for the Piano* (DMA dissertation. University of Kentucky, 2009): 16–18, ProQuest Music Periodicals Database.
[184] "Einojuhani Rautavaara," *Encyclopedia of World Biography Online*, Vol. 31, published online 2011, *Gale In Context: Biography*, https://link-gale-com.proxy.lib.umich.edu.
[185] Friesen, 2–5, 34.

structures),[186] free tonality and atmosphere qualities, economic use of material, use of Messian's Mode no. 6, octatonic, pentatonic, and whole-tone scales, programmatic effects (or impressions),[187] superimposition of triads (possibly a direct influence from Persichetti),[188] the traditional and modern mixed together, and singular texture: "Typical textures in the orchestral works are dense webs of quick (often aleatory) repeated figures on divisi strings or woodwind. […] Often the texture thins out into lyrical-nostalgic homophony in the upper register."[189]

Rautavaara's oeuvre hardly fits into the standard developmental compositional periods musicologists often use to categorize most composers. His oeuvre should be approached "as a sculpture that must be viewed simultaneously from all angles rather than as progressive development along a single timeline."[190] Still, one categorization attempt is: Neoclassicism (student years until 1957), Serialism (1957–1965), Neo-romanticism (1967–ca. 1980), Synthetic period (ca. 1980–2016).[191]

Rautavaara wrote eight symphonies—No. 7, "Angel of Light" is the best-known of them. Works for string orchestra include the series *Canto I–IV,* and independent works for the orchestra include the internationally acclaimed *Cantus Arcticus.* He also wrote concertos for flute, piano, harp, organ, violin, and double bass, as well as chamber works and solo instrumental pieces. He also wrote song cycles, choral works—among

[186] Li, 5, 13–19.
[187] Scott, 38–40, 46, 52, 58.
[188] Vincent Persichetti, *Harmonia no Século XX: aspectos criativos e prática* (São Paulo, Brazil: Via Lettera, 2012), 96.
[189] Mikko Heiniö, "Einojuhani Rautavaara," Grove Music Online, published online 2001, Oxford Music Online, Www.Oxfordmusiconline.com.
[190] Friesen, 33.
[191] Li, 6; Scott, 23–37.

them the soulful *Vigilia*—and several operas; *Kaivos* was the first Finnish opera to be broadcast on TV.[192]

Sotilasmessu [*Soldier's Mass*] was written in 1968 for 12 woodwinds, 14 brass, and percussion, and is considered the younger cousin of *A Requiem in Our Time* (1953) for 13 brass instruments and percussion. *Sotilasmessu* was written for the 50th anniversary of the Finnish Army, and is based on selected parts of the Roman Catholic Mass with the exception of the last movement: *Kyrie, Miserere*, *Gloria*, and *In Hora Mortis*. The movement titles—"Kyrie: The Lord of Battles," "Miserere: Have Mercy on Us," "Gloria: On the Fields of Glory," and "In Hora Mortis: At Death's Door"—not only translate to the original titles in Latin, but also add military and belligerent connotations to them.

"Kyrie: The Lord of Battles" opens *Sotilasmessu* as the *Kyrie eleison* opens the Roman Mass.[193] "Kyrie eleison" means "Lord, have mercy," but Rautavaara shifts from a traditional perspective centered on the contrite heart asking for mercy (traditionally slow, intense, and meditative music) to a strong God who can defeat all his enemies, including sin. In order to depict such magnificent strength, the movement is built around two march-like sections: A-B-A-B. The simple binary form contrasts with the complex harmony. The A section features seventh, added-fourth, and bitonal chordal structures. The first chord, for example, has G-flat major in the trumpets plus G major in the trombones. The B section starts in the same manner: E-flat minor in the clarinets and bassoons plus E minor in the horns, euphonium, and timpani. The march-like unity

[192] Heiniö; Hillila and Hong, 330–332.
[193] Richard L. Crocker, "Kyrie eleison," Grove Music Online, published online 2001, Oxford Music Online, Www.Oxfordmusiconline.com.

created throughout the sections is the core of this movement and it is built around ostinato motives. The driving force in the A sections is in the percussion while the B sections are driven by triplets in the woodwinds. The same triplets are finally in *tutti* for the intense *coda.*

"Miserere: Have Mercy on Us" is in stark musical contrast with the previous movement. *Miserere* is the first word of Psalm no. 1 sung in the Office for the Dead.[194] The music here is slow and filled with uncertainty. The perspective of God's magnificent power stated by the previous movement shifts to the humble sinner asking for mercy.

The form of "Miserere: Have Mercy on Us" is ternary: A-B-A. Symmetric phrases also contribute to the clear architecture of the movement. In turn, complexity can be found in the harmony and orchestration, which together creates a uniquely remorseful atmosphere through the choice of octatonic scales and economic use of the ensemble's forces. The parallel fifths played by the euphonium and tuba throughout the first A section create a sparse atmosphere, whereas a rising scalar motion in the saxophones gives no clue about the direction the music is taking. A sinister flute solo puts an end to uncertainty by adding a level of tension not yet experienced in the piece. A two-measure bridge bursts into an unexpected *fortissimo* leading to the *Molto più mosso* of the B section. Then, chaos takes place in the intricate harmonic construction: F major + E-flat major, D major + A minor, F major + C major, D major + D minor, plus octatonic scales amidst clusters. The A section returns and now exposes octatonic scales over an A-major-seventh chord, which dissolves into a thin texture that closes the movement. The last four measures feature three musical elements: a return of the sinister flute solo

[194] John Caldwell, "Miserere," Grove Music Online, published online 2001, Oxford Music Online, Www.Oxfordmusiconline.com.

melody, a moving bass line, and a cluster constituted of eight pitches—the same number used in the flute solo melody.[195]

"Gloria: On the Fields of Glory" is also set in ternary form: A-B-A. The A sections are the thickest textures of the entire piece. Contrastingly, the B section is a light waltz. In the Roman Mass, the *Gloria* follows the *Kyrie.* It is the highest moment of exaltation in the Mass: "Glory to God in the highest, and on earth peace to people of good will."[196] Rautavaara exalts soldiers, army, and country. This movement is the high point of *Sotilasmessu*. He builds intriguing inner structures in both A sections by gradually elongating each of their four phrases. What follows is the numbers of beats of each of those phrases: 11, 11, 12, 13. When the A section returns, the last phrase is repeated: 11, 11, 12, 13, 13. Rautavaara seeks the same symmetric rationale in the B section. What follows is the number of measures for each phrase of the two periods: 3, 4, 3, 3, 2, and 3, 4, 3, 3, 3.[197] In conclusion, symmetry is present in the overall form of the movement (A-B-A) and within its sections.

Conversely, the harmony does not follow the symmetric rules. Instead, Rautavaara uses a distinct harmonic language. There are moments when two chords overlap, and octatonic scales are clearly exposed upwards in the upper woodwinds. The harmonic flow in the first A section is brutally disturbed by the trumpets due to the independent harmony they carry throughout the section. Besides the symmetric inner structure shared between the A sections, the trumpets do not share the same harmonic

[195] These final four measures are a clear example of the "flexible" dodecaphonic approach Rautavaara developed under the direct influence of Vogel and indirect influence of Bartók.
[196] Richard L. Crocker, "Gloria in excelsis Deo," Grove Music Online, published online 2001, Oxford Music Online, Www.Oxfordmusiconline.com.
[197] Note the extra measure in the last phrase of the second period represented by the number "3".

scheme. In the second A section, superimposed thirds heavily thicken the texture. These chords are usually analyzed as overlapping chords or as a complete ninth chord. However, their insistent sequence provides the context to label them as superimposed-third chords.[198] In contrast, the B section is straightforwardly tonal—centered in E major and C major. It is the only tonal section of the entire piece.

"In Hora Mortis: At Death's Door" is the only movement not based on any part of the Roman Mass. Rautavaara wanted to provide a peaceful ending to the soldiers who fought the arduous battle and enjoyed the rewarding glory as depicted in the previous movements. The ternary A-B-C form, distinct orchestration for woodwinds and brass, and diversified harmonic language (each section features a different harmonic language) turns this movement into Rautavaara's composition showcase. Unity is achieved by means of melodic contour and use of octatonic scale.

In the first half of the A section, a smooth harmony delicately matches an unfolding melody. The second half of the A section increases in complexity: octatonic scales form superimposed chords on top of the following dualistic harmonic progression: C major – E-flat major – F-sharp minor – A minor – C major.[199]

The B section presents symmetry in its inner form—three three-bar phrases—as well as in its harmonic structure. The horns play the following chords: A major – D-sharp minor – C major – F-sharp minor – E-flat major – A minor – E-flat major – F-sharp minor – C major – D-sharp minor – A major. This is a perfect example of harmonic mirror

[198] Persichetti, 96.

[199] Dualism is related to the modal identification of the chord. It is not a 20th-century invention. In 1821, Carl Maria von Weber's "Overture" to *Der Freischütz* does not present the third of the chords. The listener cannot realize if the chords are major or minor. Rautavaara, in turn, uses the dualistic harmony by adding the major and minor thirds to the same chord.

symmetry where the A minor chord is the midpoint.[200] Simultaneously, the clarinets and vibraphone play a polytonal melody. The next phrase is orchestrated differently but repeats the same formula. The inclusion of a B-flat major chord played by the trombones and timpani is what sets this phrase apart harmonically. Similarly, the last phrase presents harmonic mirror symmetry in the horns, and polytonal structure in the upper woodwinds—now 2nd trumpet doubles 3rd clarinet. Moreover, melodic symmetry is added when the euphonium and tuba introduce an inversion of the melody played jointly by the 1st flute, 1st oboe, and 1st clarinet. Inversions are considered a pitch-based mirror symmetry in the horizontal axis.[201]

The C section brings back materials from the A section—superimposed-third chords formed by octatonic scales—but also develops a new harmonic mirror symmetry based on the harmony of the first half of A section: C major – E-flat major – F-sharp major – A major.[202] The trumpet solo leads the entire C section, which comes to a close with a long *diminuendo* to *niente.* Considering Rautavaara's profound religiosity, the simplicity of the C major chord in the end may represent the simplicity of a passing moment from life to death. By the same token, the addition of a sixth in the C major chord in the last two measures may depict the sacrality and mystery of the moment. It is worth reflecting on each detail of Rautavaara's music because he was surely a composer who did not write a single note without meaning.

[200] On the strictness of mirror symmetry: Li, 14.
[201] Li, 15.
[202] The harmonic mirror symmetry in the B sections unfolds over three measures while this new harmonic mirror symmetry unfolds over twelve measures.

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RECITAL 3 PROGRAM

Nonet in E-flat Major, Op. 38 (1849) — Louise Farrenc (1804–1875)

I. Adagio–Allegro
II. Andante con moto
III. Scherzo, vivace
IV. Adagio–Allegro

Reflections on a Sixteenth-Century Tune (1999) — Richard R. Bennett (1936-2012)

Liturgical Symphony (1960) — Fisher Tull (1934–1994)

I. Lento–Allegretto ritmo–Lento
II. Pesante–Andante
III. Allegretto–Lento–Allegretto

RECITAL 3 PROGRAM NOTES

Nonet in E-flat Major, Op. 38 (1849) **Louise Farrenc (1804–1875)**

Jeanne-Louise Farrenc née Dumont was born in Paris to a noteworthy family of artists. The visual arts dominated the family's tradition, and her brother, Auguste Dumont, was a recognized sculptor. The women in her family were known by their paintings.[203] Farrenc was fortunate to be from a family that allowed women to express their art, while most families at this time in history would prefer a less public life for their female members.[204] Due to the support of her family, Farrenc was able to develop her piano skills at an early age, and at the age of 15 she began her compositional studies at the Paris Conservatoire under the tutelage of Anton Reicha.[205]

Farrenc's piano compositions written between 1825 and 1839 were published by her husband, Aristide Farrenc. The works were of such artistic and technical values that in 1845 the Paris Conservatoire added them as required repertoire for piano students. On the other hand, her orchestral works were never published. Farrenc wrote two overtures in 1834 and completed three symphonies in the following decade.[206] Her Symphony No. 3 received special attention during the period, and still fascinates audiences today. Nonetheless, it is Farrenc's chamber music that made her compositional voice stand out in 19th century France. The highlights are two piano quintets, two piano trios, two violin sonatas, a cello sonata, a sextet for piano and winds,

[203] Bea Friedland, "Farrenc Family," Grove Music Online, published online 2001, Oxford Music Online, Www.Oxfordmusiconline.com.
[204] "Louise Farrenc," *Encyclopedia of World Biography Online*, Vol. 27, published online 2007, *Gale In Context: Biography*, https://link-gale-com.proxy.lib.umich.edu.
[205] Friedland, Grove Music Online.
[206] Ibid.

and the renowned *Nonet in E-flat major*, Op. 38, for winds and strings.[207] Her chamber works were granted the Chartier Prize twice, 1861 and 1869.[208]

Louise Farrenc was also a piano virtuoso and an inspiring teacher. Her dedication to tutoring students took her to a level of professionism not yet experienced by a European woman in the 19th century. In 1842, Farrenc was appointed professor of piano at the Paris Conservatoire. She held the position for 30 years, a remarkably long tenure, leaving only upon retirement in 1873. Her students progressed through her Etudes and her music, won competitions, and became professionals of high caliber. The reason behind her successful piano pedagogy was also in the fact that Farrenc was a scholar. Her students benefited from her knowledge of 17th- and 18th-century keyboard repertoire and their specific performance practices. Her scholarly activities were shared by her husband, and together they published *Le trésor des pianistes,* 23 volumes covering three centuries of keyboard music.[209]

Louise met Aristide Farrenc at the Paris Conservatoire while he was studying flute. They became friends and married shortly after.[210] Aristide's significant contributions were not as a flutist, but as a publisher and scholar. His expertise in Hummel and Beethoven was the core of his publishing firm but did not deter him from acknowledging the worth of his wife's music. Aristide was the first to publish Louise's early piano works.

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[207] Ibid.

[208] "Louise Farrenc," *Encyclopedia of World Biography Online*, Vol. 27, published online 2007, *Gale In Context: Biography*, https://link-gale-com.proxy.lib.umich.edu.

[209] Ibid.

[210] "Louise Farrenc," *Encyclopedia of World Biography Online*, Vol. 27, published online 2007, *Gale In Context: Biography*, https://link-gale-com.proxy.lib.umich.edu.

Besides the acclaimed success Louise Farrenc received in her lifetime as a composer, her music has largely been forgotten. Today, performances of her music remain limited. Her orchestral pieces also demand complex and large resources. This was problematic in a period when only famous composers could raise funds for such performances demands.[211] Bea Friedland adds two more reasons for the oblivion of Farrenc's music: "her own retreat from composition and the consequent lessening of her efforts to arrange performances of her works."[212] Fortunately, the movement for the promotion of female composers, or simply committed professionals searching for quality music, has brought Farrenc's music back to concert halls.

Farrenc's chamber music has been programmed more often in the last decade. The music is well-crafted, featuring exquisite textures and refined forms. Such richness comes from her "knowledge of the keyboard's technical and sonorous resources with her particular mode of experiencing music, i.e., primarily as interacting lines and contrasting planes of sound."[213] One of the best examples of these qualities is the *Nonet in E-flat major,* Op. 38. The choice of nine players was according to new trends in the 19th century. The 18th century witnessed numerous octets, but only in the early 19th century was the nonet first used.[214] Written in 1849 for standard woodwind quintet constituted of flute, oboe, clarinet, bassoon, and horn, plus a string quartet constituted

[211] "Louise Farrenc," *Encyclopedia of World Biography Online*, Vol. 27, published online 2007, *Gale In Context: Biography*, https://link-gale-com.proxy.lib.umich.edu.
[212] Bea Friedland, *Louise Farrenc (1804–1875): Composer-Performer-Scholar* (Doctor of Philosophy dissertation. The City University of New York, 1975): 124, ProQuest Music Periodicals Database.
[213] Ibid, 218.
[214] Michael Kube, "Nonet," Grove Music Online, published online 2001, Oxford Music Online, Www.Oxfordmusiconline.com.

of violin, viola, violoncello, and double bass, *Nonet in E-flat major* was warmly received by critics and audiences alike.[215] Friedland describes the night of the premiere:

> An air of anticipation surrounded the premiere of this composition, which took place at the Salle Érard on March 19. The concert attracted an exceptionally large audience for a chamber-music recital, and included many luminaries from the musical world of Paris. Contributing to the atmosphere of expectancy was the participation of Joachim as the violinist for the evening. Not yet nineteen years old, the Hungarian prodigy had already established an international reputation. […] From every indication, the all-Farrenc program at Érard's amply repaid the outsized audience, many of whom must have attended with some ambivalence; taking place in Paris that very evening was a Berlioz-sponsored and -conducted orchestral concert at the Salle Ste. Cécile, which posed a conflict for lovers of instrumental music.[216]

Despite a successful premiere, the *Nonet* was never published. Farrenc's chamber works for smaller instrumentations like the piano trios and piano quintets were considered more inventive and distinctive than the "somewhat archaic and generally less imaginative" *Nonet.*[217]

Farrenc's oeuvre bears some common characteristics. For example, the form and harmony of the *Nonet* and the *Sonata pour Piano et Violon* are very similar. The first movement of both works are set in a traditional sonata form, and both Scherzos are centered in a minor key "that seems more sinister than light-hearted."[218] The three symphonies and the *Nonet* also bear similarities in structure. The first movements are sonata-allegro form, second movements are slow and lyrical, third movements are minuets or scherzos with a pastoral trio, and the fourth movements are "exciting finales

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[215] "Louise Farrenc," *Encyclopedia of World Biography Online*, Vol. 27, published online 2007, *Gale In Context: Biography*, https://link-gale-com.proxy.lib.umich.edu.
[216] Friedland, 99–100.
[217] Friedland, 272–273.
[218] Christina M. Adams, *Versatile Violin: An Exploration of Violin Repertoire from the Baroque Era to Present Day* (DMA dissertation. University of Michigan, 2018): 9, ProQuest Music Periodicals Database.

where the composer's skills at writing invertible counterpoint and fugue find free expression."[219] Farrenc was certainly influenced by Haydn, Mozart, and Beethoven. Harmonically, the slow movements are not usually set in the primary tonic.[220] The *Nonet* features E-flat major as the key center of all movements, with the exception of the slow movement, *Andante con moto*, which is set in the dominant, B-flat major. Scherzos and minuets are usually monotonal and trios move to the parallel mode,[221] and the same is true for the *Nonet.* The scherzo is in C minor and the trio in C major.

Nonet in E-flat major, op. 38, is set in four movements according to the classical tradition. The first movement, *Adagio-Allegro,* recalls the Baroque sonata with its slow introduction—derived from the opera overtures. Farrenc uses the same technique in her *Trio for Flute, Cello and Piano*.[222] The *Adagio* begins with a surprising *fortissimo* to draw attention to the stage as the piece starts—also a classical tradition rooted in the Baroque music. After the opening four measures, the dynamic then drops to *mezzo piano*, and a gentle interplay takes place in the woodwinds. The *Adagio* closes in a perfect authentic cadence B-flat seventh major–E-flat major whose resolution will lead to the *Allegro*. The *Allegro* is set in a sonata-allegro form. In the exposition, the first theme is in E-flat major while the second theme is in B-flat major. The bridge connecting both themes is the only *tutti* in the entire exposition. The primary function of the bridge is to take the key center from tonic (first theme) to dominant (second theme): E-flat major

[219] T. Elizabeth Cason, "Notes." *Quarterly Journal of the Music Library Association 59,* no. 3 (March 2003), 760.
[220] Jonathan David Spatola-Knoll, *Compositional Pairing: Breaching the Boundaries between Works, ca 1800–1850* (Doctor of Philosophy. University of California Davis, 2018): 79–80, ProQuest Music Periodicals Database.
[221] Ibid.
[222] Andreas P. Tischhauser, *Louise Farrenc's Trio for Flute, Cello and Piano: A Critical Edition and Analysis* (Doctor of Music. The Florida State University, 2005): 11, ProQuest Music Periodicals Database.

– A-flat major – E-flat major – F – B-flat major. The development explores distant tonal centers: D major, F major, G major, and G minor. The initial section is based on a descending sequence of triplets moving from one instrument to another: flute, clarinet, violin, cello, viola, violin, and bassoon. What follows is a brief and simple development of the first theme in F major. After this short development, the recapitulation takes place. The first theme is again in E-flat major and the bridge is modified (E-flat major – B-flat major) in order to bring the second theme now in the tonic. A long *coda* leads to a violin *cadenza.* Following Beethoven's tradition, the long *coda* requires a *codetta* to provide expected harmonic and motivic closure for the movement.

The second movement, *Andante con moto,* poses a question about the form. At first glance, it is undoubtedly a classical theme and variations. However, a similar structure appears in the second movement of the *Trio for Flute, Cello and Piano,* and is regarded as a Romantic modified strophic form due to its vocal style.[223] While the question about which form is utilized brings thoughtful discussion, the second movement of the *Nonet* is approached here as a classical theme and variations as it does not present the same vocal style existing in the *Trio for Flute, Cello and Piano.* The theme and each variation presents two inner sections with straightforward harmonic and formal schemes: Theme: B-flat major (a) – F major (b); Variation I: B-flat major (a) – F major (b); Variation II: B-flat major (a) – F major (b); Variation III: B-flat major (a) – A minor (b); Variation IV: B-flat minor (a) – F major (b); bridge: D-flat minor – E-flat minor – F major; Variation V: B-flat major (a) – F major (b); *Coda*: G-flat major – B-flat major –

[223] Ibid, 27.

F major – B-flat major. The *coda* starts from an elision and unfolds as a fugato from the lower voices to the higher and back to the lower.

The third movement, *Scherzo, vivace,* follows Beethoven's tradition of replacing the minuet with a scherzo. Again, Farrenc uses the same A-B-A ternary form in *Trio for Flute, Cello and Piano.*[224] The A sections are simultaneously playful and sinister, and also have ternary inner structures: a-b-a. The key center of the inner structures is C minor, and modulates to the relative major, E-flat major. The B section is a contrasting pastoral trio, marked by a significant slower tempo. This makes the same triple feel from the previous section more adequate for a pastoral. The inner structure of this section is binary: a-b. The key center is C major, the parallel mode of the A sections. The return of the A section marks a return of C minor but is now orchestrated differently. A humorous *coda* gently closes the movement. The overall form of the movement is: A (a-b-a) – B (a-b) – A (a-b-a) – *Coda*.

The last movement, *Adagio-Allegro,* is an intricate sonata-allegro form with clear Baroque references. Similarly to the first movement, a slow introduction precedes the *Allegro.* A double-dotted rhythm in the beginning of *Adagio* refers to the Baroque French overture. The short and dramatic *Adagio* introduction closes with an oboe *cadenza*. The exposition takes place and is entirely centered in E-flat major. This means that the second theme is not modulated to the dominant as it is in the classical sonata-allegro form. The development is a fugue in G major whose subject is the second theme of the exposition. The first episode is a stretto featuring two true entries and four false entries. The last false entry is followed by the last true entry, and in between them the cello and

[224] Ibid, 38.

double bass play ascending C major and F major scales, which is typical Baroque voice leading aesthetics. This first episode expands the harmony, passing through D minor, A-flat major, F minor, and B-flat minor. The second episode is marked by a solid string foundation below imitative interplays of the winds and violin, similar to a fast question-and-answer fabric. The harmony expands even further in this episode: F major – A minor – G-flat major – D-flat major – G-flat major – E-flat minor – C-flat major – F major. The third episode is a brief canon played by the woodwinds above a B-flat pedal played by the horn, which signals the closing of the fugue. The third episode is brief, but still explores the harmony in a unique way: B-flat major – A-flat minor – E-flat minor – B-flat minor – A minor. A fierce bridge unites the strings in a unison *crescendo* from *pianissimo* to *fortissimo*. A *subito piano* indicates the beginning of the recapitulation and the return of E-flat major as the key center. The second theme, however, is never recapitulated. Instead, a long *coda* followed by a *codetta* close the movement. The overall form of this complex fourth movement is: Introduction (*Adagio*) – Exposition (first theme – second theme) – Development (fugue: exposition-first episode–second episode–third episode–bridge) – Recapitulation (first theme) – *coda–codetta.* This final movement clearly displays Baroque references to Johann Sebastian Bach, an important influence to Farrenc. She revered him as the master of counterpoint and fugue, and required her students to play his works, believing it was crucial for their technical growth.[225]

[225] Gyeseon Choe, *The Thirty Etudes of Louise Farrenc (1804–1875)* (DMA dissertation. Claremont Graduate University, 2018): 65–67, ProQuest Music Periodicals Database.

Reflections on a Sixteenth-Century Tune (1999) Richard R. Bennett (1936-2012)

Born in Broadstairs, England, Richard Rodney Bennett is considered among the most prominent of musical figures in England since Benjamin Britten. His successful career was inspired by the musicality of his own family. His mother was a composer and pianist under the tutelage of Gustav Holst, while his father was a famous author of children's books. His parents exerted crucial influence over the young Richard, helping him to shape and develop his musical talent.[226]

Bennett studied with Howard Ferguson and Lennox Berkeley at the Royal Academy of Music, and was also deeply influenced by music of his time. His Catholic education put him in touch with the English music before the 20th century.[227] It can be inferred that his later passion for Renaissance music comes from these religious roots. Bennett's major musical development, however, was not provided by his parents or musical institutions, but rather by Pierre Boulez in Paris from 1957 to 1959.[228] Those years of intense learning was great excitement for Bennett:

> Lessons took place every two or three weeks. Whenever Richard had something new to show, he would ring up to arrange a meeting at Boulez's flat […] Boulez refused to accept any fee and likewise to ritualize the lessons by holding them regularly. […] Three-hour discussions in French were as taxing as they were exhilarating. […] 'M. Boulez seemed to find what I'd done quite satisfactory as far as it went, but proceeded to go much further at lightning speed and with incredible brilliance!'[229]

[226] Nicholas Maw, "Richard Rodney Bennett," *The Musical Times 103*, no.1428 (February 1962): 95, JSTOR, www.jstor.org/stable/950111.
[227] Susan Bradshaw, "Sir Richard Rodney Bennett," Grove Music Online, published online 2001, Oxford Music Online, www.Oxfordmusiconline.com.
[228] Maw, 95.
[229] Anthony Meredith and Paul Harris, *Richard Rodney Bennett. The Complete Musician* (London, UK: Omnibus Press, 2010), 99.

The avant-garde techniques Bennett learned from Boulez did not influence his music more than the two years he spent in Paris. These techniques, however, led him to an expanded harmonic language, as seen in his ballet *Noctuary* (1981), where the serial harmonic style is mixed with a strict tonal language of Scott Joplin. Jazz bloomed in 1950's London, which also impacted his harmonic language.[230] Bennett enjoyed this period as a performer by accompanying many musicians at the piano.[231] Despite these influences, his music is still described as Romantic due to the close correlation between melody and harmony. Nonetheless, abstract elements learned over the summers in Darmstadt added a different set of techniques to his musical idiom, and later led him away from the exclusive use of Romantic aesthetics.[232]

Bennett constantly evolved as a composer, but his production was still not enough to provide for his financial needs. In 1955, Bennett began to earn a living by writing film music. What was initially only a source of income, later became a prolific outlet for him.[233] His talent was quickly recognized due to the programmatic traits his music authentically displays. He also had the ability to create original timbres by only using a few instruments. His imaginative and skillful orchestrational abilities gained prominence in the film industry. Beyond film music, Bennett realized that chamber ensembles fostered his creativity and writing for them could be fruitful for his output as a whole.[234]

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[230] Bradshaw, Grove Music Online.
[231] Maw, 96.
[232] Ibid, 95.
[233] Ibid, 96.
[234] Susan Bradshaw, "Richard Rodney Bennett: The Last Decade," *The Musical Times 123,* no. 1675 (September 1982): 609, JSTOR, www.jstor.org/stable/963283.

As a composer, he always challenged himself with different musical idioms, influences, and experiences, and in 1979 Bennett moved to New York City. There he collaborated with choreographer MacMillan in the ballet *Isadora.*[235] In 1981, he bought an apartment between Central Park and the Hudson River, and its location could not be better since he was very close to the Lincoln Center. This was a special place to him due to the premiere of his Second Symphony under the baton of Leonard Bernstein in 1968.[236]

The treasure of knowledge and experience accumulated by Bennett was certainly shared among his students. However, Bennett did not accept long-term commitments as a teacher. Instead, he enjoyed summer schools and short residencies. His preference for short-term commitments did not keep him from being elected vice-president of the Royal College of Music in 1983, and becoming the chair of composition at the Royal Academy of Music from 1994 to 2000. The highest honor he received was the knighthood in 1999.[237]

Bennett's compositional output is large and varied. He composed pieces for large ensembles, including three symphonies, three ballets, and three operas. His chamber music also employed varied instrumentations, and has proven to be a real gem among his 200 published works. He also composed concerti, and solo pieces for voice, as well as solo pieces for instruments. Moreover, his catalogue features forty choral works of undeniable artistic value.[238]

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[235] Ibid, 291.
[236] Ibid, 306.
[237] Bradshaw, Grove Music Online.
[238] Norene A. Walters, *The Unaccompanied Choral Works of Richard Rodney Bennett: A Conductor's Guide* (DMA dissertation. The University of Arizona, 2008): 19–20, ProQuest Music Periodicals Database.

Amidst such vast and diverse output, these common traits are still identified: ingenious orchestration expressing clear musical ideas through a wide color pallet; abstract textures achieving melodic, harmonic, and rhythmic balance as in the classical tradition; typical 20th-century harmony ranging from tonal to atonal schemes; melodies presenting in any harmonic context, from lyrical tonal melodies to atonal arpeggios—Bennett's melodies usually feature a clear collection of pitches, but their rhythmic shapes bring the necessary amount of unexpectedness to the overall structure of the music—and form "stresses the somewhat old-fashioned virtues of balance, blend and symmetry. Bennett's forms have always been marked by clearly audible reference points, initially relating to those of the classical sonata […] to guidelines of an extra-musical kind."[239]

In order to understand *Reflection on a Sixteenth-Century Tune* in context of Bennett's large and diverse oeuvre, it is necessary to comprehend his appreciation for musical quotations and variations form.

Bennett used musical quotation in two different manners, as basic material in which the development of an entire piece is centered, and as a starting point. He developed these techniques in the 1980s by mostly writing chamber music. Among them are *Noctuary* and *Reflections on a Theme of William Walton.*[240]

Variations is a form widely used since the 16th century. Besides countless compositional techniques employed in variations form over centuries, it is safe to say that all of them are based on a simple repeated, altered, redesigned, or multiple

[239] Bradshaw, 610–611.
[240] Bradshaw, Grove Music Online.

modified theme.[241] Bennett's first serious work was a *Theme and Variations for Violin and Viola*, composed at the age of 16,[242] which demonstrated his early interest for the form. Bennett's treatment of the form in *Reflections on a Sixteenth-Century Tune* can easily be compared to the manner Ralph Vaughan Williams treated *Fantasia on a Theme of Thomas Tallis*.[243]

The musical quotation in *Reflections on a Sixteenth-Century Tune* comes from an unknown Venetian tune from 1536 titled *A l'ombre d'un buissonet* (Fr. *In the shade of a little bush*).[244] It is difficult to know for certain who was the first to use this tune. The earliest evidence suggests Josquin des Prez, but *A l'ombre d'un buissonet* was employed by many composers. French popular song collections from the 15th and 16th centuries bring a number of compositions with the same title by different composers. Three songs make regular appearances in the collections: *Una musqua de Buscaye, Bergerette savoyenne,* and *A l'ombre d'un buissonet.*[245]

The idea of employing a Renaissance tune and Tudor polyphony as the foundation of a piece is not entirely new. In fact, the idea was in vogue:

> In 1966, in an important early attempt to assess compositional trends in British music of the first half of the twentieth century, music historian Frank Howes published a book titled *The English Musical Renaissance.* In it, Howes discussed a revival of musical activity in Britain, detailing the achievements of a succession of native composers from Parry and Stanford, Elgar and Delius, to Vaughan Williams and Holst. Owing to the advent of modern scholarship, a rediscovery of sixteenth-century Tudor

[241] Elaine Sisman, "Variations," Grove Music Online, published online 2001, Oxford Music Online, www.Oxfordmusiconline.com.
[242] Maw, 95.
[243] Meredith and Harris, 402.
[244] Ibid.
[245] Julien Tiersot, *Historie de la Chanson Populaire en France* (Paris, France: E. Plon, Nourrit et Cie, 1889), 459–460.

> polyphony, and the revival of English folksong, Howes concluded that English music had fully regained independence from continental influence.[246]

The original version of *Reflections on a Sixteenth-Century Tune* was written for string orchestra in 1999. It was commissioned for "an international youth group to play at the Guildhall, Portsmouth."[247] According to Bennett himself, John Wilson was the conductor who commissioned the piece. Wilson was "an excellent young conductor" who was teaching at the Royal College of Music at that time. Bennett stated that Wilson also commissioned the wind version in the same year, but cannot recall the premiere date.[248]

Bennett's orchestrational dexterity is impeccable in the wind version. His years as an accompanist of important wind players played a significant role in acquiring specific knowledge on those instruments.[249] The colors, blends, and depth of sound conceived by means of a double woodwind quintet is unique. Bennett expanded the color pallet and tessitura of the double woodwind quintet in *Reflections on a Sixteenth-Century Tune:* second flute doubles piccolo, second oboe doubles English horn, second clarinet is replaced by the bass clarinet, and second bassoon is replaced by contra bassoon.

The harmonic language of *Reflections on a Sixteenth-Century Tune* is a synthesis of all the elements that influenced Bennett's musical idiom, translated in a

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[246] Walters, 25–26, 29.
[247] Meredith and Harris, 402.
[248] Bennett, Richard Rodney. E-mail message to Jamey Van Zandt. October 1, 2002.
[Email from Richard Rodney Bennett to Jamey Van Zandt: Oct. 1, 2002. Email forwarded to Michael Haithcock: Oct. 2, 2002. Unpublished.]
[249] Bradshaw, Grove Music Online.

mature writing of an experienced composer. John Wilson best describes the authenticity of it:

> It's an idiom that's his alone. There are certain harmonic progressions that are absolutely his own – something that can't be said of a great number of other composers. There are certain minor eleventh chords, for example, and certain modal things – Elizabethan-sounding things, which, in combination with certain harmonic progressions just could not be anybody else's but Richard's.[250]

Reflections on a Sixteenth-Century Tune is built in six sections, a prelude, four variations, and a finale. "Prelude" introduces the theme, *A l'ombre d'un buissonet.* Bennett replicates Renaissance sonorities by featuring unisons and monophonic textures. Subtle chordal interruptions occur at the end of each phrase. The original Aeolian mode, or minor mode, is kept. Josquin des Prez, however, centers his version of *A l'ombre d'un buissonet* in C minor, whereas Bennett centers it in D minor.

"Variation I" begins in D minor but soon reveals Bennett's extended tonal harmonic language. The monophony is replaced by a simple counterpoint, led initially by first flute with English horn, oboe, and then horns. The slow tempo is gently altered under a *con moto* marking. The texture as well as the melodic line—now featuring flutes, oboe and clarinet—imparts an agitated atmosphere. The slow tempo is back only in the last ten measures of the variation as a brief closing section which also prepares for the next variation.

"Variation II" puts an end to the still dominant slow tempo of the piece. "Variation II" is a scherzo[251] with typical characteristics of the form: *Allegro vivo* tempo*,* fast

[250] Meredith and Harris, 403.
[251] Meredith and Harris, 402.

interplays, articulated motives, sudden ascending and descending scales placed unexpectedly in the end or beginning of selected phrases, and melodic moments providing rest for the busy contrapuntal texture. In addition to the traditional elements of a scherzo, Bennett employs jazz harmonies throughout this variation.

"Variation III" is titled "Homage to Peter Warlock." Warlock's famous *Capriol Suite* explores six dances from the 16th century, but it is not the love of 16th century music that bonds these two composers.[252] Bennett's father, Rodney, was an author of children's books and articles about music. In the 1920s, Rodney wrote an article about Peter Warlock. Bennett's childhood was filled with Warlock's music, so Bennett decided to pay homage to Warlock by honoring his musical idiom, specially his harmonic language that influenced Bennett throughout his life.[253] The result is an *andante* that "could not be more heartfelt."[254]

"Variation IV" is also a scherzo.[255] The rhythmic complexity, however, is taken to an entirely different level relative to the scherzo of "Variation II". Similarly to Holst's *Hammersmith: Prelude and Scherzo*, Bennett overlaps compound-meter and duple-meter motives. Furthermore, Bennett stylistically contrasts the motives by making the compound motive staccato and the duple motive legato. In this way, he achieves the same result as Holst did: textural clarity by means of a busy and complex contrapuntal fabric. It is worth remembering that Bennett's mother was Holst's pupil, and any similarity between Bennett and Holst may not be a mere coincidence.

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[252] Ibid.
[253] Bennett, Richard Rodney. E-mail message to Jamey Van Zandt. October 1, 2002.
[254] Meredith and Harris, 403.
[255] Meredith and Harris, 402.

"Finale" emerges in full orchestration after a short five-measure bridge. The tune is recalled amidst unexpected blasts of descending and ascending scalar episodes interrupting its flow. Tension increases over ten measures, and then drastically resolves into a unison G. Bennett used this technique a few times throughout *Reflections on a Sixteenth-Century Tune,* certainly in a way to recall the Renaissance harmonies whose tension was often resolved into a unison. This unison is under a *tranquillo* marking and introduces the actual return of the tune in its original tempo and volume, but with different timbres since the horns lead the entire section instead of the flutes, oboe and English horn of the "Prelude." The final six measures are again marked by increasing harmonic tension resolved into a unison G.

Liturgical Symphony (1960) **Fisher Tull (1934–1994)**

Born in Waco, Texas, Fisher Tull studied at the University of North Texas, earning his PhD in composition in 1965. The previous decade was successful for him as a jazz trumpeter and arranger,[256] and in 1957 he became the director of the Jazz Ensemble and the Brass Choir at Sam Houston State University.[257] Seven years later Tull would become the chair of the music department, remaining in the position for 17 years.[258]

Tull wrote more than 50 works for band, orchestra, and for a multitude of chamber ensembles. It was his music for winds, however, that was responsible for his

[256] David Whitwell, "Fisher Tull," Grove Music Online, published online 2010, Oxford Music Online, www.Oxfordmusiconline.com.
[257] Fisher Tull, "Analysis of Sketches On a Tudor Psalm," *The Instrumentalist 35,* no. 7 (February 1981): 36.
[258] Whitwell.

success as a composer. Tull considered his brass-percussion pieces, *Liturgical Symphony* (1960) and *Variations on an Advent Hymn* (1962), his first serious compositions. He believed these two works marked a transition from arranging to composing.[259] In 1970, Tull won the American Bandmasters Association's Ostwald Award with *Toccata,* a piece for full band.[260] What followed was a considerable number of commissions reinforcing his success in writing for winds and percussion.[261]

Throughout his oeuvre, Tull developed an attractive harmonic language that is neither tonal nor atonal. The language can easily be labeled as an expanded tonal style, usually relating to the harmonic techniques accurately defined by Vincent Persichetti in his *Twentieth-Century Harmony.* Because those techniques still gravitate around the tonal system, they are often labeled as expanded tonal techniques. An in-depth analysis of Tull's music can lead to specific characteristics. Richard William Byrd identified seven overall harmonic characteristics of Tull's music:

> (1) the generation of harmony by contrapuntal movement; (2) the use of quartal and quintal harmonies; (3) the employment of harmonies through use of pitch-set and serial techniques; (4) the use of bichordal harmony; (5) the use of tertian-based harmonies; (6) the use of specialized techniques, such as planing [use of pitches within the key only] and "fanning" [spreading the outer voices of a chord] techniques […]; and (7) the use of secundal harmony.[262]

Furthermore, Tull's modulations are usually not diatonic, enharmonic, or chromatic. It may not be an easy task to find a pivot chord in his music, but it is common

[259] Tull (1981), 36.
[260] Whitwell.
[261] Richard William Byrd. *A stylistic analysis of the solo and chamber music of Fisher A. Tull* (Doctor of Philosophy dissertation. University of Kentucky, 1992): 71, ProQuest Music Periodicals Database.
[262] Ibid, 79–80.

to find sections wherein the same melodic material is shifted to a different pitch level. This is called tonicization, and was clearly Tull's preferred modulatory technique.[263]

A composer who was not a serialist and also did not follow the standard tonal rules, Tull developed two ways to obscure tonality in order to write tonal music without being harmonically predictable. "The first is the use of diverse melodic structures, which occur in polyphony textures and exhibit no tonal relationship. The second is the use of complex harmonic structures, which obscure or even negate any sensation of a tonic."[264]

Written in 1960, *Liturgical Symphony* presents the aforementioned harmonic characteristics, simple form, and bold orchestration. As a large brass ensemble piece, the instrumentation includes 6 trumpets, 4 trombones, 4 horns, 2 baritones, and 2 tubas. The four-player percussion section plays timpani, tam-tam, cymbal, suspended cymbal, snare drum, tenor drum, and bass drum. The percussion does not play any melodic role, as there is no pitched instruments besides the timpani, which only play rhythmic gestures.

Tull uses the ensemble forces in a well-crafted manner. He alternates and blends groups within the ensemble, while *tutti* sections are limited to just a few. Six trumpets are generally split into two groups: trumpets 1, 2, 3, and trumpets 4, 5, 6. Trombones are presented in two settings. The first is also a split group: trombones 1, 2, and trombones 3, 4. The second, however, is a trio (trombones 1, 2, 3) with trombone 4 orchestrated either with baritones or tuba 2. Four horns are presented in three different

[263] Ibid, 134–135.
[264] Ibid, 159.

settings. The first two settings are split groups: horn 1, 2, and horn 3, 4; and horn 1, 3, and horn 2, 4. The third setting is simply a horn choir (horns 1, 2, 3, 4). Baritones play as a duo, while tuba 1 is orchestrated with the baritones, while tuba 2 is with trombone 4.

Liturgical Symphony has three movements, and each one is based on two different hymns. For this reason, Tull labeled *Liturgical Symphony* an "almost medley."[265] He used melodic fragments, and motivic and sequential treatments. Years later, this approach would again be used in *Sketches On a Tudor Psalm* (1971).[266]

Since *Liturgical Symphony* is based on six hymns, it is necessary to examine the origin of these hymns. Tull, an Episcopalian knew the denominations *The Hymnal 1940* thoroughly. *The Hymnal 1940* is an American version of the English *Hymns Ancient and Modern* (1861) produced by the Oxford Movement[267] that, with the Cambridge Ecclesiological Society, revived plainchant in the Anglican Church. However, the revival of the plainchant began a century earlier when John Francis Wade (1711/12–1786), a Roman Catholic, published plainchant manuscripts throughout England. These manuscripts find their origin in three historical periods of plainchant development: "a Benedictine phase (968–1150), a Cistercian phase (1175–1230), and a Franciscan Roman phase (after 1240)."[268] Due to the importance of Benedictine monks in the development of Gregorian chant in the first phase, they worked hard at the restoration of plainchant in the 19th century. In fact, Benedictine musical achievements extend far

[265] Tull, (1981): 36.
[266] Fisher Tull, "Sketches On a Tudor Psalm," *Journal of Band Research 13,* no. 1 (Fall 1977): 20.
[267] Carol A. Doran, "Episcopal Church," Grove Music Online, published online 2013, Oxford Music Online, www.Oxfordmusiconline.com.
[268] Kenneth Levy, John A. Emerson, Jane Bellingham, David Hiley and Bennett Mitchell Zon, "Plainchant," Grove Music Online, published online 2001, Oxford Music Online, www.Oxfordmusiconline.com.

beyond development of Gregorian chant: “the establishment of music theory, the development of ecclesiastical vocal polyphony, the introduction of the pipe organ into the church and the creation of liturgical drama.”[269] When Tull chose these specific hymns in 1960, he was aware of their profound musical tradition. It is likely he chose to allow each hymn to be easily recognizable throughout *Liturgical Symphony* as a way to honor and benefit from the hymns’ millenary roots.

The first movement is in ternary form: A-B-A. A mysterious introduction is built over three three-measure phrases, which sets the tone for the entire piece. This foreshadows how tender and aggressive the vigor is going to be. The A section is based on the *Sanctus* from *Missa Marialis,* a 14th century plainchant. Tull found the hymn in *The Hymnal 1940* under S115. The hymn features the trumpets, and after a short and intense bridge, the B section begins, based on *Martyr Dei,* a medieval plainchant, #209 in *The Hymnal 1940.* After its exposition, the theme is augmented, and then, overlapped with the first theme. A powerful *tutti* chorale ultimately finishes the hymn. The A section returns and closes the movement quietly, recalling the sentiment of its beginning.

The second movement is in binary form: A-B-B’. As in the first movement, there is an introduction. Here, it is a short burst played by three trumpets, three trombones, and the entire percussion section in *fortissimo.* What follows is the A section, based on *Picardy,* a French tune from the 17th century. It is #324 in *The Hymnal 1940,* also found in Catholic hymnals under the title *Let all mortal flesh keep silence.* A horn choir plays the hymn in a solemn manner, while the same ensemble forces from the introduction

[269] James W. McKinnon, “Benedictine monks,” Grove Music Online, published online 2001, Oxford Music Online, www.Oxfordmusiconline.com.

interrupt the flow of the hymn in the end of each phrase. These contrasting musical gestures are bridged by the tubas until the B section unexpectedly takes place through a trumpet and trombone duet. The B section is based on *Adoro devote,* a Benedictine plainchant from the 13th century. Tull found it under #314 in *The Hymnal 1940.* The B section is symmetrically built over seven periods of three three-measure phrases. Each period builds up in dynamic and orchestration, and the sixth period introduces the Benedictine plainchant in augmented form in the horns and trombones 1 and 2. A brief two-measure bridge restores calm by means of a light texture and soft dynamic. The second half of *Adoro devote* that was missing hitherto is now exposed. The B' section then gently states both halves of the plainchant as a whole for the first time. A four-measure *coda* recalls *Picardy* and closes the movement in a typical hymn-like 4-3 suspension.

The third movement is set in the following form: A-A'-B-B'-A. Without introduction, the A section starts right at the first measure. The melody comes from the *Kyrie* from *Missa Marialis,* or S92 in *The Hymnal 1940*, exposed in a responsorial manner between trumpets 2 and 3, and horns 3 and 4. The A' section features a fierce motive played first by the low brass, followed by trumpets 1, 2 and 3. The melody is now shared between trumpets 3, 4, 5, and horns 1 and 2. The B section is built over four sub-sections, and each one starts with a canon based on the *Kyrie.* The second melody, *Edsall Chorale,* meanwhile, finds its way in the texture through low and *legato* voices. The four sub-sections correspond to the four phrases of *Edsall Chorale.* Under #207 in *The Hymnal 1940* (*Come, Risen Lord, and Deign to be our Guest*), this hymn is the only one in *Liturgical Symphony* with no Catholic roots. It is also the only one from

the 20th century composed by George Henry Day (1883–1966), a composer who started his musical activities as a choirboy at Trinity Chapel in New York City.[270] After the exposition of the *Edsall Chorale* and amidst a busy contrapuntal texture, the B' section takes place. Now, the *Edsall Chorale* is solemnly exposed in its entirety as a *tutti* chorale. A two-measure bridge brings back the *Kyrie,* and the A section returns. A long and rhythmic *coda* based on the bridge material covers the last 21 measures of the piece until its grandiose final chord.

[270] Unknown. "George Henry Day." Www.hymnary.org.

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