

A Curriculum and Study of the Evolution of Wind Literature from 1551-2022

by

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ABSTRACT

The purpose of this document is to identify important works of the wind band repertoire from the 16th century to 2022 in order to be used as a digital textbook and curriculum that can be used to teach a course on wind literature. This study will explore works that have been defined as having met criteria for serious artistic merit that have impacted the growth and evolution of the wind band. In 2011 Clifford Towner completed an update to two studies by Acton Eric Ostling, Jr. (1978) and Jay Warren Gilbert (1993) that evaluated the merit of compositions written prior to the date of the study publications. Historically, the wind band community holds a strong tradition of championing new compositions written for the medium and creating space for new composers. In order to determine which pieces should be included that have been published in the twenty-first century, a survey was submitted to a panel of experts who are members of the College Band Directors National Association. This survey will ask participants to list the three most influential composers and the three most influential pieces written since 2000.

CHAPTER 1:

MUSIC FOR WINDS FROM 1551-1749

The evolution of wind music for the modern-day wind band is a product of historical development, as the instruments evolved and compositions became more sophisticated. This chapter explores some significant examples written for winds before 1750, and provides a historical perspective on the development of wind music that laid the foundation for the modern wind band.

1551 – *The Danserye* – Tielman Susato

Tielman Susato was a music publisher, composer, and instrumentalist who spent much of his life in the southern Netherlands. Musicologists believe that he was most likely born between 1510-1515 and lived until around 1570. Susato's publications primarily consisted of anthologies featuring works by Flemish composers, such as Thomas Crecquillon, Orlande de Lassus, and Josquin Des Prez. In addition to his work as a publisher, Susato was also a composer who wrote both secular and sacred music.¹

The Danserye is a set of sixty-one dances arranged in four parts, most likely for amateurs, and published in 1551. The original name for the work was *Het derde musyck boexken*.² There is no specific instrumentation on the score, so it was probably meant for whatever consorts or instruments were available.

¹ Forney, Kristine. "Susato, Tylman." *Grove Music Online*. 2001; Accessed December 29, 2022. <https://www-oxfordmusiconline-com.lib-e2.lib.ttu.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000027146>.

² Ibid.

Patrick Dunnigan, Director of Bands at Florida State University, arranged nine of the dances for concert band. The FSU symphonic band premiered selections from "*The Danserye*" on April 17, 2002. The nine movements include:

1. *La Morisque*
2. *Bergerette*
3. *Les quatre Branles*
4. *Fagot*
5. *Den hoboecken dans*
6. *Rondo and Salterelle*
7. *Ronde & Aliud*
8. *Basse dans: Mon desir*
9. *Pavane: La Battaile*³

Fred J. Allen also wrote a setting of *The Danserye* for wind band.

1597 – *Sonata pian' e forte* – Giovanni Gabrieli

Italian composer Giovanni Gabrieli was most likely born between 1554-1557 and died in August 1612. He studied composition with his uncle, Andrea Gabrieli, as well as Orlande de Lassus in Munich at the court of Duke Albrecht V. He served as principal organist at both Saint Mark's Basilica and the Scuola Grande di San Rocco. As a composer his oeuvre includes motets, madrigals, organ pieces, music for instrumental ensembles, and sacred and secular vocal music.⁴

Gabrieli's first collection of works, *Sacrae symphoniae*, was published in 1597. It contained sixty-three compositions, including sixteen instrumental pieces, that were most likely written for and performed at Saint Mark's and San Rocco. *Sonata pian' e forte* is

³ Nikk Pilato, "Selections from 'the Danserye,'" Wind Repertory Project, accessed December 29, 2022, https://www.windrep.org/Selections_from_%22The_Danserye%22.

⁴ Bryant, David. "Gabrieli, Giovanni." *Grove Music Online*. 2001; Accessed December 29, 2022. <https://www-oxfordmusiconline-com.lib-e2.lib.ttu.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000040693>.

one of the excerpts from the collection. During the late sixteenth century, "sonata" referred to a piece of music written for instruments.

Gabrieli was one of the first composers to assign specific instrumentation to his works, and *Sonata pian' e forte* is scored for two choirs of instruments including alto trombone, tenor trombone, bass trombone, cornett, and viola. This piece is also one of the first compositions that included dynamic markings.⁵ Other works for winds by Gabrieli include *Canzon primi toni*, *Canzon septimi toni*, and *Canzon duodecimi toni*.

1612 – *Terpsichore* – Michael Praetorius

Michael Praetorius (1571–1621) was a German organist, theorist, and composer. His treatise, the three-volume *Syntagma musicum*, discusses sacred music, musical instruments, as well as music theory and notation. In addition, Praetorius wrote over 1000 works based on Protestant hymns and the Latin liturgy of the Lutheran church.⁶

Praetorius' only secular work, *Terpsichore*, is a collection of 312 dances published in 1612. One of the nine Greek Muses, Terpsichore, was the Muse of dancing. Praetorius arranged these French dances as examples of four, five, and six-part writing.⁷ Similarly to *The Danserye*, specific instrumentation is not listed on the score, so it was probably meant for whatever types of consorts or instruments were available.

In 1981, Bob Margolis published *Terpsichore: After Praetorius*. The four movements include:

⁵ Frederick Fennell, *Time and the Winds: A Short History of the Use of Wind Instruments in the Orchestra, Band and the Wind Ensemble* (Huntersville, NC: Northland Music Publishers, 2007). 7-8.

⁶ Walter Blankenburg and Clytus Gottwald. "Praetorius [Schultheiss, Schultze], Michael." *Grove Music Online*. 2001; Accessed 29 Dec. 2022. <https://www-oxfordmusiconline-com.lib-e2.lib.ttu.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000022253>.

⁷ *Ibid.*

1. *Bransles gay & double de Poictu*
2. *La Robine – Spagnoletta – Ballet des Amazones – Ballet – Volte*
3. *Gavotte – La Bourrée*
4. *Gaillarde – Resprinses – Gaillarde – Volte*

1749 – *Music for the Royal Fireworks* – George Frideric Handel

George Frideric Handel (1685-1759) was born in Germany and settled in London in 1712, where he was accepted as a naturalized British citizen in 1727. As a child, his family did not approve of his music studies, but after his father's death in 1697, he was able to study in Halle, Hamburg, and Italy. He wrote forty-two operas, twenty-seven cantatas, concerto grossi, harpsichord suites, chamber music, and large orchestral works.⁸

Handel's *Music for Royal Fireworks* was written in 1749 for a festival ordered by King George II. The festival was meant to celebrate the Treaty of Aix-la-Chapelle that ended the war of the Austrian succession. The performance called for forty trumpets, twenty horns, sixteen oboes, sixteen bassoons, eight pairs of kettledrums, twelve side drums, fifes, flutes, and serpents.⁹ Prior to *Music for Royal Fireworks*, Handel also composed *Water Music Suite* for winds in 1715.

Modern editions have been arranged for wind band by Hershy Kay (1950), Frank Erickson (1985), Robert Longfield (1997), and Douglas Wagner (2014).

⁸ Anthony Hicks, "Handel [Händel, Hendel], George Frideric." *Grove Music Online*. 2001; Accessed December 29, 2022. <https://www-oxfordmusiconline-com.lib-e2.lib.ttu.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000040060>.

⁹ Frederick Fennell, *Time and the Winds*. 11.

CHAPTER 2:

HARMONIEMUSIK IN THE CLASSICAL ERA

Harmoniemusik is a German term that typically refers to music written for winds between the late 17th and early 18th centuries. The ensemble typically consists of two oboes, two clarinets, two bassoons, and two horns. It was common for wealthy patrons to have *Harmoniemusik* ensembles for parties to entertain their guests. This type of music allowed wind instruments to have more presence in society.

1781-1784 – *Serenade No. 10 in Bb “gran Partita” K.361* – Wolfgang Amadeus

Mozart

Many arguments have been made over time regarding Mozart’s (1756-1791) *Serenade in Bb*. Among Mozart’s *oeuvre*, fifty compositions contain subtitles, and this serenade is nicknamed *gran Partita*. Musicologists speculate on when the subtitle was added, but there is no belief that Mozart penned the name. This piece for 13 players was written between 1781 - 1784, and documentation exists that a performance occurred on March 23, 1784.¹⁰ The type of paper used to write the piece matches that of the paper Mozart used for other works in 1781, leading some scholars to believe it was written around the same time.¹¹ However, musicologist Daniel Leeson believes the *Serenade in Bb* was written between 1783-1784 because it shares a great deal of similarity in structural detail to Mozart’s K. 452, *Quintet for piano and winds*, and K. 454, *Sonata in*

¹⁰ Daniel N. Leeson, *Gran Partita: A Book about Mozart's Serenade in B-Flat, K. 361, for 12 Wind Instruments and a String Bass* (Bloomington, IN: AuthorHouse, 2009). 33.

¹¹ *Ibid.* 47.

Bb for violin and piano. Leeson argues that because the three are structurally similar, they would have been written in the same period.¹²

Instrumentation for K. 361 includes two oboes, two clarinets, two basset horns, two horns in F, two horns in Bb, and a contrabass. Even though the instrumentation is larger than the standard octet of the time, K. 361 is still considered *Harmoniemusik* because of the pairs of the specific instruments.¹³ The movements are:

1. *Largo - Allegro molto*
2. *Menuetto - Trio I-II*
3. *Adagio*
4. *Menuetto (Allegretto)*
5. *Romanze (Adagio - Allegretto - Adagio)*
6. *Theme with Variations (Andante)*
7. *Finale (Molto allegro)*

*The author of this document highly suggests reading Daniel Leeson's *Gran Partita: A Book about Mozart's Serenade in B-Flat, K. 361, for 12 Wind Instruments and a String Bass*, for more information.

1781/1782 – Serenade No. 11 in Eb K.375 – Wolfgang Amadeus Mozart

Mozart's *Serenade in Eb* was originally written in 1781 for pairs of clarinets, horns, and bassoons. He added two oboe parts in 1782 to complete the *Harmoniemusik* ensemble. The five movements are labeled: Allegro maestoso, Menuetto, Adagio, Menuetto, and Allegro. In a letter to his father, Mozart explained that he wrote the original sextet for Viennese court painter Josef von Hickel's sister-in-law as a gift for St. Theresa's Day. Later in the same letter, he mentioned that he hoped Joseph von Strack would also hear the piece and send highly of his music to the courts.¹⁴

¹² Ibid. 65.

¹³ Ibid. 43.

¹⁴ Neal Alexander Zaslow and William Cowdery, *The Compleat Mozart: A Guide to the Musical Works of Wolfgang Amadeus Mozart* (New York, NY: Mozart Bicentennial at Lincoln Center, 1990). 245.

1782 or 1783 – *Serenade No. 12 in C minor* K.388 – Wolfgang Amadeus Mozart

Musicologists are still debating when Mozart wrote his *Serenade in C minor*, but most believe it would have been around 1782 or 1783. The piece was initially written for pairs of oboes, clarinets, horns, and bassoons and arranged for string quintet around 1787. In a letter to his father on July 27, 1782, Mozart mentions writing another serenade for winds and calls it his "Night Music," and it is possible that he was referencing K. 388. It is presumed that he wrote it for Princes Liechtenstein, but no performance record exists.¹⁵ Typically, serenades in the 18th century were written in major keys and consisted of dance movements, yet this serenade begins in C minor. It eventually finds its way to the relative Eb Major and ends the final movement in C Major, almost as if Mozart were making a little joke. The four movements include Allegro, Andante, Menuetto in canone, and Allegro.

1792 – *Octet in Eb*, Op. 103 – Ludwig van Beethoven

Ludwig van Beethoven (1770-1827) composed his *Octet for Harmoniemusik* ensemble in 1792, just before he moved from Bonn to Vienna to study with Joseph Haydn. The published version of the *Octet* features four movements: Allegro, Andante, Menuetto e Trio, and Finale/Presto. It is believed that his *Rondino* was meant to be the fourth of five movements.¹⁶

¹⁵ Ibid. 246-247.

¹⁶ Norman E. Smith, *Program Notes for Band* (Chicago, IL: GIA Publications, 2002). 45.

1793 – *Rondino*, WoO 25 – Ludwig van Beethoven

Rondino was completed in 1793 after Beethoven arrived in Vienna to study with Haydn. *Rondino* is categorized as WoO 25. WoO stands for “Werke ohne Opuszahl” or “Works without opus numbers.”

1802 – *Octet in F Hob. II:F7* – Joseph Haydn or Wranitzky

Octet in F Hob. II: F7 was written around 1793, but there is scholarly debate about whether Joseph Haydn (1732-1809) was the actual composer. Musicologist and scholar of Haydn's work, H.C. Robbins Landon, claims that Paul or Anton Wranitzky most likely wrote it. Unfortunately, no autograph score is available, and the question of authenticity remains.¹⁷ The movements include *Allegro moderato*, *Andante con Variazioni*, *Menuetto/Allegretto*, and *Finale/Allegro*. Upon searching for the score on the database, IMSLP, Petrucci Music Library attributes the piece to Paul Wranitzky and notes that it was formally attributed to Haydn.

1807 – *Octet Partita in F, Op. 57* – Franz Krommer

Franz Krommer (1759-1831) was a Czech composer who wrote multiple partitas for winds and other works for chamber winds. During his time, Krommer was one of the most successful and influential Czech composers. He was known as a leading composer of string quartets, and many considered him a rival of Beethoven.¹⁸ *Octet Partita in F*, also known as *Harmonie in F*, was published in 1807 for octet. Movements include: *Allegro vivace*, *Minuetto: Presto*, *Adagio: Andante cantabile*, and *Alla polacca*.

¹⁷ Nikk Pilato, “Octet in F Major,” Wind Repertory Project, https://www.windrep.org/Octet_in_F_Major. Accessed December 15, 2022.

¹⁸ Wessely Othmar, “Krommer, Franz.” *Grove Music Online*. 2001; Accessed 14 Dec. 2022. <https://www-oxfordmusiconline-com.lib-e2.lib.ttu.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000015571>

CHAPTER 3:

MUSIC FOR WINDS IN THE 19TH CENTURY

Throughout the 19th century, music for winds became more popular. More pieces were transcribed, but only a few composers wrote large-scale works for winds. As military bands began to grow and instruments made improvements, more opportunities were presented for composers to write for the medium. In this chapter, we will explore some more chamber music, as well as some original compositions written for larger wind bands.

1824/1838 – *Overture for Band, Opus 24* – Felix Mendelssohn

Jakob Ludwig Felix Mendelssohn-Bartholdy (1809-1847) (more commonly known as Felix Mendelssohn) was a German composer, pianist, and conductor. Robert Schumann called him the “Mozart of the 19th century,” and Franz Liszt called him “J.S. Bach reborn.” Throughout his brief life, he wrote symphonies, operas, chamber music, music for piano and organ, and concertos. His most popular compositions include *A Midsummer Night’s Dream*, *Songs without Words*, and his *Scottish* and *Italian Symphonies*.¹⁹

Felix Mendelssohn wrote the first version of his Opus 24 in 1824 with the original title, *Notturmo*. The original instrumentation was for one flute, two clarinets, two oboes, two bassoons, two horns, one trumpet, and one serpent. In 1838 he revised the score to include 23 winds and percussion.²⁰ Felix Greissle adapted the piece for modern band instrumentation in 1948.

¹⁹ Norman E. Smith, *Program Notes for Band* (Chicago, IL: GIA Publications, 2002). 423.

²⁰ *Ibid.* 424.

1840 – *Grand Symphonie Funèbre et Triomphale* – Hector Berlioz

French composer, Hector Berlioz (1803-1869), helped expand the role of wind instruments in orchestras by assigning solos to wind players in his music. In 1843, he published a *Treatise on Orchestration* that provided composers with technical information about the orchestra's instruments.

Berlioz wrote the *Grand Symphonie Funèbre et Triomphale* in 1840 to commemorate the 10th anniversary of the July Revolution that brought Louis-Philippe to power.²¹ It premiered in Paris and was intended to be performed outdoors with a large ensemble of over 200 players. Richard Franko Goldman rediscovered the piece and gave the first American performance in 1947.²² *Grand Symphonie Funèbre et Triomphale* is written in three movements meant to be performed back to back. The second movement incorporates a trombone solo meant to represent a recitative and blessing from clergymen. Until this point, the trombone was seldom used as a solo voice. Berlioz added optional string parts for a performance in 1842 and choral parts soon after. He referred to the final movement as an "indestructible war horse" and arranged it for chorus, vocal solo, and piano accompaniment.²³

The three movements are:

1. *Marche funèbre (Funeral march)*
2. *Oraison funèbre (Funeral prayer)*
3. *Apothéose (Apotheosis)*

²¹ Frank L. Battisti, *The New Winds of Change: The Evolution of the Contemporary American Wind Band/Ensemble and Its Music* (Delray Beach, FL: Meredith Music Publications, 2018). 5.

²² *Ibid.*, 50.

²³ Stephen Rhodes, "5 Revolution and Nineteenth-Century Europe," *A History of the Wind Band: Revolution and Nineteenth-Century Europe*, 2007, https://windbandhistory.neocities.org/rhodeswindband_05_19thcenturyeurope.html#berlioz, Accessed December 13, 2022.

1844 – *Trauermusik* – Richard Wagner

Richard Wagner (1813-1883) was a German composer remembered most for his operas. Wagner's *Trauermusik* was written in 1844 to be performed for Carl Maria von Weber's (1786-1826) burial procession. Weber was known as one of the first to compose German opera, and was buried in London in 1826, and his remains were later sent to their final resting place in Friedrichstadt, Germany.²⁴

Richard Wagner adapted themes from Weber's opera *Euryanthe* for the torchlight procession. In the opera, Euryanthe is banished to the wilderness by Count Adolar after his sister Emma commits suicide. As the story develops, Emma's soul is trapped inside a ring and requires "a tear of innocent love" to be released.²⁵ In the first section of *Trauermusik*, Wagner adapts music from the overture to *Euryanthe*. The middle section quotes music that Euryanthe sang while banished in the wilderness, and the final section uses music from the end of the opera.²⁶

Trauermusik is also known as *Trauersinfonie* because, in 1860, C.F. Meser published a piano arrangement without permission. Eric Leidzen edited the piece in 1948 for Edwin Franko Goldman's band, and Michael Votta recreated a performance edition in 1992.²⁷ The original score calls for five flutes, seven oboes, twenty clarinets, ten bassoons, eight F horns, six Bb horns, six trumpets in F, three alto trombones, three tenor trombones, three bass trombones, four tubas, and six side drums.²⁸

²⁴ Richard B. Miles et al., *Teaching Music Through Performance in Band*, vol. 1 (Chicago, IL: GIA Publications, Inc., 2010). 756.

²⁵ Ibid. 756.

²⁶ Ibid. 757.

²⁷ Ibid. 757.

²⁸ Richard Franko Goldman, *The Band's Music. On the Repertoire of the Band*. (New York, NY: Pitman Publishing Corporation, 1938). 427.

1864 – *Huldigungsmarsch* – Richard Wagner

Huldigungsmarsch was written to show respect for King Ludwig II, who succeeded the Bavarian throne in 1864. Also known as the *Homage March*, this composition was written when Wagner arrived in Munich.²⁹ Later the *March* was transcribed for orchestra by Joachim Raff. Two other pieces that Wagner wrote for winds include *Kaisermarsch* (1871) and *Centennialmarsch* (1876).³⁰

1869– *Orient et Occident* – Camille Saint-Saëns

French composer, Camille Saint-Saëns (1835-1921), was devoted to the progression of French music. *Orient et Occident* was composed for a gala in 1869 and incorporated musical stereotypes of the East and West that were known at the time. Saint-Saëns dedicated the piece to his friend, Theodore Biais. The work was eventually transcribed for orchestra by the composer. David Whitwell created a modern edition in 2014.³¹

1878– *Serenade in D Minor, Opus 44.* – Antonín Dvořák

Antonin Dvořák (1841-1904) is regarded as one of the great Czech composers of the 19th century. He spent 1892-1895 as the director of the National Conservatory of New York and would travel to Iowa during the summers. However, he was unhappy in the United States and went back to Bohemia (now the Czech Republic) to join the faculty of the Prague Conservatory. During his time in the United States, he composed *Symphony No. 9 in E minor*, more commonly known as the *New World Symphony*.³²

²⁹ Ibid. 426.

³⁰ Norman Smith and Albert Stoutamire, *Band Music Notes* (San Diego, CA: Kjos West, 1979). 238.

³¹ Nikk Pilato, “Orient Et Occident,” Wind Repertory Project, https://www.windrep.org/Orient_et_Occident, accessed December 16, 2022.

³² Norman E. Smith, *Program Notes for Band*, 183.

Serenade in D minor, also known as *Serenade for Winds in D minor*, was written in 1878. Instrumentation for the piece includes two oboes, two Bb clarinets that double on A clarinet, two bassoons, an optional contrabassoon, two horns in F that double on Horn in E, one horn in Bb that double on horn in D, cello, and bass. The movements include:

1. *Moderato, quasi Marcia*
2. *Minuetto*
3. *Andante con moto*
4. *Allegro molto*

The *Serenade in D minor* was written in two weeks and premiered in Prague with Dvorák conducting.³³

1881– *Serenade, Opus 7*– Richard Strauss

German composer and conductor Richard Strauss (1864-1949) is often remembered for his tone poems. Some examples include *Don Juan* (1888), *Til Eulenspiegel* (1895), *Also sprach Zarathustra* (1896), *Don Quixote* (1897), and *Ein Heldenleben* (1898). His father, Franz Strauss, was also a musician and started Richard's training at a young age. Hans von Bülow hired Richard Strauss as his assistant conductor with the Meiningen Orchestra in 1881 and encouraged him to keep composing after viewing the score to the *Serenade*.³⁴ Instrumentation includes two flutes, two oboes, two bassoons, a contrabassoon, two Bb clarinets, a contrabass clarinet, two horns in Eb, two horns in Bb basso, and bass.

³³ Ibid. 184.

³⁴ Ibid. 569-570.

1884 – *Suite in Bb*, Opus 4 – Richard Strauss

Although it has an earlier opus number than his *Serenade*, Richard Strauss wrote *Suite in Bb* in 1884. Hans von Bülow asked Strauss to write another wind piece, resulting in the four-movement *Suite in Bb*. Opus 4 uses the same instrumentation as Op. 7³⁵, and the movements include:

1. *Praeludium*
2. *Romanze*
3. *Gavotte*
4. *Introduction and Fugue*

1885 – *Petite Symphonie* – Charles Gounod

As a child, French composer, Charles Gounod (1818-1893) would describe a dog barking in “sol” or a lady crying in “do,” and his neighbors would often call him “Le petit musicien.”³⁶ In 1836, he began studying composition at the Paris Conservatory and won the Grand Prix de Rome in 1839.³⁷

In 1885, the founder of the French Flute School, Paul Taffanel, commissioned Gounod to write the *Petite Symphony* for the *Societe de Musique de Chamber pour Instruments a Vent*. Taffanel’s ensemble was a standard *Harmoniemusik* octet with the addition of a flute and was committed to commissioning new works for winds.³⁸ The *Petite Symphonie* contains four movements:

1. *Adagio et Allegretto*
2. *Andante Cantabile*
3. *Scherzo*
4. *Finale-Allegretto*

³⁵ Ibid. 570.

³⁶ Marie Anne Bovet, *Charles Gounod: His Life and His Works* (London: Sampson Low, Marston, Searle, 1891), 55.

³⁷ Norman E. Smith, *Program Notes for Band*, 245.

³⁸ Edward Blakeman, *Taffanel: Genius of the Flute* (New York, NY: Oxford University Press, 2005). 67-69.

The piece was modeled after a classical symphony, and the first movement is in sonata form, beginning with a slow *adagio* introduction. The second movement is lyrical with an aria-like flute solo. The third movement is a lively *Scherzo* and contains the most technically challenging lines in the piece. Finally, the fourth movement ends the piece in a modified sonata form.

CHAPTER 4:

OTHER HISTORICAL EVENTS IN THE 19th CENTURY

The Conservatoire National Supérieur de Musique et de Danse de Paris, also known as the Paris Conservatory, was established in France in 1795. Smaller music schools existed prior to the creation of the Conservatory, but their roles were markedly different. Many of these music schools did nothing more than pair a student with a teacher. However, the Ecole Royale de Musique et de Declamation and the Ecole gratuite de Musique de la Gard Nationale offered their students a more thorough music education. These two schools would eventually merge in order to create the Paris Conservatory.

The Ecole Royale de Musique et de Declamation, directed by François-Joseph Gossec, was established by royal decree in 1784. The primary purpose of this school was to train performers in general music, as well as singing and theatrical performance for operas, symphonies, and ballet.³⁹ In 1789 Gossec resigned from his school duties to work with Bernard Sarette and the Corps de Musique de la Garde Nationale.⁴⁰

Sarette was a military band leader, who started a 45-member band meant to perform for civic festivals and demonstrations. A wind band of that proportion was unheard of prior to this, so to train instrumentalists for the ensemble, Sarette received funding from Paris to open the Ecole de Musique de la Garde Nationale in 1792. The 120

³⁹ William Weber, Denis Arnold, Cynthia M. Gessele, Peter Cahn, Robert W. Oldani, and Janet Ritterman. "Conservatories." *Grove Music Online*. 2001; Accessed September 27, 2022. <https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000041225>.

⁴⁰ Barry S. Brook, David E. Campbell, Monica H. Cohn, and Michael Fend. "Gossec, François-Joseph." *Grove Music Online*. 2001; Accessed 27 Sep. 2022. <https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000011509>.

students who attended the school received free private instruction from the Corps de Musique de la Garde Nationale musicians.

Upon re-examination a brief three years later, the Convention Nationale concluded that supporting two music schools was not in the best interest of Paris and decided to reform the two into one school. Thus, the Conservatoire National Supérieur de Musique et de Danse was formed on August 3, 1795.⁴¹

Born into a family of instrument makers, Adolphe Sax created many instruments throughout the nineteenth century, yet his saxhorn (patented in 1845) and saxophone (patented in 1846) families remained the only instruments to maintain any real impact.⁴² In 1858, he joined the faculty at the Paris Conservatory to create a saxophone studio, where he taught until the studio was disbanded in 1871 (later reinstated in 1900). Saxhorns are conical brass instruments with upright valves endorsed by the Distin family. The Distins were a British family with their own quintet that performed throughout Europe and America and, in 1844, became the official agent for selling saxhorns. Concerts were well attended everywhere the quintet performed. Because of the Distin family's travels, these instruments quickly became popular in the United States prior to Civil War.⁴³

Traveling groups, like the Distin family quintet, along with a growing availability of instruments, inspired more brass bands to form throughout Europe and America. The brass band started in Europe at the end of the eighteenth century and functioned as

⁴¹ William Weber

⁴² Bate, Philip, and Wally Horwood. "Sax, Adolphe." *Grove Music Online*. 2001; Accessed October 4, 2022. <https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-90000380392>.

⁴³ Margaret Hindle Hazen and Robert M. Hazen, *The Music Men*, (Washington D.C.: Smithsonian Institution Press, 1987), 11, 95.

military bands, church bands, and civic ensembles. Civic bands performed at social functions and were the most popular of the three types of ensembles.⁴⁴ Americans sought new avenues for musical expression, and the brass band allowed more amateurs to perform. They copied the idea from Europe, and brass bands began to form across the United States. Nineteenth-century music critic, John Sullivan Dwight wrote, “All at once the idea of a brass band shot forth: and from this prolific germ sprang up a multitude in every part of the land....”⁴⁵

In 1828 Englishman, Thomas Dodworth arrived in New York with his sons Allen, Harvey, and Charles. Thomas played trombone, and Allen was a skilled piccolo player, so they joined the Independent Band of New York; however, in 1834, the community band changed its instrumentation to brass only. The band changed its name to The City Band of New York after changing the instrumentation. This was the first all-brass band in the United States, but the group disbanded soon after the change. Allen Dodworth immediately started a new brass band called the National Brass Band, and in 1836 the name was changed to the Dodworth Band.

Despite the growing criticism, the Dodworth Band had quite a career. Allen’s younger brother Harvey took control of the band in the late 1830s, and he then allowed his son Oleon to succeed him in 1890. The band performed throughout New York, but its longest playing contract was performing at events with the 71st National Guard Regiment of New York.⁴⁶ In 1838 the Dodworth Band began using valved brass instruments and

⁴⁴ Trevor Herbert, ed. *Bands: The Brass Band Movement in the 19th and 20th Centuries*, (Philadelphia: Open University Press, 1991), 12-14.

⁴⁵ Hazen and Hazen, *The Music Men*, 1.

⁴⁶ Cipolla, Frank J. "Dodworth." *Grove Music Online*. 2001; Accessed October 5, 2022. <https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000046755>.

had them manufactured so that the bell was directed over the shoulder, facing behind the musician. These instruments were created so the sound would be directed at the military marching behind the band. This idea caught on with brass bands throughout the American Civil War era.

As brass bands rose in popularity, a higher standard of musicianship became established, which transferred to higher standards in wind bands. Military bands were vital in the United States during the 19th century. In 1798 President John Adams signed an Act of Congress to establish the United States Marine Band. The band had its first concert on August 21, 1800, with an ensemble of two oboes, two clarinets, two horns, a bassoon, and a drum.⁴⁷ By 1861 the ensemble reached 30 members and doubled to 60 musicians in 1899.⁴⁸

Another significant 19th-century ensemble, the Boston Brigade Band, was formed in 1806 with an instrumentation of five clarinets, two bassoons, one trumpet, a triangle, and a bass drum. Under the direction of Patrick Gilmore in subsequent years, the Boston Brigade Band would eventually be known as Gilmore's Band. Although it did not start as a military ensemble, the band eventually enlisted to motivate troops.⁴⁹

Patrick Gilmore was born in County Galway, Ireland, on December 25, 1829. At 18, he joined a military band stationed in Canada to play corne. One year later, he moved to Boston where he established his career as "the greatest cornet virtuoso yet heard on the shores."⁵⁰ The Boston Brass Band requested Gilmore to lead their ensemble in 1852, and then three years later, the Salem Brass Band requested the same. Already in high demand

⁴⁷ Hazen and Hazen, *The Music Men*, 7.

⁴⁸ Richard Franko Goldman, *The Wind Band*, (Boston: Allyn and Bacon, Inc., 1961), 38.

⁴⁹ Hazen and Hazen, *The Music Men*, 8.

⁵⁰ Goldman, *The Wind Band*, 49.

as a bandmaster, Gilmore was invited to lead the Boston Brigade Band in 1859. He agreed to take the position, but only if he had artistic freedom to make the band his own. The Brigade agreed and was renamed Gilmore's Band.

In 1861, Gilmore enlisted his group with the 24th Massachusetts Volunteer Regiment to travel and serve in the Civil War. After serving for a year, the members returned to Boston and gave concerts to encourage and sustain the morale of everyone at home. March 4, 1864, marked the inauguration of Governor Michael Hahn for the Union-controlled parishes in the state of Louisiana, and Gilmore was asked to assemble a band of mammoth proportions for the event. This "Grand National Band" consisted of 500 Army bandsmen. In addition to this epic ensemble, Gilmore organized a chorus of 5000 school children.⁵¹ Gilmore later became famous for gigantic concerts like the one in Louisiana. In 1869 he assembled an even larger group of over 11,000 musicians for the National Peace Jubilee and Music Festival. The World Peace Jubilee and International Music Festival in 1872 saw his largest gathering of over 20,000 musicians.

In 1873, Gilmore left his band in Boston and became the leader of the 22nd Regiment Band of New York. He again changed the ensemble's name to Gilmore's Band and shifted the emphasis from brass to woodwinds, specifically the clarinet. After five years of taking over the group in New York, his band totaled 66 players:

⁵¹ Ibid, 50-51.

Two piccolos	Two bassoons
Two flutes	One contrabassoon
Two oboes	One E-flat soprano cornet
One A-flat soprano clarinet	Four B-flat cornets (first and second)
Three E-flat soprano clarinets	Two trumpets
Sixteen B-flat clarinets (8, 1st; 4, 2nd; 4, 3rd)	Three flügelhorns
One alto clarinet	Four French horns
One bass clarinet	Two E-flat alto horns
One soprano saxophone	Two tenor horns
One alto saxophone	Two euphoniums
One tenor saxophone	Three trombones
One bass saxophone	Five bombardons (basses)
	Four percussionists ⁵²

Gilmore recruited virtuosic soloists for his ensemble, including Matthew Arbuckle and Jules Levy on cornet and Frederick Innes on trombone. Then, to give the band the performance time it deserved, he took them on tour across the United States, Canada, and Europe. One program from Gilmore's tour in 1876 included:

Overture, "Stabat Mater," –Rossini
Piccolo Solo by Signor De Carlo, "Canary Polka," – Decarlo
Andante, Fifth Symphony – Beethoven
Cornet Solo by Matthew Arbuckle, "Fantasie Original" – Hartman
Piano Solo by Hermann Rietzel, "Paraphrase on Themes from Rigoletto," – Liszt
Song with soloist W. H. Stanley, "Good Bye, Sweetheart," – Hatton

Grand Opera Fantasie – Meyerbeer
Scena from Il Trovatore – Verdi
Saxophone Solo by E. A. Lefebre, Variations on "Casta Diva," – Bellini
Overture, "Jubel," – Weber⁵³

Gilmore died at 62 while on tour in St. Louis in 1892. Up-and-coming band leader John Philip Sousa wrote about Gilmore's death stating, "He had gone into the highways and byways of the land, playing Wagner and Liszt, and other great composers, in places

⁵² Frank L. Battisti, *The New Winds of Change: The Evolution of the Contemporary American Wind Band/Ensemble and Its Music*. Meredith Music Publications, 2018, 9.

⁵³ Goldman, *The Wind Band*, 59-61.

where their music was unknown, and their names scarcely more than a twice-repeated sound.”⁵⁴

Sousa was born in Washington, D.C., in 1854. As a son of a trombonist in the US Marine Band, Sousa was given musical training from a young age. He attended the Esputa Conservatory of Music in D.C, with the violin as his principal instrument. At 13, Sousa wanted to run off and join a circus band, but his father enlisted him as an apprentice musician in the US Marine Band before he could go. He worked with this group for seven years before leaving to study violin and conducting. In 1879, the Marine Band asked Sousa to become its fourteenth director. He accepted the position and started in 1880.⁵⁵

Sousa's first goal as the leader of the Marine Band was to revitalize the organization. Today, the President's Own Marine Band is a prestigious organization, but at that time, the group performed very poorly. He reorganized the band and ordered newer contemporary music from Europe, mostly coming from Paris. Under Sousa's direction, the ensemble drastically improved, and President Harrison permitted him to take the band on tour across America.⁵⁶

John Philip Sousa left his position as leader of the United States Marine Band to form his own group in 1892. This band would become what is known as the famous Sousa Band. The instrumentation of the 49-member ensemble in 1892 consisted of:

⁵⁴ Battisti, *The New Winds of Change: The Evolution of the Contemporary American Wind Band/Ensemble and Its Music*, 9.

⁵⁵ Paul E. Bierley, "Sousa, John Philip." *Grove Music Online*.2001; Accessed October 5, 2022. <https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000026305>.

⁵⁶ Goldman, *The Wind Band*, 72.

Two flutes	Three saxophones
Two oboes	Four cornets
Two E-flat clarinets	Two trumpets
Fourteen clarinets	Four horns
One alto clarinet	Three trombones
One bass clarinet	Two euphoniums
Two bassoons	Four basses
	Three percussion ⁵⁷

The band had its first performance on September 26, 1892, two days after the death of Patrick Gilmore. Sousa's ensemble would grow to 75 members that consisted of:

Six flutes (piccolos)	One baritone saxophone
Two oboes	One bass saxophone
One English horn	Six cornets
Twenty-six Bb clarinets	Two trumpets
One alto clarinet	Four French horns
Two bass clarinets	Four trombones
Two bassoons	Two euphoniums
Four alto saxophones	Six sousaphones
Two tenor saxophones	Three percussion ⁵⁸

His ensemble featured great players such as Arthur Pryor, Herbert Clarke, Frank Simon, Walter Smith, J.J. Perfetto, and Simone Mantia. Several of these musicians would go on to form their own bands after performing for Sousa.

Sousa followed a programming style similar to Gilmore, but added his signature marches. He wrote at least 136 marches and was nicknamed the "March King." An example of his music programming comes from a concert performed at the Metropolitan Opera House:

Overture – “Imperial” – Haydn-Westmeyer
Trombone Solo by Arthur Pryor – Air and Variations – Pryor
Slavonic Dance, No. 2 – Dvorak
Hungarian Dance, No. 6 – Brahms
Soprano Solo by Blanche Duffield- Waltz, “Maid of the Meadow,” – Sousa
Capriccio Italien – Tchaikovsky

⁵⁷ Ibid, 72.

⁵⁸ Ibid, 73.

Idyll – “*Ball Scene*” – Czibulka
Ronde de Nuit – Gillery
“*The Man Behind the Gun*” – Sousa
Violin Solo by Bertha Bucklin, *Adagio and Moto Perpetum from Third Suite* –
Ries
Fantasie – “*Good-Bye,*” – Sousa⁵⁹

Other wind band leaders from the 19th century include David Wallis Reeves, Arthur Pryor, Thomas Preston Brooke, D.W. Reeves, Frederick Innes, Patrick Conway, Alessandro Liberati, Bohumir Kryl, Jean Missud, and Mace Gay.

David Wallis Reeves, a bandleader who was not as well-known as either Gilmore or Sousa, has a firm place in history. Born in 1838, he became a soloist in the Dodworth’s New York Band in 1862. Four years after joining the Dodworth Band, Reeves became the leader of the American Band of Providence, Rhode Island. After Gilmore died in 1892, Reeves was promoted to the leader of the Gilmore Band, but he had little success. He had a reputation as a "stormy" leader, and many of the players in the group left to Sousa's new band because of his temper.⁶⁰ However, he did have success as a composer of American band music, and wrote over 100 marches. Sousa called him "The Father of Band Music in America."⁶¹

Frederick Neil Innes was a trombone soloist in Patrick Gilmore’s band from 1876-1883. In 1887 he formed his band before going on to lead the 13th Regiment Band

⁵⁹ Ibid, 78-79.

⁶⁰ Frank J. Cipolla, "Reeves, David Wallis." *Grove Music Online*. 2001; Accessed October 5, 2022. <https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000046754>.

⁶¹ Battisti, *The New Winds of Change: The Evolution of the Contemporary American Wind Band/Ensemble and Its Music*, 10.

of Brooklyn, New York. He was the first leader to include the string bass, harp, and chimes in his band; three instruments that are standard in today's wind ensemble.⁶²

⁶² Raoul F. Camus. "Innes, Frederick Neil." *Grove Music Online*. 2001; Accessed October 5, 2022. <https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000046120>.

CHAPTER 5:

MUSIC FOR WINDS PRE-WORLD WAR I

The rise of the Twentieth century saw a shift to compositions now commonly recognized as "band music." During this time, Percy Grainger started writing for winds, Holst penned two suites for band, and Edwin Franko Goldman (1878-1956) emerged as a champion of band music. Goldman learned to play the cornet as a boy and received a scholarship to attend the National Conservatory of Music. By the time he was seventeen, he had earned a position with the Metropolitan Opera Orchestra, where he played for Gustav Mahler and Arturo Toscanini. He began conducting in 1905 and formed the New York Military Band in 1911. Three years after the end of World War I, Goldman changed the band's name to the Goldman Concert Band in 1921 and a year later renamed it again to the Goldman Band. As there was little music composed for bands before this time, the Goldman Band performed mostly transcription. Edwin Franko Goldman spent much of his life advocating for more composers to write for bands and the wind ensemble medium.⁶³

1901 – *From the Steeples and the Mountains* – Charles Ives

Charles Ives (1874-1954) was an American composer and organist who made his living working in insurance. He studied piano and organ at a young age and eventually played drums in his father's band. He was hired as a church organist at 14 and began composing anthems, and sacred songs for services. In 1893 he moved to New Haven to prepare for entrance exams at Yale. He entered Yale in 1894, where he studied

⁶³ Frank L. Battisti, *The New Winds of Change: The Evolution of the Contemporary American Wind Band/Ensemble and Its Music* (Delray Beach, FL: Meredith Music Publications, 2018). 45.

composition with Horatio Parker. He moved to New York after graduation in 1898 and began his career in insurance. He continued playing organ and experimenting with composition in his free time. Around 1908 he began incorporating American melodies as themes in his music. His *Symphony No. 3* won the Pulitzer Prize in 1946.⁶⁴

While not necessarily a “band” piece, *From the Steeples and the Mountains* demonstrates the exploration of writing for wind and percussion instruments at the turn of the century. This piece was written in 1901 and scored for four sets of church bells, trumpet, and trombone. *From the Steeples and the Mountains* demonstrates Ives’s experimentation with atonality and serialism right after his studies at Yale.⁶⁵

Variations on “America” and *Country Band March* are two of Ives's compositions transcribed for band that are seen as essential works for the medium. *Variations on “America”* for organ was composed in 1890 and is considered Ives's earliest composition that demonstrates the use of polytonality. In 1964, William Schuman transcribed the work for orchestra, and in 1968, William Rhodes used the orchestra version to transcribe a band version.⁶⁶

Country Band March was originally written for flute, clarinet, saxophone, cornet, trombone, violin, bass, piano, and drums in 1903 and was arranged for full band by James Sinclair in 1973. Some of the children's songs, patriotic songs, and Sousa marches

⁶⁴ Peter J. Burkholder, James B. Sinclair, and Gayle Sherwood Magee. "Ives, Charles." *Grove Music Online*. 16 Oct. 2013; <https://www-oxfordmusiconline-com.libe2.lib.ttu.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-1002252967>. Accessed 17 Dec. 2022.

⁶⁵ Robert Guy Vastano, *A Biographical and Theoretical Analysis of the Trumpet in Selected Chamber Works of Charles Ives: An Aid to Performance*, DMA diss, (Austin, TX: The University of Texas, 2002). 73.

⁶⁶ Norman E. Smith, *Program Notes for Band* (Chicago, IL: GIA Publications, 2002). 320.

quoted in the *Country Band March* include *Battle Cry of Freedom*, *Liberty Bell*, *London Bridge*, *Semper Fidelis*, and *Yankee Doodle*.

1901 – *Um Mitternacht* – Gustav Mahler

Austrian composer and conductor Gustav Mahler (1860-1911) is remembered as a great, late-Romantic composer. After experiencing much tragedy in his personal life, he set ten of Friedrich Rückert's (1788-1866) poems to song between 1901-1904. These ten songs would become known as the *Kindertotenlieder* and the *Rückert Lieder*.⁶⁷ There are five songs in the *Rückert-Lieder*: *Blicke mir nicht in die Lieder*, *Ich atmet' einen linden Duft*, *Um Mitternacht*, *Ich bin der Welt abhanden gekommen*, and *Liebst du um Schoenheit*.

Um Mitternacht is scored for voice and orchestral winds, including flute, oboe d'amore, clarinet, bassoon, contrabassoon, horn, trumpet, trombone, tuba, timpani, harp, and piano. The German poem has five stanzas and, when translated to English reads:

*At midnight
I kept watch
and looked up to heavens;
no star of all the hosts of stars
smiled on me
at midnight.*

*At midnight
I thought
out to the dark limits;
no vision of light
brought me comfort
at midnight.*

*At midnight
I attended to
to the beating of my heart;
a single pulse of sorrow*

⁶⁷ Jeffrey Thomas Hopper, *The Rückert Lieder of Gustav Mahler* (New Brunswick, NJ: Rutgers The State University of New Jersey, 2001). ii.

*was set ablaze
at midnight.*

*At midnight
I fought the battle,
O Mankind, of your sufferings;
I could not gain the victory
by my own strength
at midnight.*

*At midnight
I gave my strength
into Thy hands!
Lord, over death and life
thou keep'st the watch
at midnight!*⁶⁸

1902 – *Hill Song No. 1* – Percy Grainger

Percy Aldridge Grainger (1882-1961) was a composer, pianist, and collector of folksongs. Born in Brighton, Victoria, he spent the first 13 years of his life in Melbourne. In 1895 Grainger began studying at the Hoch Conservatory in Frankfurt, Germany. In 1901, he and his mother moved to London, where he established a career as a pianist. He began composing while in London but chose not to promote himself as a composer until after 1910, when he felt he had a strong reputation as a pianist. He moved to the United States at the onset of World War I in 1914, and served as a bandsman in the US Army from 1917-1919. After his mother committed suicide by jumping from a New York skyscraper in 1922, he spent time traveling Europe and Australia. He became a prominent educator in the 1930s and continued to perform as a pianist, compose, and lecture for the rest of his life.⁶⁹ Some of his important works for band include *Colonial Song*

⁶⁸ Ibid. 100.

⁶⁹ Malcolm Gillies and David Pear. "Grainger, (George) Percy." *Grove Music Online*. 2001; <https://www-oxfordmusiconline-com.lib-e2.lib.ttu.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000011596>. Accessed 17 Dec. 2022.

(1912/1918), *Irish Tune from County Derry* (1918), *Shepherd's Hey* (1918), *Lincolnshire Posy* (1937/1940), and *The Power of Rome and the Christian Heart* (1947).

Grainger composed *Hill Song No. 1* in 1902 while living in London. Grainger had developed a love for double reed instruments, and the piece was orchestrated for two piccolos, six oboes, six English horns, six bassoons, and a contrabassoon. *Hill Song No. 1* was Grainger's attempt at writing a piece free of pulse, and he wrote in the score that the only reason he used bar lines was to help facilitate the performers reading the piece. In 1907, Grainger borrowed musical ideas from *Hill Song No. 1* and composed *Hill Song No. 2 for 24 winds*.⁷⁰ He wrote that both compositions arose from a longing for hill countries.⁷¹

1909 – *First Suite in Eb* – Gustav Holst

Gustav Theodore von Holst (1874 – 1934) was born in Cheltenham, Gloucestershire, and named after his grandfather, who composed harp music. He began composing at twelve and was appointed his first organist and choirmaster position at seventeen. After spending two months in Oxford studying counterpoint, he and his family decided that he should go to London and study at the Royal College of Music, beginning in 1893.⁷² While at the Royal College of Music, he became fast friends with classmate Ralph (pronounced “Rafe”) Vaughan Williams. They began a lifelong friendship that would include sharing their music for thoughts and critiques.⁷³ In 1905 he was appointed

⁷⁰ Frank L. Battisti, *The New Winds of Change*. 26-27.

⁷¹ Norman E. Smith, *Program Notes for Band*. 250.

⁷² Imogen Holst, *Holst* (London: Faber and Faber, 1981), 13.

⁷³ *Ibid.* 17.

the music director at St. Paul's Girls' School in Hammersmith, where he taught until his passing in 1934.⁷⁴

Holst's *First Suite in Eb* was written in 1909, but did not receive its first performance until 1920 when the Royal Military School of Music Band premiered it. The three movements, *Chaconne*, *Intermezzo*, and *March*, are to be played without pause.⁷⁵ In *The New Winds of Change*, Frank Battisti shares conductor Richard Franko Goldman's thoughts on the *First Suite*:

Richard Franko Goldman proclaimed that the Holst *First Suite* was the "...first available and universally recognized original band work of the century.... The credit belongs to the work for reasons other than simply the priority of the time. For this work...together with his *Second Suite in F Major* of 1911, established an altogether new style of idiomatic band writing and, one might say with all justice, a new conception of band sound and of the kind forthright music most suited to the performing medium.⁷⁶

Colin Matthews' edition of the *First Suite* was published in 1984 and is the most commonly performed version of the piece.

1911 – *Second Suite in F* – Gustav Holst

Second Suite in F was composed in 1911, but Holst forgot about the piece until he was asked to write another suite for military band in 1921. The Military School of Band Music premiered the *Second Suite* on June 30, 1922. The suite is full of folk music and has four movements, including:

1. *March*
2. *Song without Words*
3. *Song of the Blacksmith*
4. *Fantasia on 'Dargason'*

⁷⁴ Ibid. 29-30.

⁷⁵ Norman E. Smith, *Program Notes for Band*. 295.

⁷⁶ Frank L. Battisti, *The New Winds of Change*. 18-19.

The first movement includes three tunes, "Glorishears," "Swansea Town," and "Claudy Banks," in the pattern A-B-C-A-B. The second movement, *Song without Words*, is a setting of the English song "I'll Love My Love." Movement three quotes, "A Blacksmith Courted Me." Holst combines the 16th-century folk song "The Dargason" in the final movement with "Greensleeves."⁷⁷ Colin Matthews published an updated edition of the *Second Suite in F* in 1984.

1913 – *Dionysiaques*, Op. 62 – Florent Schmitt

French composer Florent Schmitt (1870-1958) did not love music as a child. His parents were amateur musicians and tried to teach him organ and piano, but had little success. However, after he discovered the music of Chopin, Schmitt became fascinated with his study of music. He entered the Paris Conservatory in 1889, where he studied composition with Jules Massenet and Gabriel Fauré. Schmitt joined the military during his time at the Conservatory and played flute in the military band. He won the Prix de Rome in 1900 and the Grand Prix de Musique de Paris in 1957.⁷⁸

Dionysiaques was written in 1913 for the Garde Républicaine Band in Paris, but due to the start of World War I was not premiered until June 9, 1925. "Dionysiaques" refers to Dionysus, the ancient Greek god of wine.⁷⁹ *Dionysiaques* uses four motives that constantly change through transposition, inversion, extension, and truncation. It is in an A B A' B' form and includes an introduction and coda.⁸⁰ The score includes an extensive

⁷⁷ Norman E. Smith, *Program Notes for Band*. 297.

⁷⁸ Diane C. Janda, *Dionysiaques, Op. 62: An Original Composition for Band by Florent Schmitt*, DMA diss. (Cincinnati, OH: University of Cincinnati, 1993). 2-4.

⁷⁹ *Ibid.* 15.

⁸⁰ *Ibid.* 20.

and unique instrumentation that includes an alto horn in Eb, Eb piccolo bugle, bugles in A and B, and contrabass sarrusophone in C.⁸¹

⁸¹ Chad Nicholson, *Great Music for Wind Band: A Guide to the Top 100 Works in Grades IV, V, VI* (Meredith Music Publications, 2009). 160.

CHAPTER 6:

MUSIC FOR WINDS PRE-WORLD WAR II

The first Donaueschingen Festival took place in the summer of 1921 in the small town of Donaueschingen, Germany. This festival originated as a workshop to help promote new composers but eventually grew into an internationally renowned event for new music. In 1922, Paul Hindemith was recognized as a "first-rate" contemporary and became a vital member of the organizing committee.⁸² From 1922-1926, Hindemith and Joseph Haas helped shape the selection process for the festival. In 1924, Hindemith played a crucial role in shifting the focus of the festival towards music that had previously been overlooked. The 1925 festival featured "a cappella" music, and the 1926 event featured music for military bands.⁸³ Four composers, namely Ernst Krenek, Ernst Pepping, Ernst Toch, and Paul Hindemith, presented new works for the military band at the 1926 Donaueschingen Festival.⁸⁴

Edwin Franko Goldman founded the American Bandmasters Association in 1929, with the hope of creating an association for the best band directors in the country to work together to raise the standards for bands in America.⁸⁵ The charter members of the ABA included Edwin Franko Goldman, Charles Benter, J. J. Gagnier, Victor J. Grabel, Albert Austin Harding, Richard B. Hayward, Charles O'Neill, Arthur Pryor, and Frank Simo.⁸⁶

⁸² Michael Votta, ed., *The Wind Band and Its Repertoire: Two Decades of Research as Published in the College Band Directors National Association Journal* (Miami, FL: Warner Bros., 2003). 144.

⁸³ Frank L. Battisti, *The New Winds of Change: The Evolution of the Contemporary American Wind Band/Ensemble and Its Music* (Delray Beach, FL: Meredith Music Publications, 2018).37.

⁸⁴ Michael Votta, ed., *The Wind Band and Its Repertoire*. 145.

⁸⁵ Frank L. Battisti, *The New Winds of Change*. 50.

⁸⁶ Jennifer Scott, "History," American Bandmasters Association, accessed December 23, 2022, <http://www.americanbandmasters.org/history/>.

They held their first meeting on July 5, 1929, in New York and the first annual ABA convention on March 13-16, 1930, in Middletown, Ohio.⁸⁷ In an effort to encourage composers to write new works for bands, the ABA created the Ostwald Competition in 1956, which was first awarded to Clifton Williams.⁸⁸

1918 – *L’Histoire du Soldat* – Igor Stravinsky

Igor Stravinsky (1882-1971) was born in Lomonosov, Russia, and considered his nationality to include Russia, France, and the United States. He began studying composition with Nikolai Rimsky-Korsakov in 1903 after meeting his son, Vladimir Rimsky-Korsakov, at school the year prior. Stravinsky studied with Rimsky-Korsakov until 1908. When World War I broke out in 1914, he was in Switzerland with his wife and children, and they made a home near Lake Geneva. In 1920 he moved his family to France and obtained French citizenship in 1934. Stravinsky remained there until sailing to the United States of America just three weeks after the outbreak of World War II in 1939. Upon arrival in the United States, Stravinsky gave six lectures at Harvard. He was granted U.S. citizenship in 1945 and lived the rest of his life in the States.⁸⁹ His *oeuvre* is typically divided into three periods: Russian (1907-1919), Neoclassical (1920-1954), and Serial (1954-1968). Stravinsky composed over 100 pieces of music, and some of his best-known ballets include *The Firebird* (1910), *Petrushka* (1911, rev. 1946), *The Rite of Spring* (1913, rev. 1943), and *Pulcinella* (1920). Important works for winds include:

⁸⁷ Ibid.

⁸⁸ Frank L. Battisti, *The New Winds of Change*. 61.

⁸⁹ Stephen Walsh, "Stravinsky, Igor." *Grove Music Online*. 2001; Accessed 19 Dec. 2022. <https://www-oxfordmusiconline-com.lib-e2.lib.ttu.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000052818>.

L'Histoire du Soldat (1918), *Symphonies of Wind Instruments* (1920, rev. 1947), *Octet* (1923), *Symphony of Psalms* (1930, rev. 1948), and *Ebony Concerto* (1945).⁹⁰

L'Histoire du Soldat, also known as *The Soldier's Tale* premiered in 1918, during Stravinsky's time living in Switzerland. The piece is scored for bassoon, Bb clarinet, Bb trumpet, trombone, string bass, percussion, and violin, and features three speaking parts and a dancer. The libretto was written by C.F. Ramuz, whom Stravinsky met in 1915, and the story is based on tales by Russian author Alexander Afanasyev. In one of Afanasyev's original stories, a soldier tricks the devil into drinking too much vodka. Another story tells the tale of a soldier who deserts his company and the devil comes to claim his soul.⁹¹

The Soldier's Tale is meant to be performed in two parts and depicts the tale of a soldier who makes a deal with the devil. The soldier exchanges his violin for a book that predicts the future and accepts an invitation to stay with the devil for three days. Upon arriving home, the soldier realizes he was gone for three years, not three days. After the soldier accumulates some wealth, he tries to repurchase his violin from the devil, but finds he can no longer play it. After losing his wealth, the soldier attempts a journey to save a princess who has fallen ill. On his way to the castle, he meets the devil again and proceeds to lose at cards until the devil falls asleep. He recovers the violin and goes to play for the princess. When she hears the soldier playing, she wakes up and begins to dance. The devil tries to interfere, but to no avail, and warns the soldier that if he ever leaves the castle, his soul will be forfeited to the devil. As time passes, the soldier and

⁹⁰ Ibid.

⁹¹ Eric Walter White, *Stravinsky: The Composer and His Works* (Los Angeles, CA: University of California Press, 1979). 264-265.

princess decide to visit his old village, but the devil comes to claim him as soon as he starts on his way.⁹²

1920/1947 – *Symphonies of Wind Instruments* – Igor Stravinsky

Stravinsky's *Symphonies of Wind Instruments* was dedicated to the memory of his friend, Claude Achille Debussy. December 1920, the last 51 measures of the piece were published as a piano version titled 'Fragment des *Symphonies pour instruments à vent à la mémoire de Claude Achille Debussy*' in a supplement of *La Revue Musicale*. The supplement was titled 'Tombeau de Claude Debussy,' and Stravinsky's piece was one of ten compositions meant to honor Debussy. Although the title includes "symphonies," Stravinsky's composition is not a symphony but refers to the original meaning of the word, "sounding together."⁹³ Stravinsky revised the piece in 1947, removing some of the more obscure instruments such as the basset horn and alto flute, as well as making some changes to some note values.⁹⁴

1923/1952 – *Octet* – Igor Stravinsky

Stravinsky's *Octet* for wind instruments premiered in Paris, on May 20, 1923, and was conducted by the composer. The *Octet* is scored for flute, Bb clarinet, two bassoons, trumpet in C, trumpet in A, tenor trombone, and bass trombone. There are two different accounts of the genesis of the piece, which contain some discrepancies. In one account, Stravinsky mentions that he began to write the *Octet* with no instrumentation in mind and only decided on the voices after completing the first section. In another account, he describes the piece's origin as a dream:

⁹² Ibid. 266-267.

⁹³ Ibid. 291-292.

⁹⁴ Ibid. 297-298.

The *Octour* began with a dream, in which I saw myself in a small room surrounded by a small group of instrumentalists playing some attractive music. I did not recognize the music, though I strained to hear it, and I could not recall any feature the next day, but I do remember my curiosity in the dream to know how many musicians were. I remember, too, that after I had counted them to the number eight, I looked again and say that they were playing bassoons, trombones, trumpets, a flute, and a clarinet. I awoke from this little concert in a state of great delight and anticipation and the next morning began to compose the *Octuor*, which I had no thought of the day before, though for some time I had wanted to write an ensemble piece, not incidental music like the *Histoire du Soldat*, but an instrumental sonata.⁹⁵

The movements of the *Octet* include:

1. *Sinfonia*
2. *Tema con Variazioni*
3. *Finale*

According to Stravinsky, he wrote movement 1 first and then the waltz section of movement 2.⁹⁶ He revised the *Octet* in 1952 with minimal changes, including a tempo change and correcting misprints in the score.⁹⁷

1923 – *Octandre* – Edgard Varèse

Edgard Varèse (1883-1965) began his music studies in 1900, despite his father's wishes. Prior to 1900, Henri Varèse directed his son to study mathematics and engineering so that he could eventually take over the family business. Varèse studied at the Schola Cantorum in 1903 and the Paris Conservatoire in 1905. He moved to Berlin in 1907, but returned to Paris in 1913. Unfortunately, after leaving Berlin, most of his manuscripts were destroyed in a warehouse fire. In 1915 he left for New York, where he would eventually compose *Hyperprism* (1923), *Octandre* (1923), and *Intégrales* (1925).⁹⁸

⁹⁵ Ibid. 308-309.

⁹⁶ Ibid. 309.

⁹⁷ Ibid. 313.

⁹⁸ Paul Griffiths, "Varèse, Edgard [Edgar]." *Grove Music Online*.2001; Accessed 19 Dec. 2022. <https://www-oxfordmusiconline-com.lib->

Octandre was written in 1923 and premiered on January 13, 1924, at the International Composer's Guild in New York. The piece is written in three movements and is scored for flute/piccolo, Bb clarinet/Eb clarinet, oboe, bassoon, horn in F, trumpet in C, trombone, and string bass. The piece is just under seven minutes in length, and the movements include:

1. *Assez lent*
2. *Tres vif et nerveux*
3. *Grave-Anime et jubilatoire*

The first movement opens with minor second and major seventh intervals in the oboe and clarinet. The second movement utilizes a repetitive rhythmic motive in the piccolo and brass, and the third movement ends with a fugue.⁹⁹

1923 – *La création du monde* – Darius Milhaud

French composer Darius Milhaud (1892-1974) was associated with avant-garde in the 1920s and was considered a pioneer for using percussion and polytonality in his music. He began playing piano at age three and playing violin at seven. Milhaud studied at the Paris Conservatoire from 1909-1915. He could not fight in World War I due to medical issues and eventually went to Brazil in 1917, where he translated coded messages. He returned to Paris in 1919 and began a series of even more travels that included London, Vienna, the United States, and Russia. With the start of World War II in 1939 and the fall of France to Germany in 1940, Milhaud emigrated to the USA to avoid being arrested by the Germans for being on their wanted list of prominent Jewish composers. After arriving in the USA, he began teaching at Mills College and taught

e2.lib.ttu.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000029042.

⁹⁹ Nikk Pilato, "Octandre," Wind Repertory Project, accessed December 19, 2022, <https://www.windrep.org/Octandre>.

summers in Aspen. He returned to Paris as a professor of composition at the Conservatoire in 1947 and spent the latter part of his life in both countries.¹⁰⁰

After hearing jazz music on a trip to New York, Milhaud became determined to incorporate jazz elements into chamber music and was given the chance when Rolf de Maré commissioned a new work for his Ballets Suédois. Milhaud collaborated with artist Fernand Léger and author Blaise Cendrars to create *La création du monde*, using African myths from Cendrars' recently published collection called *Anthologie Nègre* to depict the world's creation. The piece premiered at the Théâtre des Champs Elysées on October 25, 1923, performed by the Ballets Suédois.¹⁰¹ Roughly 15 minutes in length, the movements include:

1. *The Chaos before Creation*
2. *The Birth of Planets and Animals*
3. *The Birth of Man and Woman*
4. *The Desire*
5. *Spring of Healing*

Instrumentation includes two flutes, an oboe, a bassoon, two Bb clarinets, an alto saxophone, two trumpets, a horn in F, a trombone, a piano, two violins, cello, two bass, and percussion. *Suite Française* (1944) is another important work for band by Milhaud.

1923 – *English Folk Song Suite*– Ralph Vaughan Williams

Ralph Vaughan Williams (1872-1958) was one of the founders of the Nationalist movement in English music and a lover of folk music. In 1883, Vaughan Williams began learning violin and eventually switched to viola. He began studying at the Royal College

¹⁰⁰ Jeremy Drake, "Milhaud, Darius." *Grove Music Online*. 2001; Accessed 19 Dec. 2022. <https://www-oxfordmusiconline-com.lib-e2.lib.ttu.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000018674>.

¹⁰¹ Robert Ward Miller, *Darius Milhaud's "La Création Du Monde": The Conductor's Guide to Performance* (Iowa City, IA: University of Iowa, 2011). 20.

of Music in London in 1890, but left in 1892 to study history and composition at Trinity College, Cambridge. After graduating with degrees in composition and history, he returned to the Royal College of Music, where he met his lifelong friend, Gustav Holst. He completed a doctorate of music in 1901, and began collecting folk songs in 1903. After marrying Adeline Fisher in 1907, he traveled to Paris, where he studied with Maurice Ravel in 1908. During the outbreak of World War I in 1914, he volunteered with the Royal Medical Corps and served as an officer in the Royal Garrison Artillery in 1917. From 1918-1919 he served as music director for the British Expeditionary Force until the War ended. Following the Great War, he taught composition at the Royal College of Music until 1939.¹⁰² Vaughan Williams composed three pieces for the band: *English Folk Song Suite* (1923), *Sea Songs* (1923), and *Toccata Marziale* (1924).

The *English Folk Song Suite* was written in 1923, and uses nine English folk songs as thematic material. The three movements are titled:

1. *March – Seventeen Come Sunday*
2. *Intermezzo – My Bonny Boy*
3. *March – Folk Song from Somerset*

English Folk Song Suite initially incorporated *Sea Songs* as the second of four movements, but Boosey & Hawkes removed it and labeled it as a separate, stand-alone publication.¹⁰³ The first movement contains the folk songs "I'm Seventeen Come Sunday," "Pretty Caroline," and "Dives and Lazarus." The second movement uses "My Bonny Boy" and "Green Bushes." Finally, the third movement incorporates "Blow Away

¹⁰² Norman E. Smith, *Program Notes for Band* (Chicago, IL: GIA Publications, 2002). 604-605.

¹⁰³ Larry Blocher et al., *Teaching Music Through Performance in Band*, vol. 3 (Chicago, IL: GIA Publications, Inc., 2000). 468-469.

the Morning Dew," "High Germany," "The Trees They Do Grow High," and "John Barleycorn."¹⁰⁴

1925 – *Kammerkonzert für Klavier und Geige mit 13 Bläsern (Chamber Concerto for Piano and Violin with 13 Wind Instruments)* – Alban Berg

The Second Viennese School, a group of composers that introduced serialism and atonality to Western music, consisted of Arnold Schoenberg and his students Alban Berg and Anton Webern. Berg (1885-1935) had a difficult time in school during his early life and had to repeat both the sixth and seventh grades before being able to pass the necessary exams to proceed. He had been taught piano by his governess and had begun composing a little, but lacked the qualifications to enter a conservatory after leaving grade school, so he took an unpaid post as a trainee civil servant. In 1904 his siblings responded to a newspaper advertisement, and he began studying privately with Schoenberg. From 1904 to 1911, Schoenberg taught Berg harmony, counterpoint, music theory, and composition. On May 5, 1914, Berg saw the play *Wozzeck* and decided to turn it into an opera. He immediately began sketches for the opera, but had to pause his writings from 1915-1918 after being called to fight with the Austrian army in World War I. *Wozzeck* premiered in Berlin on December 14, 1925, and was quite successful, providing Berg with recognition as a composer and financial security that allowed him to devote his time to composition.¹⁰⁵

Berg's *Chamber Concerto for Piano and Violin with 13 Wind Instruments*, often called *Kammerkonzert*, was written as a gift for Arnold Schoenberg's 50th birthday.

¹⁰⁴ Ibid. 472-472.

¹⁰⁵ Douglas Jarman, "Berg, Alban." *Grove Music Online*. 2001; Accessed 20 Dec. 2022. <https://www-oxfordmusiconline-com.lib-e2.lib.ttu.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000002767>.

Kammerkonzert and the *Lyrische Suite* for string quartet were the first pieces that Berg began using the 12-tone system. *Kammerkonzert* incorporates a wind ensemble of piccolo, flute, oboe, English horn, bassoon, contrabassoon, Eb clarinet, Bb clarinet, bass clarinet, trumpet, two horns in F, and trombone, and is written in three movements:

1. *Thema Scherzoso con Variazioni*
2. *Adagio*
3. *Rondo Ritmico con Introduzione*

The piece is programmatic, and Berg opens the first movement with a theme built upon the names of the Second Viennese School. Using German notation, Arnold SCHÖNBERG translates to A-D-Eb-C-B-Bb-E-G, Anton WEBERn becomes A-E-Bb-E, and ALBAN BERG is A-Bb-A-Bb-E-G. The number three (representing the three members of the school) was a factor in the length of the piece, the number of instruments, and even metronome markings.¹⁰⁶

1926 – *Konzertmusik für Blasorchester*, Opus 41 – Paul Hindemith

Paul Hindemith (1895-1963) is considered the foremost German composer of his generation and had an incredible career as a composer, theorist, and conductor. Hindemith began studying violin at a young age and entered the Hoch Conservatory at the age of 14. While at Hoch, he studied violin with Adolf Rebner and composition with Arnold Mendelssohn (great-nephew of Felix Mendelssohn) and Bernard Sekles. He joined the Frankfurt Opera Orchestra in 1914 as a first violinist but stopped playing in 1923, preferring to switch to viola. Hindemith began teaching composition at the Berlin Musikhochschule in 1927 but took leave in 1935. He resigned in 1937 after the Nazi government banned his music. Hindemith moved to Switzerland but after several visits to

¹⁰⁶ Ibid.

the United States, he accepted a position at Yale in 1940 and became an American citizen in 1946. After the end of World War II, he began accepting invitations to travel and eventually settled back in Switzerland in 1953.¹⁰⁷

Konzertmusik für Blasorchester, Opus 41 was written for the 1926 Donaueschingen Contemporary Music Festival and premiered on July 24, 1926. One of the themes for the festival was military music, and Hindemith composed this work specifically for military band. The movements are:

1. *Konzertante Ouvertüre*
2. *Sechs Variatione über das Lied "Prinz Eugen, der edle Ritter"*
3. *Marsch*¹⁰⁸

1926 – *Drei Lustige Märsche (Three Merry Marches)* – Ernst Krenek

Austrian composer Ernst Krenek (1900-1991) began learning piano at six and began composing short pieces soon after. He began studying composition with Franz Schrenker in 1916 at the Vienna Academy of Music. In 1921, he moved to Berlin to continue studying with Schrenker. After returning to Vienna in 1928, he kindled a friendship with Alban Berg and Anton Webern and learned how to use the 12-tone technique. Krenek relocated to the United States in 1938 and became an American citizen in 1945.¹⁰⁹

Drei Lustige Märsche, or *Three Merry Marches*, was written for the 1926 Donaueschingen Contemporary Music Festival and premiered on July 26, 1926. The composition is harmonically challenging and considered an experiment in tonality when

¹⁰⁷ Giseller Schubert, "Hindemith, Paul." *Grove Music Online*. 2001; Accessed 20 Dec. 2022. <https://www-oxfordmusiconline-com.lib-e2.lib.ttu.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000013053>.

¹⁰⁸ Nikk Pilato, "Konzertmusik Für Blasorchester, Opus 41," Wind Repertory Project, accessed December 20, 2022, https://www.windrep.org/Konzertmusik_für_Blasorchester,_Opus_41.

¹⁰⁹ Norman E. Smith, *Program Notes for Band*. 359-360.

considering the typical military march. *Three Merry Marches* is scored for flute, oboe, Eb clarinet, two Bb clarinets, two trumpets, two horns, trombone, tuba, and percussion. The three marches include:

1. *March I – Overture*
2. *March II – Idyll*
3. *March III – Buffo*¹¹⁰

1928 – *An Original Suite* – Gordon Jacob

Gordon Jacob (1895-1984) was born south of London and began learning piano at eight. He was composing within a year, and by the time he was thirteen, he had begun writing for orchestra. He attended the Royal College of Music after serving in the British Army during World War I. He studied composition with Charles Villiers Stanford and Ralph Vaughan Williams. He was awarded the Arthur Sullivan Prize for Composition for his *William Byrd Suite*. The *William Byrd Suite* was originally scored for orchestra in 1923 and was rewritten for military band in 1924 upon the request of conductor Adrian Boult. After graduating from the Royal College of Music in 1924, Jacob immediately accepted a faculty position and taught composition, orchestration, theory, and conducting for the next forty years.¹¹¹

Jacob's *An Original Suite* was published in 1928, and is his first original work for wind band. It is generally presumed that the word "original" is meant to distinguish the work from the bulk of transcriptions that typically made up the repertoire for bands at the time. This suite is written in three movements:

¹¹⁰ Ibid. 360.

¹¹¹ Larry Blocher et al., *Teaching Music Through Performance in Band*, vol. 3. 783-785.

1. *March*
2. *Intermezzo*
3. *Finale*¹¹²

Two other important chamber pieces for winds written by Jacob include *Old Wine in New Bottles* (1958) and *More Old Wine in New Bottles* (1978).

1928 – *Little Threepenny Music* – Kurt Weill

German composer Kurt Weill (1900-1950) was born in Dessau, Germany, and was the son of a synagogue cantor and amateur pianist. He and his siblings were taught music at an early age, and Weill began showing interest in composition as a young teenager. In 1918, he began composition studies with Engelbert Humperdinck at the Berlin Musikhochschule, where he worked as an assistant opera coach. However, his studies were cut short due to financial hardship in the summer of 1919. From 1921-1923 he studied with Ferruccio Busoni at the Academy of Arts in Berlin. In 1926, he married Lotte Lenya, who would go on to perform in Weill's *Threepenny Opera* and other musicals. As the Nazi party began to gain power in Germany, Weill was accused of “cheapening German art” because of his Jewish heritage, and he and his wife migrated to the United States in 1935.¹¹³

The Threepenny Opera premiered in Berlin on August 31, 1928, and is based on John Gay's *Beggar's Opera*, written in 1727. Otto Klemperer commissioned Weill to write a suite, and *Little Threepenny Music* premiered on February 7, 1929. Weill retained the wind pit orchestra instrumentation and included banjo, guitar, and an expanded percussion. The suite contains 8 of the 21 pieces from the opera, and the movements are:

¹¹² Norman E. Smith, *Program Notes for Band*. 321.

¹¹³ *Ibid.* 628.

1. *Overture*
2. *Ballad of Mack the Knife*
3. *The Instead-of Song*
4. *The Ballad of the Easy Life*
5. *Polly's Song*
6. *Tango-Ballad*
7. *Cannon Song*
8. *Threepenny Finale*¹¹⁴

1931 – *Hammersmith* – Gustav Holst

On December 3, 1927, the British Broadcasting Corporation requested that Holst write a one-movement piece for military that would last between twelve and fifteen minutes. Holst had not written a piece for the band since his suites and requested to create a "warm-up" arrangement first. The BBC agreed and paid him 25 pounds for his arrangement of *Bach's Fugue a la Gigue* in 1928. In addition to the Bach fugue, he also worked on "Marching Song" from *Two Songs without Words* and an unfinished military band version of *A Moorside Suite*.¹¹⁵ Although Holst began working on *Hammersmith* in 1928, he struggled with writer's block and did not complete it until 1931. The composition premiered on November 25, 1931, but not in its original band version. Adrian Boult, the director of music for the BBC, offered to perform the work with the BBC orchestra, and Holst decided to send both the band score and his orchestra transcription.¹¹⁶

In 1932 Holst accepted an invitation to lecture at Harvard for six months. While he was in the United States, Edwin Franko Goldman invited him to conduct the premiere of *Hammersmith* at the American Bandmaster's Association convention in Washington,

¹¹⁴ Ibid. 629.

¹¹⁵ Jon C. Mitchell, *From Kneller Hall to Hammersmith: The Band Works of Gustav Holst* (Tutzing: Schneider, 1990), 107-122.

¹¹⁶ Ibid. 119.

D.C. The military band version finally received its premiere on April 17, 1932, by the United States Marine Band, with Captain Taylor Branson conducting. Unfortunately, due to illness, Holst was unable to attend.¹¹⁷

Hammersmith: Prelude and Scherzo takes its name from the London Borough of Hammersmith, about four miles west of the city center. His daughter, Imogen Holst, had this to say regarding the piece:

Hammersmith was not programme music. It was the outcoming of long years of familiarity with the changing crowds and the changing river. Those Saturday night crowds, who were always good-natured even when they were being pushed off the pavement into the middle of traffic. And the stall-holders in that narrow lane behind Broadway, with their unexpected assortment of goods lit up by brilliant flares. And the large woman at the fruit show who always called him "dearie" when he bought oranges for his Sunday picnics at St. Paul's. As for the river, he had known it since he was a student, when he had walked up and down outside William Morris' house, discussing Ibsen with young socialists.¹¹⁸

1937 – *Lincolnshire Posy* – Percy Grainger

Lincolnshire Posy was commissioned by the American Bandmasters Association and premiered at their annual convention in Milwaukee, Wisconsin, March 1937.¹¹⁹

Grainger conducted the premiere with the Pabst Blue Ribbon Workers' Band. The piece consists of six movements and contains folk songs that Grainger collected by phonograph from 1905-1906, the same kind of recording device used by Béla Bartók and Zoltán Kodály in their own research. Grainger's intention in creating the piece was to capture not just the essence of the folksongs themselves, but also the character of the original

¹¹⁷ Ibid. 142-146.

¹¹⁸ Imogen Holst, *Gustav Holst: A Biography* (2nd ed., London: Oxford University Press, 1969), 144.

¹¹⁹ Frank L. Battisti, *The New Winds of Change*. 28.

singers who had performed them.¹²⁰ Six songs make up this bunch of “musical wildflowers,” and the movements include:

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

Frederick Fennell published a revised edition of the score in 1987.

¹²⁰ Larry Blocher et al., *Teaching Music Through Performance in Band*. 841.

CHAPTER 7:

1940-1959: THE EVOLUTION OF THE WIND ENSEMBLE

The Goldman Band was finally able to give a concert of original works for band on June 21, 1942. The program consisted of compositions by Edwin Franko Goldman, Leo Sowerby, Pedro Sanjuán, Morton Gould, Paul Creston, William Schuman, Gustav Holst, Richard Franko Goldman, Henry Cowell, Percy Grainger, and Ralph Vaughan Williams.¹²¹ Edwin Franko Goldman continued to advocate for composers to write for bands, and from 1949 until his death, he commissioned works by Virgil Thomson, Walter Piston, Peter Mennin, Robert Russell Bennett, Vincent Persichetti, Howard Hanson, Paul Creston, and Morton Gould. After his death in 1956, his son Richard Franko Goldman took over as conductor for the Goldman Band, and Ainslee Cox led the group from 1980-1988 following Richard's death. The group was eventually renamed the Guggenheim Band but was disbanded in 1999 due to a lack of funding.¹²²

The Midwest Clinic was founded in 1946 by Neil Kjos Sr., Howard Lyons, and H.E. Nutt. The initial clinic took place at a YMCA on the west side of Chicago and featured a six-hour program and new music reading session with around 120 band directors in attendance. The event expanded to two days the following year, and, in 1963, grew to four-and-a-half days. The Midwest Clinic was established to feature great performances and still strives to connect music directors with the best music and products in the world.¹²³

¹²¹ Frank L. Battisti, *The New Winds of Change: The Evolution of the Contemporary American Wind Band/Ensemble and Its Music* (Delray Beach, FL: Meredith Music Publications, 2018). 46-47

¹²² Ibid. 48-50.

¹²³ Victor Zajec, "Our International Music Conference History: Midwest Band Clinic," Midwest Clinic, accessed December 28, 2022, https://www.midwestclinic.org/about_midwest.

Frederick Fennell (1914-2004) began studying at the Eastman School of Music as a percussion major in 1931. While an undergraduate student, he conducted the Eastman Symphonic Band and taught the University of Rochester marching band. He completed a master's degree in 1939 and joined the faculty at Eastman the same year as a percussion instructor and Symphony Band conductor. He was selected as a conducting fellow at Tanglewood in 1942 and returned in 1948 as an assistant to Serge Koussevitzky. He founded the Eastman Wind Ensemble in 1952 and immediately started recording albums.¹²⁴ Fennell took his inspiration for the ensemble's instrumentation from Wagner's *Ring of the Nibelung*, and added a saxophone section, two euphoniums, and an alto clarinet.¹²⁵ In the summer of 1952, he sent about 400 letters to composers asking them to write works for his new wind ensemble. Percy Grainger responded and referred him to his already published works for band. Ralph Vaughan Williams also responded that he would contact Fennell if he ever wrote for winds again.¹²⁶ Although he left Eastman ten years later, his wind ensemble had already become the standard for excellence in wind music.

1943 – *Sonatina No. 1 "From an Invalid's Workshop"* – Richard Strauss

Strauss published *Sonatina No. 1* for 16 wind instruments almost 60 years after the *Suite in Bb*. Strauss wrote this work while recovering from illness and nicknamed it "*From an Invalid's Workshop*." He uses the same instrumentation from his *Serenade*, adding a third clarinet, a basset horn, and a bass clarinet. The three movements include:

¹²⁴ Frank L. Battisti, *The New Winds of Change*. 233-234.

¹²⁵ Ibid. 69.

¹²⁶ Ibid. 74.

1. *Allegro Moderato*
2. *Romanza und Menuetto*
3. *Finale: Molto allegro*¹²⁷

1943 – *Theme and Variations Op. 43a* – Arnold Schoenberg

Arnold Schoenberg (1874-1951) was the creator of serialism, also known as twelve-tone technique. Born in Vienna, he began violin lessons at the age of eight and went on to study composition with Alexander Zemlinsky as a teenager. In 1933 he moved to the United States and began teaching composition at the University of Southern California and the University of California, Los Angeles. Schoenberg, Webern and Berg, are known as the Second Viennese School.¹²⁸

In 1943, Carl Engel, president of G. Schirmer, requested that Schoenberg compose a piece for high school bands that contained different characters and moods. Engel believed that amateur bands helped to develop music appreciation, and hoped to upgrade the band repertoire. Schoenberg's *Theme and Variations, Op. 43a* is written for full wind band and includes seven variations on the initial twenty-one-bar theme. Although the piece was originally intended for younger bands, it proved too difficult for the average high school band. In hopes of gaining more performances, Schoenberg transcribed the piece for orchestra in 1944, and it is labeled *Op. 43b*.¹²⁹ Regarding *Theme and Variations*, Schoenberg wrote:

As everybody can see... it is not a composition with twelve tones. It is one of those compositions which one writes in order to enjoy one's own virtuosity and, on the other hand, to give a certain group of music lovers – here it is the bands - something better to play.¹³⁰

¹²⁷ Norman E. Smith, *Program Notes for Band* (Chicago, IL: GIA Publications, 2002). 570.

¹²⁸ Larry Blocher et al., *Teaching Music Through Performance in Band*, vol. 3 (Chicago, IL: GIA Publications, Inc., 2000). 968.

¹²⁹ Frank L. Battisti, *The New Winds of Change*. 55-56.

¹³⁰ *Ibid.* 56.

1943 – *Athletic Festival March*– Sergey Prokofiev

Sergey Prokofiev (1891-1953) began learning piano from his mother at four and composing soon after. In 1904 he entered the St. Petersburg Conservatory, where he studied composition, conducting, piano, and organ. Prokofiev left Russia for the United States shortly after the start of the revolution in 1918. Two years later he began a tour of Europe, eventually settling in Paris. In 1936 he returned to Russia, where he remained until his death on March 5, 1953.¹³¹ Some of Prokofiev's best-known works include *Peter and the Wolf* (1936) and *Romeo and Juliet* (1936).

The *Athletic Festival March* is one of four marches Prokofiev wrote for military band between 1935 and 1937. Originally titled *March for the Spartakiad*, this piece was written for the 1936 Olympics in Berlin. A Spartakiad is a Russian athletic festival inspired by the warriors of ancient Sparta. Prokofiev sent a score to Edwin Franko Goldman, and Goldman's son Richard arranged the march for standard American concert band instrumentation. Goldman's arrangement was published in 1943.¹³²

1944 – *Russian Christmas Music* – Alfred Reed

Alfred Reed (1921-2005) was an American composer, conductor, and teacher who began studying trumpet at the age of ten and playing in dance bands at the age of fourteen. From 1942-1946, Reed served in the 529th Army Air Force Band and composed/arranged about 100 works for the ensemble. After being discharged from the military, he studied composition with Vittorio Giannini at the Juilliard School. In 1953 he

¹³¹ Dorothea Redepenning, "Prokofiev, Sergey." *Grove Music Online*. 2001; Accessed 27 Dec. 2022. <https://www-oxfordmusiconline-com.lib-e2.lib.ttu.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000022402>.

¹³² Norman E. Smith, *Program Notes for Band*. 487.

was hired as the orchestra conductor at Baylor University, where he taught and finished his bachelor's and master of music degrees. From 1966 to 1993, he taught music theory, composition, and music education at the University of Miami. Reed is credited with more than 250 works for band, wind ensemble, orchestra, chorus, and chamber music. Some of his popular band pieces include *Armenian Dances*, *El Camino Real*, *A Festival Prelude*, *A Jubilant Overture*, and *Russian Christmas Music*.¹³³

In 1944, Reed was asked to write a Christmas piece for a joint service band concert that included eighty-five players from five different bands. However, on December 16 of that year, the German army launched the Battle of the Bulge, and thirty-five service band members were sent to Europe. As a result, Reed was forced to revise his work for the smaller ensemble, and *Russian Christmas Music* was performed and broadcast on NBC radio for Christmas day.¹³⁴

Russian Christmas Music is based on an ancient Russian Christmas carol (*Carol of the Little Russian Children*) and liturgical music from the Eastern Orthodox Church. This piece is one continuous movement, but Reed subtitles the four sections: *Children's Carol*, *Antiphonal Chant*, *Village Song*, and *Cathedral Chorus*.¹³⁵

1946 – *Sonatina No. 2 "The Happy Workshop"* – Richard Strauss

After composing *Sonatina No. 1*, Strauss was inspired to write another piece for winds, which became *Sonatina No. 2*. Strauss nicknamed this piece "*The Happy Workshop*," and included a transcription that read "To the spirit of the divine Mozart at

¹³³ Ibid. 491.

¹³⁴ Frank L. Battisti, *The New Winds of Change*. 57.

¹³⁵ Norman E. Smith, *Program Notes for Band*. 494.

the end of a life full of gratitude.”¹³⁶ Strauss completed the work in 1945, and it premiered in March 1946. The movements include:

1. *Allegro con Brio*
2. *Andantino*
3. Menuet
4. *Einleitung und Allegro*¹³⁷

1946 – *Ballad for Band* – Morton Gould

Pulitzer Prize winning American composer Morton Gould (1913-1996) wrote his first composition at six and entered the Institute of Musical Arts (now the Julliard School) on scholarship at eight. In the early 1940s, Gould attended one of William Revelli’s concerts at the University of Michigan. This performance changed Gould’s opinion of what the band was capable of, and he dedicated several compositions to Revelli’s band. Some of Gould’s most well-known works include *Jericho Rhapsody* (1939), *American Salute* (1943), and *Ballad for Band* (1946).¹³⁸

Ballad for Band was written for Edwin Franko Goldman and the Goldman Band and premiered June 21, 1946. While it does not quote anything directly, Gould scored *Ballad* to emulate African-American spirituals. The work is in one movement and incorporates an ABA form.¹³⁹

1949 – *Prelude, Fugue, and Riffs* – Leonard Bernstein

Leonard Bernstein (1918-1990) was the son of Russian Jewish immigrants and was originally named Louis after his grandfather. However, his parents always called him

¹³⁶ Jeremy Barham, liner notes for Richard Strauss, *Sonatina No 2 in E Flat Major 'Happy Workshop,'* recorded September 1992, Hyperion records, 1997. CD.

¹³⁷ Ibid.

¹³⁸ Matthew, Ed. "Gould, Morton." *Grove Music Online*. 2001; Accessed 27 Dec. 2022. <https://www-oxfordmusiconline-com.lib-e2.lib.ttu.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000011544>.

¹³⁹ Norman E. Smith, *Program Notes for Band*. 244.

Leonard, and he legally changed his name when he was sixteen. When Leonard was ten years old, his aunt brought a piano to the Bernstein home, and he started lessons with Helen Coates when he was fourteen. He completed undergraduate studies at Harvard and went on to study conducting with Fritz Reiner at the Curtis Institute. Bernstein became Serge Koussevitzky's assistant in the Tanglewood conducting department in 1942 and took over as director in 1951. He was named assistant conductor of the New York Philharmonic in 1943, but left after one season as his composition and conducting career took off. He returned to the New York Philharmonic as co-conductor in 1957, and was named music director in 1958. During his tenure, the Philharmonic went on lengthy international tours, made hundreds of recordings for CBS Masterworks, and broadcasted 53 Young People's Concerts. He was named Laureate Conductor for Life in 1969 when he stepped down from the position to focus more on composition.¹⁴⁰

Prelude, Fugue, and Riffs was written in 1949 for the famous clarinetist, Woody Herman, and his Thundering Herd big band. Unfortunately, the group disbanded before the premier could take place. Bernstein rescored some of the music for his musical, *Wonderful Town* in 1952, and *Prelude, Fugue, and Riffs* premiered in 1955. Bernstein programmed the piece on one of his *Omnibus* episodes titled, "What is Jazz," and featured Benny Goodman as clarinet soloist.¹⁴¹ The three movements include:

1. *Prelude for the Brass*
2. *Fugue for the Saxes*
3. *Riffs for Everyone*

¹⁴⁰ Paul Laird and David Schiff. "Bernstein, Leonard." *Grove Music Online*. 10 Jul. 2012; Accessed 27 Dec. 2022. <https://www-oxfordmusiconline-com.lib-e2.lib.ttu.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-1002223796>.

¹⁴¹ Frank L. Battisti, *The New Winds of Change*. 64.

1949 – *La Fiesta Mexicana* – H. Owen Reed

H. Owen Reed (1910-2014) initially studied at the University of Missouri before transferring to Louisiana State University, where he completed degrees in music and French. In 1939, he completed a Ph.D. at the Eastman School, where he studied with Howard Hanson and Bernard Rogers. After completing his Ph.D., Reed joined the faculty at Michigan State University and remained there until his retirement in 1976. He was the recipient of several awards, including a Guggenheim Fellowship, a Huntington Hartford Foundation Resident Fellowship, and the American Bandmasters Association Edwin Franko Goldman Memorial Citation.¹⁴²

La Fiesta Mexicana was written during the winter months of 1948-1949 while Reed was in Mexico as part of his Guggenheim Fellowship. He credits the book *Mexico* by Stuart Chase as his inspiration for the piece. Reed incorporates folksongs he heard in Mexico, including *El Toro*, *El Fuego*, and *Son de la Negra*.¹⁴³ The three movements are:

1. *Prelude and Aztec Dance*
2. *Mass*
3. *Carnival*

1949/1953 – *Concerto for Alto Saxophone and Wind Orchestra* – Ingolf Dahl

Ingold Dahl (1912-1970) was born in Hamburg, Germany, and received American citizenship in 1943. He studied music at the Music Academy in Cologne (1930-1932) and Zurich Conservatory (1932-1936). Dahl settled in the United States in 1938 and worked as an arranger in Hollywood. He studied with Nadia Boulanger in 1944 and was appointed professor of music at the University of Southern California in 1945.¹⁴⁴

¹⁴² Neil Butterworth, *Dictionary of American Classical Composers*, 2nd ed. (New York, NY: Routledge, 2005). 365.

¹⁴³ Larry Blocher et al., *Teaching Music Through Performance in Band*. 660.

¹⁴⁴ Neil Butterworth, *Dictionary of American Classical Composers*. 105.

Concerto for Alto Saxophone and Wind Orchestra was written for professional saxophonist, Sigurd Rascher (1907-2001). Rascher asked Dahl to write a work for saxophone after hearing *Music for Brass Instruments*. The work was intended to be premiered by William Revelli's band at the University of Michigan, but had to be rescheduled as it was not completed in time. Dahl's *Concerto* eventually premiered May 17, 1949, at the University of Illinois, with Mark Hindsley conducting and Sigurd Rascher as soloist.¹⁴⁵ Dahl spent the next few years revising the piece and published the score in 1953. In the revised edition, Dahl scaled down the ensemble instrumentation to match a symphony orchestra wind section in hopes that the *Concerto* would receive performances by bands and orchestras.¹⁴⁶

1950 – *George Washington Bridge* – William Schuman

Pulitzer Prize winning composer William Schuman (1910-1992) planned to study business administration and advertising before deciding to pursue composition. He studied harmony and counterpoint before beginning summer courses at Julliard in 1932 and completed a degree in music education at the Teachers College of Columbia University in 1935. He began teaching at Sarah Lawrence College in 1935, and left in 1945 when he took a position as director of publications at G. Schirmer, Inc. The same year he was appointed president at Julliard. He resigned from G. Schirmer, Inc. in 1952 and Julliard in 1962 when he was appointed the president of the Lincoln Center for the Performing Arts in New York.¹⁴⁷ His important works for band include *George*

¹⁴⁵ Christopher Rettie, *A Performer's and Conductor's Analysis of Ingolf Dahl's for Alto Saxophone and Wind Orchestra* (Baton Rouge, LA: Louisiana State University, 2006).

¹⁴⁶ Ibid. 16.

¹⁴⁷ Neil Butterworth, *Dictionary of American Classical Composers*. 402.

Washington Bridge (1950), *Chester* (1957), *When Jesus Wept* (1958), and *Be Glad Then America* (1975).

Schuman wrote *George Washington Bridge* while living in New Rochelle, NY, in 1950. It was commissioned by the Michigan School Band and Orchestra Association and premiered by the Michigan All-State Band at Interlochen, MI, on July 31, 1951.

Regarding the inspiration for the piece, Schuman wrote:

There are few days in the year when I do not see George Washington Bridge. I pass it on my way to work as I drive along the Henry Hudson Parkway on the New York shore. Ever since my student days when I watched the progress of its construction, this bridge has had for me an almost human personality, and this personality is astonishingly varied, assuming different moods depending on the time of day or night, the weather, the traffic and, of course, my own mood as I pass by. I have walked across it late at night when it was shrouded in fog, and during the brilliant sunshine hours of midday. I have driven over it countless times and passed under it on boats. Coming to New York City by air, sometimes I have been lucky enough to fly right over it. It is difficult to imagine a more gracious welcome or dramatic entry to the great metropolis.¹⁴⁸

1951 – *Symphony in B-Flat* – Paul Hindemith

Hindemith's *Symphony in B-Flat* was written at the request of Lt. Col. Hugh Curry, leader of the United States Army Band. It premiered in Washington, D.C., on April 5, 1951, with Hindemith conducting. The three contrasting movements display Hindemith's mature compositional style and great contrapuntal skill.¹⁴⁹

1. *Moderately Fast, with Vigor*
2. *Andante Grazioso*
3. *Fugue (rather broad)*

¹⁴⁸ Larry Blocher et al., *Teaching Music Through Performance in Band*. 652-653.

¹⁴⁹ Norman E. Smith, *Program Notes for Band*. 292.

1953 – *Psalm for Band* – Vincent Persichetti

Vincent Persichetti (1915-1987), an American composer and educator, began studying piano at a young age and played professionally by age eleven. He graduated from Combs College in 1936 and then studied with Fritz Reiner at the Curtis Institute. In 1939, he was appointed the head of composition at Combs College, and took a similar position at the Philadelphia Conservatory two years later. In 1947, he joined the composition faculty at Julliard, and eventually became the department chair in 1963. Persichetti published more than 120 works and was a three-time recipient of the Guggenheim Fellowship.¹⁵⁰ His works for band include *Divertimento for Band* (1949), *Pageant* (1953), *Psalm for Band* (1953), *Symphony for Band* (1958), *Bagatelles for Band* (1962), and *Masquerade* (1966).

Psalm for Band was commissioned by the Alpha Chapter of Pi Kappa Omicron at the University of Louisville and premiered on May 2, 1952. Later that year, it was featured at the College Band Directors National Association convention. In the score, Persichetti notes:

Psalm for Band is a piece constructed from a single germinating harmonic idea. There are three distinct sections -- a sustained chordal mood, a forward moving chorale, followed by a paean culmination of the materials. Extensive use is made of separate choirs of instruments supported by thematic rhythms in the tenor and bass drums.¹⁵¹

1956 – *Oiseaux Exotiques* – Olivier Messiaen

Olivier Messiaen (1908-1992) was a French composer, organist, and teacher. He entered the Paris Conservatoire in 1919, where he studied organ with Maurice Emmanuel and composition with Paul Dukas. After leaving the Conservatoire in 1930, Messiaen

¹⁵⁰ Neil Butterworth, *Dictionary of American Classical Composers*. 348-349.

¹⁵¹ Norman E. Smith, *Program Notes for Band*. 476.

took a position as an organist at La Trinité in Paris the following year. He began teaching at the Ecole Normale de Musique and the Schola Cantorum in 1936. He was called to military service during World War II and was captured and taken to a prisoner-of-war camp in 1940. While a prisoner at Görlitz in Silesia, he composed *Quatuor pour la fin du temps* (*Quartet for the End of Time*) for himself, a violinist, a cellist, and a clarinetist who were also imprisoned. After being released in the spring of 1941, he returned to his position at the Conservatoire. Messiaen had a love of birds and traveled all over France so that he could observe them in their natural habitat. The 1950s are sometimes called his "birdsong" period, as he published several works about birds: *Réveil des oiseaux* (1953), *Oiseaux exotiques* (1955–1956), *Catalogue d'oiseaux* (1956-1958), and *Chronochromie* (1959-1960).¹⁵²

Oiseaux exotiques (*Exotic birds*) was commissioned by Pierre Boulez for the Domaine Musicale concert at the Petit Théâtre Marigny in Paris and premiered on March 10, 1956. This work features forty-seven birdsongs from India, China, Malaysia, and the Americas. The instrumentation calls for solo piano, piccolo, flute, Eb clarinet, two Bb clarinets, bass clarinet, bassoon, trumpet, two horns, and five percussionists. Regarding birdsongs, Messiaen wrote:

...What is there left but to rediscover the true forgotten face of music somewhere in the woods, in the fields, in the mountains, by the sea, among the birds? There, for me, is the home of music. Free music, anonymous, improvised for pleasure, for greeting the rising sun, for luring a mate, for proclaiming your possession of a branch or a perch, for ending all dispute, dissension, rivalry, for using the surplus energy that bubbles up with love and joy, for filling time and space, ...If you want symbols, ... the bird is the symbol of freedom. We walk, he flies. We make war,

¹⁵² Griffiths, Paul. "Messiaen, Olivier." *Grove Music Online*. 2001; Accessed 28 Dec. 2022. <https://www-oxfordmusiconline-com.lib-e2.lib.ttu.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000018497>.

he sings... I doubt that one can find in any human music, however inspired, melodies and rhythms that have the sovereign freedom of bird songs.¹⁵³

Other works for winds by Messiaen include: *Couleurs de la Cité Céleste* (1963), *Et exspecto resurrectionem mortuorum* (1964), and *La Ville d'En-haut* (1987).

1956 – *Fanfare and Allegro* – Clifton Williams

Clifton Williams (1923-1976) was the first and second winner of the American Bandmasters Association Ostwald Competition. He learned to play the horn, piano, and mellophone while a student at Little Rock High School. In 1942 Williams joined the Army Air Corps and served as drum major for the service band. He graduated from Louisiana State University in 1947 and studied with Howard Hanson at the Eastman School of Music. After completing his master's degree in 1949, Williams joined the composition faculty at the University of Texas School of Music. In 1966 he was appointed chair of the theory and composition department at the University of Miami.¹⁵⁴

Fanfare and Allegro won the ABA Ostwald Competition in 1956. The piece premiered at the Texas Music Educators Association convention and was performed by the University of Texas Symphonic Band. According to his student Francis McBeth, Williams had written *Fanfare and Allegro* years before, but publishers were only interested in it after it won the Ostwald Competition.¹⁵⁵

1956 – *Symphony No. 6 for Band, Op. 69* – Vincent Persichetti

Symphony No. 6 for Band was written in the winter of 1955-1956 and premiered on April 16, 1956. The Washington University Band had commissioned Persichetti to

¹⁵³ Norman E. Smith, *Program Notes for Band*. 429.

¹⁵⁴ Ibid. 644.

¹⁵⁵ Joe Rayford Daniel, *The Band Works of James Clifton Williams* (Hattiesburg, MS: The University of Southern Mississippi, 1981). 46.

write an eight-minute piece. However, as he began to write, he realized the work would need to be a symphony with four movements.

1. *Adagio allegro*
2. *Adagio sostenuto*
3. *Allegretto*
4. *Vivace*

Persichetti specifically chose to include "Band" in the title because, at the time, band music was associated with poor quality music, and he wanted to change the stigma. He eventually wrote fourteen works for winds and percussion, significantly impacting the band's music.¹⁵⁶

1957 – *Symphonic Suite* – Clifton Williams

Symphonic Suite was the second winner of the ABA Ostwald Competition in 1957. It premiered the same year at the ABA Convention in Pittsburgh by the United States Air Force Band. The work is in five movements that contain a principal theme:¹⁵⁷

1. *Intrada*
2. *Chorale*
3. *March*
4. *Antique Dance*
5. *Jubilee*

Williams wrote many more pieces for band, including *Pastorale* (1957), *Symphonic Dance No. 3* (1967), *The Sinfonians* (1960), and *Caccia and Chorale* (1976).

¹⁵⁶ Larry Blocher et al., *Teaching Music Through Performance in Band*. 736-737.

¹⁵⁷ Norman E. Smith, *Program Notes for Band*. 648.

CHAPTER 8:

MUSIC FOR WINDS FROM 1960-1969

1960 – *Fiesta del Pacifico* – Roger Nixon

Roger Nixon (1921-2009) was an American composer who studied with Arthur Bliss, Ernest Bloch, Roger Sessions, and Arnold Schoenberg. He taught at Modesto Junior College from 1951-1959, and from 1960-1990 he taught at San Francisco State University. While most known for his compositions for band, he also wrote for orchestra, chamber ensembles, piano, and voice. In 1973, Nixon was awarded the American Bandmasters Association Ostwald Prize for his piece *Festival Fanfare-March*.¹⁵⁸

In the 1950s, San Diego held a community festival highlighting the city's Spanish and Mexican heritage. The inaugural Fiesta del Pacifico commenced on July 18, 1956, and ran for 33 days.¹⁵⁹ While the festival did not continue after 1959, it was commemorated by Roger Nixon's composition of the same name, *Fiesta del Pacifico*. One of Nixon's most often performed works, *Fiesta del Pacifico*, exists as a variant of a rondo. While not in a typical ABACA or ABCBA form, the different sections are clear, sometimes returning with slight alterations.¹⁶⁰

1960 – *Incantation and Dance* – John Barnes Chance

John Barnes Chance (1932-1972) was born in Beaumont, TX, and began studying composition when he was 15. He studied with Clifton Williams, Kent Kennan, and Paul

¹⁵⁸ William Berz, "Nixon, Roger." *Grove Music Online*. 24 Feb. 2010; Accessed 12 Nov. 2022. <https://www-oxfordmusiconline-com.lib-e2.lib.ttu.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-1002085448>.

¹⁵⁹ Charles Davis, "Dedication, Parade Begin 33-Day Fete," *The San Diego Union*. July 18, 1956. 1.

¹⁶⁰ Timothy Salzman, ed. *A Composer's Insight*, Volume 3 (Galesville, MD: Meredith Music Publications, 2006), 135.

Pisk at the University of Texas, Austin, where he received a B.M. in music theory and composition and an M.M. in composition. After graduation, Chance served as the timpanist for the Austin Symphony Orchestra and a staff arranger for the Fourth and Eighth U.S. Army bands. From 1960-1962 he was a composer-in-residence for the Ford Foundation Young Composers Project in Greensboro, North Carolina. He served on the faculty at the University of Kentucky from 1966 until he died in 1972.¹⁶¹

Before his time in Greensboro, Chance saw himself as more of an orchestral composer. He never intended to write for symphonic bands and was unfamiliar with the limitations of students' technical abilities. However, after many conversations with Herbert Hazelman (the band director at Greensboro High School), he began to write for high school bands. "Incantation and Dance," Chance's first piece for band, was performed on November 16, 1960.¹⁶² Originally named "Nocturne and Dance," this piece was written for and dedicated to the Greensboro High School Band.

1961 – *Sinfonietta* – Ingolf Dahl

The *Sinfonietta for Concert Band* was commissioned in 1960 by the Northwestern and Western Divisions of the College Band Directors National Association. It premiered in 1961 by the University of Southern California Wind Orchestra. Dahl later revised to the piece in 1964, and its final version premiered at the 13th National Conference of the CBDNA in Tempe, Arizona.¹⁶³ The *Sinfonietta* is written in three movements:

¹⁶¹ Raoul F. Camus, "Chance, John Barnes." *Grove Music Online*.2001; Accessed 6 Dec. 2022. <https://www-oxfordmusiconline-com.lib-e2.lib.ttu.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000047053>.

¹⁶² Steven N. Kelly, "John Barnes Chance and His Contributions to Music Education." *Journal of Historical Research in Music Education* 21, no. 1 (1999): 30. <http://www.jstor.org/stable/40215204>.

¹⁶³ John H. Kloecker, "An Analysis of Ingolf Dahl's *Sinfonietta for Concert Band*. *Journal of Band Research*, 28(2), 1993. 39

1. *Introduction and Rondo*
2. *Pastoral Nocturne*
3. *Dance Variations*

The first movement exists as a modified Sonata-Rondo form with a two-part introduction, the second in ABA form, and the third as a theme and variations.¹⁶⁴ This work uses exposed solos in the oboe, English horn, bassoon, alto saxophone, cornet, horn, and trombone.¹⁶⁵

1963 – *Variants on a Mediaeval Tune* - Norman Dello Joio

Norman Dello Joio (1913-2008) began studying music at four when his father taught him to play piano and organ. At the age of 14, in 1927, he earned his first position as a professional musician, becoming the organist at the Star of the Sea Church on City Island, New York. He began composing in 1937 after taking an advanced music theory course at the Julliard School of Music. In 1941, he was accepted as a graduate composition student at Julliard and began studying with Bernard Wagenaar. That same year he met Paul Hindemith at the inaugural season of the Tanglewood Music Center. Hindemith invited the budding composer to study with him, so once a week, Dello Joio commuted to Yale University while continuing his coursework at Julliard.¹⁶⁶ Dello Joio received many grants and awards during his career, including two Guggenheim Fellowships in 1943 and 1944. In 1957 he was awarded the Pulitzer Prize for his *Meditations on Ecclesiastes* for string orchestra.¹⁶⁷

¹⁶⁴ Ibid, 40.

¹⁶⁵ Chad Nicholson, *Great Music for Wind Band: A Guide to the Top 100 Works in Grades IV, V, VI* (Meredith Music Publications, 2009). 133.

¹⁶⁶ Timothy Salzman, ed., *A Composer's Insight: Thoughts, Analysis, and Commentary on Contemporary Masterpieces for Wind Band*, vol. 2 (Galesville, MD: Meredith Music Publications, 2003). 16-17.

¹⁶⁷ Jackson, Richard. "Dello Joio, Norman." *Grove Music Online*.2001; Accessed 7 Dec. 2022. <https://www-oxfordmusiconline-com.lib-e2.lib.ttu.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000007496>.

The Mary Duke Biddle Foundation commissioned Dello Joio to write *Variants on a Medieval Tune* for the Duke University Band, and it premiered on April 10, 1963. In this piece, the composer creates five contrasting variations on the melody from *In dulci jubilo*. Originally known as a Christmas carol, *In dulci jubilo* has been arranged and developed by many composers, including Johann Sebastian Bach. *Variants on a Mediaeval* was Dello Joio's first original work for wind band.¹⁶⁸ Other important compositions to note: *Scenes from "The Louvre"* (1966), *Fantasies on a Theme by Haydn* (1968), and *Satiric Dances* (1975).

1963 – *The Leaves Are Falling* - Warren Benson

Warren Benson (1924-2005) was a self-taught composer who wrote 150 works for various ensembles, including wind band and orchestra. Born and raised in Detroit, Michigan, he started taking percussion lessons at eight. Benson also began taking horn lessons in high school, where he played in a band daily. He enrolled in the School of Music at the University of Michigan in 1943. At the time, the University of Michigan did not have a percussion professor, so Benson was asked to teach private lessons and percussion methods courses for music education majors.¹⁶⁹ He performed with several ensembles and, for a brief time, was a member of William Revelli's concert band.

Benson on playing in Revelli's band:

Playing in Revelli's band, after being in the School of Music orchestra, was a letdown for me. Revelli was too harsh as far as I was concerned. He would stop a rehearsal and single out somebody who made a mistake and then really demean them, especially if they were a graduate student, making cutting remarks such as, 'You should know better than that... what kind of example do you think you're setting here? You mean you're going to go out and teach students to play like this?' He would act like this in front of the whole band. You don't do that. It really

¹⁶⁸ Norman Dello Joio, *Variants on a Mediaeval Tune* (New York: Marks Music, 1963), 1.

¹⁶⁹ Timothy Salzman, ed., *A Composer's Insight: Thoughts, Analysis, and Commentary on Contemporary Masterpieces for Wind Band*, vol. 3 (Galesville, MD: Meredith Music Publications, 2006). 32-33.

annoyed me. I just couldn't stand it. One time in his rehearsal, I finished a flam with my sticks lifted off the snare head, which is quite normal. He stopped the band and said, 'Benson, were you going to play another note?!' And I said, 'No sir, there isn't another note...' to which he replied, 'You see me afterwards.' He thought I was insolent in my answer. After rehearsal I said, 'You asked me a pointed forceful question for no reason and I gave you a positive answer.' So we agreed to disagree - I went my way and he went his.¹⁷⁰

Benson had a thriving and eclectic career as a musician, teacher, and composer. In 1950, he was awarded two consecutive Fulbright Fellowships to Salonika, Greece, where he taught at Anatolia College. In 1952, he was hired as the Director of Band and Orchestra at Mars Hill College, but left in 1953 for a position teaching composition and percussion at Ithaca College.¹⁷¹ During his fourteen-year tenure at Ithaca, he became friends with Frank Battisti.

In 1963, Frank Battisti asked Kappa Gamma Psi, a national music fraternity, to commission Benson to write a piece for wind band, and *The Leaves Are Falling* was premiered on April 30, 1964, by the Eastman Wind Ensemble. Benson began writing the piece on November 22, 1963, when John F. Kennedy was assassinated.¹⁷² In the score, Benson expresses that the piece is a “statement of grief following the assassination of President Kennedy,” and that he took inspiration from Rainer Maria Rilke’s poem *Herbst* (Autumn):

*The leaves are falling, falling as if from afar,
as though far gardens withered in the skies;
They are falling with denying gestures.*

*And in the nights the heavy earth is falling
from all the stars down into loneliness.*

¹⁷⁰ Ibid, 33.

¹⁷¹ Yim, Chee Weng, 2017. "An Analysis OF Passing Bell (1974) BY WARREN BENSON (1924-2005)." *Journal of Band Research* 52 (2) (Spring): 19-39,93. <https://www.proquest.com/scholarly-journals/analysis-passing-bell-1974-warren-benson-1924/docview/1896759051/se-2>. 19-20.

¹⁷² Frank L. Battisti, *The New Winds of Change: The Evolution of the Contemporary American Wind Band/Ensemble and Its Music* (Delray Beach, FL: Meredith Music Publications, 2018). 92-93.

*We all are falling. This hand falls.
And look at the others: it is in them all.*

*And yet there is one, who holds this falling
with infinite gentleness in his hands.¹⁷³*

In the second half of the piece, Benson quotes the chorale *Ein ' feste Burg* (A Mighty Fortress). With a combination of exposed playing in every section and tempo markings that include "half note marked at 32-34 bpm," this piece requires great concentration from all performers involved. Two years later, Benson would compose his piece *Solitary Dancer*, one of the first works for band that also requires instrumentalists to sing during its performance.¹⁷⁴

1964 – *Emblems* – Aaron Copland

Aaron Copland (1900-1990) was a renowned American composer who wrote for screen, stage, and concert hall. His extensive works include: *El Salón México* (1936), *Billy the Kid* (1938), *Lincoln Portrait* (1942), *Rodeo* (1942), *Appalachian Spring* (1944), and *The Red Pony* (1948).

In May 1963, the College Band Directors National Association decided to commission a prominent composer to write a work for wind band. Keith Wilson, CBDNA President wrote to Copland asking him to consider accepting their commission. *Emblems* premiered on December 18, 1964, by the University of Southern California band at the CBDNA National Convention in Tempe, Arizona. In the score, Copland noted:

... I wanted to write a work that was challenging to young players without overstraining their technical abilities. The work is tripartite in form: slow-fast-slow, with the return of the first part varied. Embedded in the quiet, slow music,

¹⁷³ Warren Benson, *The Leaves Are Falling* (New York: Marks Music, 1966), 1.

¹⁷⁴ Battisti, *The New Winds of Change*. 93-94.

the listener may hear a brief quotation of a well-known hymn tune *Amazing Grace*, published by William Walker in *The Southern Harmony* in 1835. Curiously enough, the accompanying harmonies had been conceived first, without reference to any tune. It was only a chance of perusal of a recent anthology of old 'Music in America' that made me realize a connection existed between my harmonies and the old hymn tune.

An emblem stands for something - it is a symbol. I called the work *Emblems* because it seemed to me to suggest musical states of being: noble or aspirational feelings, playful or spirited feelings. The exact nature of these emblematic sounds must be determined for himself by each listener.¹⁷⁵

The premier was met with some controversy, and the members of CBDNA were not initially enthused with the piece. However, over time *Emblems* has been accepted as a work of great artistic merit for wind ensemble. When performing *Emblems*, it is crucial to consider that this composition uses parallel quartal and quintal sonorities, which can be challenging to balance. Endurance should also be considered when programming this piece, as it is vital that players are not fatigued.¹⁷⁶ While many of Copland's pieces have been transcribed and arranged for band, *Emblems* is his only work written specifically for a wind band.

1966 – *Designs, Images, and Textures* – Leslie Bassett

American composer, Leslie Bassett (1923-2016) was born in Hanford, California. His studies at Fresno State College were interrupted by World War II, and he served a thirty-eight-month tour as a trombonist in the 13th Armored Division Band. After returning home, he completed his undergraduate studies in 1947 and went to graduate school at the University of Michigan. While at Michigan, he studied with Ross Lee Finney and completed an M.M. in composition in 1949. He was selected as a Fulbright Scholar from 1950-1951 and was able to study with Arthur Honegger and Nadia

¹⁷⁵ Ibid, 90.

¹⁷⁶ Chad Nicholson, *Great Music for Wind Band*. 128.

Boulanger at the Ecole Normale de Musique in Paris, France. In 1952, he joined the faculty at the University of Michigan, where he also completed a doctorate in 1956. He was named chair of the composition department in 1970 and held that title until his retirement in 1991. His compositions won several major awards, including the Prix de Rome in 1961 and the Pulitzer Prize in 1966.¹⁷⁷

Designs, Images, and Textures was commissioned by Frank Battisti and the Ithaca High School Band. The piece was published in 1996 when Bassett won the Pulitzer Prize for his *Variations for Orchestra*. *Designs, Images, and Textures* is written in five movements: *Oil Painting, Water Color, Pen and Ink Drawing, Mobile, and Bronze Sculpture*.¹⁷⁸

Other pieces for winds that Leslie Bassett wrote include *Sounds, Shapes, and Symbols* (1978), *Colors and Contours* (1985), and *Lullaby (for Kirsten)* (1985).

1966 – *Variations on a Korean Folk Song* – John Barnes Chance

After completing graduate school in 1956, John Barnes Chance was concerned about being drafted into the military. Rather than wait to see what would happen, he and his friend Larry Weiner voluntarily enlisted, hoping to stay stateside. Chance was initially assigned to serve as a percussionist and arranged for the Fourth U.S. Army Band at Fort Sam Houston in San Antonio, Texas. In 1958 his assignment changed, and he was sent to Seoul to serve as the music arranger for the Eighth U.S. Army Band.¹⁷⁹

¹⁷⁷ Daniel R. Davis, "A Performance Analysis of Three Works for Wind Band by Leslie Bassett." (Order No. 9511316, University of Cincinnati, 1994). <https://www.proquest.com/dissertations-theses/performance-analysis-three-works-wind-band-leslie/docview/304102952/se-2> (accessed December 7, 2022). 1.

¹⁷⁸ Ibid. 4.

¹⁷⁹ Steven N. Kelly, "John Barnes Chance and His Contributions to Music Education." 27.

While in Korea, Chance was exposed to the Korean folksong, *Arirang* (pronounced AH-dee-dong). In 1966 he used this pentatonic-based melody to write *Variations on a Korean Folk Song*.¹⁸⁰ Chance presents *Arirang* as the central theme in this composition and then develops five variations that alternate between fast and slow tempos. This piece was awarded the Ostwald Award in 1966 by the American Bandmasters Association.

1968 – *Music for Prague 1968* – Karel Husa

In the spring of 1968, Husa's sister invited him to return home for a visit, but he could not attend due to a prior engagement teaching a summer course at Northwestern University. At that time, the people of Czechoslovakia (now the Czech Republic) were experiencing more freedom under reforms by Alexander Dubcek, known as the "Prague Spring." However, on August 21, the Soviet Union and Warsaw Pact members invaded Prague to stop Dubcek. Eleven days later, Husa was commissioned to write a piece by the Ithaca College Concert Band. Within two months he wrote *Music for Prague 1968*, and the piece premiered on January 31, 1969.¹⁸¹ *Music for Prague* contains four movements:

1. *Introduction and Fanfare*
2. *Aria*
3. *Interlude*
4. *Toccata and Chorale*

In the score Husa requests that the following Foreword be printed in its entirety in all concert programs or read to the audience before any performance of the piece:

Three main ideas bind the composition together. The first and most important is an old Hussite war song from the 15th century, *Ye Warriors of God and His Law*, a symbol of resistance and hope for hundreds of years, whenever fate lay heavy on the Czech nation. It has been utilized also by many Czech composers,

¹⁸⁰ Ibid, 28.

¹⁸¹ Timothy Salzman, ed., *A Composer's Insight: Thoughts, Analysis, and Commentary on Contemporary Masterpieces for Wind Band*, vol. 1 (Galesville, MD: Meredith Music Publications, 2003). 72-73.

including Smetana in *My Country*. The beginning of this religious song is announced very softly in the first movement by the timpani and concludes in a strong unison (*Chorale*). The song is never used in its entirety.

The second idea is the sound of bells throughout, Prague, named also the City of “Hundreds of Towers,” has used its magnificently sounding church bells as calls of distress as well as of victory. The last idea is a motif of three chords first appearing very softly under the piccolo solo at the beginning of the piece, in flutes, clarinets and horns. Later it reappears at extremely strong dynamic levels, for example, in the middle of the *Aria*.

Different techniques of composing as well as orchestrating have been used in *Music for Prague 1968* and some new sounds explored, such as the percussion section in the *Interlude*, the ending of the work, etc. Much symbolism also appears: in addition to the distress calls in the first movement (Fanfares), the unbroken hope of the Hussite song, sound of bells, or the tragedy (*Aria*), there is also the bird call at the beginning (piccolo solo), a symbol of the liberty which the City of Prague has seen only for moments during its thousand years of existence.¹⁸²

¹⁸² Karel Husa, *Music for Prague 1968* (New York: Associate Music Publishers, 1969). 1.

CHAPTER 9:

MUSIC FOR WINDS FROM 1970-1979

Several Pulitzer Prize-winning composers wrote works for wind bands during the 1970s, including Leslie Bassett, John Corigliano, Karel Husa, and Joseph Shwantner. In addition, more composers were starting to write art music for winds, and the concept of serious artistic merit began to be addressed. From 1973-1978, Acton Ostling Jr. conducted research to evaluate what repertoire for wind bands met the criteria for serious artistic merit. In order to create a panel of evaluators, he surveyed 312 conductors, asking them to nominate ten conductors known for programming great music. Twenty men were selected for this endeavor:

Frank Battisti, New England Conservatory
Harry Begian, University of Illinois
Frank Bencriscutto, University of Minnesota
Paul Bryan, Duke University
Frederick Ebbs, Indiana University
Frederick Fennell, University of Miami
Charles Gallagher, University of Maryland
Robert Gray, University of Illinois
Donald Hunsberger, Eastman School of Music
Donald McGinnis, Ohio State University
James Matthews, University of Houston
Kenneth Moore, Oberlin Conservatory of Music
James Neilson, G. Leblanc Corporation, Educational Department
John Paynter, Northwestern University
H. Robert Reynolds, University of Michigan
William D. Revelli, University of Michigan (Emeritus)
Richard Strange, Arizona State University
Robert Wagner, University of Oregon
David Whitwell, California State University – Northridge
Keith Wilson, Yale University¹⁸³

¹⁸³ Frank L. Battisti, *The New Winds of Change: The Evolution of the Contemporary American Wind Band/Ensemble and Its Music* (Delray Beach, FL: Meredith Music Publications, 2018). 134-135.

Ostling sent the panel a list of 1,481 compositions that were scored for ten or more winds, used mixed instrumentation, and required a conductor. 314 were evaluated as serious artistic merit using Ostling's list of ten criteria:

1. The composition has form—not 'a form' but form—and reflects a proper balance between repetition and contrast.
2. The composition reflects shape and design, and creates the impression of conscious choice and judicious arrangement on the part of the composer.
3. The composition reflects craftsmanship in orchestration, demonstrating a proper balance between transparent and tutti scoring, and also between solo and group colors.
4. The composition is sufficiently unpredictable to preclude an immediate grasp of its musical meaning.
5. The route through which the composition travels in initiating its musical tendencies and probable musical goals is not completely direct and obvious.
6. The composition is consistent in its quality throughout its length and in its various sections.
7. The composition is consistent in its style, reflecting a complete grasp of technical details, clearly conceived ideas, and avoids lapses into trivial, futile, or unsuitable passages.
8. The composition reflects ingenuity in its development, given the stylistic context in which it exists.
9. The composition is genuine in idiom, and is not pretentious.
10. The composition reflects a musical validity which transcends factors of historical importance, or factors of pedagogical usefulness.¹⁸⁴

¹⁸⁴ Clifford N. Towner, *An Evaluation of Compositions for Wind Band According to Specific Criteria of Serious Artistic Merit: A Second Update* (Lincoln, NE: University of Nebraska-Lincoln, 2011). 14-19.

1971 – *Apotheosis of this Earth* – Karel Husa

Apotheosis of the Earth was written in 1971 as the second piece in what Husa considered a compositional triptych. This triptych includes *Music for Prague 1968*, *Apotheosis of this Earth*, and a ballet for orchestra named *The Trojan Women*. These three scores addressed serious issues of international concern. *Apotheosis of this Earth* was commissioned by the Michigan School Band and Orchestra Association and dedicated to William Revelli. The piece consists of three movements: *Apotheosis*, *Tragedy of Destruction*, and *Postscript*. Husa meant for the work to warn about the consequences of humanity's abuse of the Earth's environment.¹⁸⁵

In the score, Husa offers the following explanation of the piece:

The composition of *Apotheosis of this Earth* was motivated by the present desperate stage of mankind and its immense problems with everyday killings, war, hunger, extermination of fauna, huge forest fires, and critical contamination of the whole environment.

Man's brutal possession and misuse of nature's beauty – if continued at today's reckless speed – can only lead to catastrophe. The composer hopes that the destruction of this beautiful Earth can be stopped, so that the tragedy of destruction – musically projected here in the second movement – and the desolation of its aftermath (the “postscript” of the third movement) can exist only as fantasy, never to become reality.

In the first movement, *Apotheosis*, the Earth appears as a point of light in the universe. Our memory and imagination approach it in perhaps the same way as it appeared to the astronauts returning from the moon. The Earth grows larger and larger, and we can even remember some of its tragic moments (as struck by the xylophone near the end of the movement).

The second movement, *Tragedy of Destruction*, deals with the actual brutalities of man against nature, leading to the destruction of our planet, perhaps by radioactive explosion. The Earth dies as a savagely, mortally wounded creature.

The last movement is a *Postscript*, full of the realization that so little is left to be said: The Earth has been pulverized into the universe, the voices scattered into

¹⁸⁵ Timothy Salzman, ed., *A Composer's Insight: Thoughts, Analysis, and Commentary on Contemporary Masterpieces for Wind Band*, vol. 1 (Galesville, MD: Meredith Music Publications, 2003). 74.

space. Toward the end, these voices – at first computer-like and mechanical – unite into the words “this beautiful Earth”, simply said, warm and filled with regret...and one of so many questions comes to our minds: “Why have we let it happen?”¹⁸⁶

1972– *Choral and Shaker Dance* – John Zdechlik

John Zdechlik (1937-2020) spent his entire life in Minnesota. Born in Minneapolis, he began piano lessons at six and eventually joined his high school band on trumpet. He completed all three of his degrees at the University of Minnesota, earning a bachelor's degree in music education and graduate degrees in theory and composition.¹⁸⁷ During his Ph.D., he studied composition with Paul Fetler and Dominic Argento. Fetler supported Zdechlik's interest in composing for band and encouraged his endeavors. In 1970, In 1970 Zdechlik accepted a position at Lakewood Community College (now Century College), where he remained until retirement in 1997.¹⁸⁸

Chorale and Shaker Dance was published in 1972 and inspired by the Shaker melody for "Simple Gifts." When Zdechlik wrote the piece, he was unfamiliar with Copland's *Appalachian Spring* (1944).¹⁸⁹ The piece begins with a six-measure chorale in the woodwinds, followed by a fragment from the Shaker tune. He uses fragments and motives from "Simple Gifts" throughout, finally presenting the melody in its entirety towards the end of the piece.¹⁹⁰ In 1989, Kjos published *Chorale and Shaker Dance II* as a simplified arrangement of the original.

¹⁸⁶ Karel Husa, *Apotheosis of this Earth* (New York: Associated Music Publishers, Inc., 1971).

¹⁸⁷ Richard B. Miles et al., *Teaching Music Through Performance in Band*, vol. 1 (Chicago, IL: GIA Publications, Inc., 2010). 446.

¹⁸⁸ Timothy Salzman, ed., *A Composer's Insight: Thoughts, Analysis, and Commentary on Contemporary Masterpieces for Wind Band*, vol. 3 (Galesville, MD: Meredith Music Publications, 2006). 289-290.

¹⁸⁹ *Ibid.* 292.

¹⁹⁰ John Zdechlik, *Chorale and Shaker Dance* (San Diego: Neil A. Kjos Music Company, 1972).

1972/1974– *Gazebo Dances* – John Corigliano

American composer John Corigliano (b. 1938) is the second composer, after Aaron Copland, to win a Pulitzer Prize and an Oscar for his compositions. He was born in New York City to successful musicians: his father was the concertmaster of the New York Philharmonic from 1943-1966, and his mother was an accomplished piano soloist. Corigliano completed a degree at Columbia University in 1959 and studied composition with Otto Luening. He also studied privately with Paul Creston and Vittorio Giannini from 1962-63. He began teaching composition at the Manhattan School of Music in 1971 and was appointed associate professor at Lehman College in 1973. Corigliano joined the faculty at Juilliard in 1991 and still teaches there. He received an Academy Award in 2000 for his film score for *The Red Violin* and was awarded the Pulitzer Prize in Music in 2001 for his *Symphony No. 2*.¹⁹¹

Corigliano's *Gazebo Dances*, written in 1972 for four hands, is dedicated to specific people for each movements. Movement 1 was written for his mother, Rose Corigliano, and her best friend, Etta Feinbert. Movement 2 was written for music critic, John Ardoin. Movement 3 was written for Heida Hermanns, his father's accompanist. Finally, movement 4 was written for his friend Jack Romann and photographer Christian Steiner. He gave the piece its title after arranging the four dances for both band and orchestra, referring to the pavilions in towns where public concerts were traditionally given. Corigliano writes, "The delights of that sort of entertainment are portrayed in this

¹⁹¹ Neil Butterworth, *Dictionary of American Classical Composers*, 2nd ed. (New York, NY: Routledge, 2005). 95-96.

set of dances, which begins with a Rossini-like overture, followed by a rather peg-legged waltz, a long-lined adagio and a bouncy tarantella.”¹⁹²

1974– *The Passing Bell* – Warren Benson

In 1967, Warren Benson accepted the position of Composition Professor at the Eastman School of Music and remained there until his retirement in 1993. Throughout his career, Benson wrote ninety works, with eighteen specifically for wind band. He was committed to creating more art music for the wind band medium.

In 1974 the Luther College Concert band from Decorah, Iowa, commissioned Warren Benson to write a piece in memory of Dennis Rathjen, who had served as the band's clarinetist and concertmaster before dying of Hodgkin's disease in 1968. Benson wrote *The Passing Bell* as a single-movement chorale-like work based on two hymns: *Jesu, Meine Zuversicht (Jesus, My Confidence)*, and *Merthyr Tydvil L.M.D.* Benson chose the title to reference the sound of bells that often accompany funerals. The opening measure begins with a solo clarinet meant to honor Dennis Rathjen. The clarinet starts on a C above that staff, which is then passed around the ensemble. *The Passing Bell* opens with a state of reflection and creates harmonic tension by stacking fourths and fifths.¹⁹³

1975 – *Kaddish* – W. Francis McBeth

William Francis McBeth (1933-2012) was born in Lubbock, TX, where he studied music at a young age. He studied composition with Macon Sumerlin at Hardin-Simmons University, and with Kent Kennan and James Clifton Williams at the

¹⁹² “John Corigliano: Categories: Gazebo Dances (for Piano, Four-Hands) (1972),” John Corigliano | Categories | Gazebo Dances (for piano, four-hands) (1972), accessed December 8, 2022, <http://www.johncorigliano.com/index.php?p=item2&sub=cat&item=64>.

¹⁹³ Timothy Salzman, ed., *A Composer's Insight: Thoughts, Analysis, and Commentary on Contemporary Masterpieces for Wind Band*, vol. 3. 49-51.

University of Texas. Additionally, he studied with Bernard Rogers and Howard Hanson at the Eastman School of Music. In 1957, Dr. McBeth accepted a position as Professor of Music, Resident Composer, and Chairman of the Theory-Composition Department at Ouachita University in Arkadelphia, Arkansas. When he retired in 1996, he was named Trustee's Distinguished University Professor. He also served as a conductor of the Arkansas Symphony Orchestra from 1970-1972.¹⁹⁴ McBeth wrote over forty pieces for wind band, including *Chant and Jubilo* (1962), *Mosaic* (1964), *Masque* (1967), and *Beowulf* (1986).

Kaddish was commissioned by Howard Dunn and the Richardson High School Band and premiered in March 1976. The Kaddish is an ancient Jewish prayer for the dead recited in Hebrew. One English translation of the Kaddish reads:

*Exalted and hallowed be God's great name
in the world which God created, according to plan.
May God's majesty be revealed in the days of our lifetime
and the life of all Israel — speedily, imminently,
To which we say: Amen.*

*Blessed be God's great name to all eternity.
Blessed, praised, honored, exalted,
extolled, glorified, adored, and lauded
be the name of the Holy Blessed One,
beyond all earthly words and songs of blessing, praise, and comfort.
To which we say: Amen.*

*May there be abundant peace from heaven, and life, for us and all Israel.
To which we say: Amen.*

*May the One who creates harmony on high, bring peace to us and to all Israel.
To which we say: Amen.*¹⁹⁵

¹⁹⁴ Mark Camphouse et al., *Composers on Composing for Band* (Chicago, IL: GIA Publications, Inc., 2002). 275-276.

¹⁹⁵ Unknown, "Mourner's Kaddish," Reform Judaism, accessed December 8, 2022, <https://reformjudaism.org/beliefs-practices/prayers-blessings/mourners-kaddish>.

Clifton Williams passed away on February 12, 1976, and McBeth wrote his setting of *Kaddish* as a memorial to his former teacher. In his program note, McBeth explains that this piece is "a combination of all emotions that surround the death of a friend – cries, shouts, resignation, and sorrow – but the work should end as an alleluia, an affirmation of life."¹⁹⁶

1977 – *Dream Sequence* – Ernst Krenek

The College Band Directors National Association commissioned Ernst Krenek's *Dream Sequence*, which premiered on March 11, 1977, and was conducted by the composer at the CBDNA's 19th national conference. *Dream Sequence* is in four movements:

1. *Nightmare*
2. *Pleasant Dreams*
3. *Puzzle*
4. *Dream about Flying*

Dream Sequence is scored for a full ensemble that includes piano and harp, but excludes euphonium. It is important to note that the piece requires two tenor saxophones, three baritone saxophones, and ten trumpets.¹⁹⁷ In the score, Krenek notes the following:

The title *Dream Sequence* hints at the imagery that may loosely be associated with the music. It does not mean that the music describes any particular dreams or narrates any story. *Nightmare* and *Pleasant Dreams* indicate the general character of the music. *Puzzle* is a strictly constructed serial piece (perhaps the result of a sleepless night than of any dream...). The last movement is evocative of the sentiments that accompany the familiar *Dream About Flying*.¹⁹⁸

¹⁹⁶ Nikk Pilato, "Kaddish," Wind Repertory Project, accessed December 8, 2022, <https://www.windrep.org/Kaddish>.

¹⁹⁷ Ernst Krenek, *Dream Sequence: Opus 224: (1975-1976); for Concert Band* (New York, NY: Universal Ed., 1977).

¹⁹⁸ *Ibid.*

Dream Sequence is a tone poem and incorporates serialism. The third movement follows a matrix of five sections that are rotated in a pre-determined order (listed at the top of the score), and uses twenty-five tones.

1977 – ...and the mountains rising nowhere – Joseph Schwantner

Joseph Schwantner (b. 1943) began his musical training by learning guitar and tuba in grade school. He studied music theory in high school and won his first composition award for a jazz work, *Offbeat*, in 1959. He completed a BM in composition at the American Conservatory of Music in Chicago. He completed graduate degrees (M.M. and D.M.A.) at Northwestern University, where he studied with Alan Stout and Anthony Donato. He taught at the Chicago Conservatory College, Pacific Lutheran University, and Ball State University before taking a position at the Eastman School of Music in 1970. From 1982-1984 he took a leave of absence to serve as composer-in-residence with the Saint Louis Symphony Orchestra, where he worked with conductor Leonard Slatkin. In 1986 he taught at the Julliard School and joined the faculty at Yale in 1999. Schwantner has won many awards for his compositions, including the Pulitzer Prize in 1979 for his orchestral work *Aftertones of Infinity*.¹⁹⁹

...and the mountains rising nowhere was commissioned by Donald Hunsberger and the Eastman School of Music. The commission was made possible by a grant from the National Endowment for the Arts and premiered in 1977.²⁰⁰ Schwantner's first piece

¹⁹⁹ James Chute, "Schwantner, Joseph." *Grove Music Online*. 2001; Accessed 9 Dec. 2022. <https://www-oxfordmusiconline-com.lib-e2.lib.ttu.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000046028>.

²⁰⁰ Timothy Salzman, ed., *A Composer's Insight: Thoughts, Analysis, and Commentary on Contemporary Masterpieces for Wind Band*, vol. 1. 132.

for wind ensemble is dedicated to the author Carol Adler and takes its name from a line in her poem, “Arioso:”

*arioso bells
sepia
moon-beams
an afternoon sun blanked by rain
and the mountains rising nowhere
the sound returns
the sound and the silence chimes²⁰¹*

Schwantner describes the piece as Baroque in style because of the amount of ornamentation, but it also incorporates other elements, including tonality, atonality, and serialism.²⁰² ...*and the mountains rising nowhere* is written with full instrumentation, except for saxophone and bass clarinet, and incorporates crystal glasses that must be set to specific pitches. When first opening the score, the conductor will notice that Schwantner handwrote his music, and only lists measures for instruments when they are playing. He hand-wrote his scores this way until 1990.²⁰³ After ...*and the mountains rising nowhere*, Schwantner went on to write more works for winds, including *Sparrows* (1979), *From a Dark Millennium* (1980), *In Evening’s Stillness* (1996), and his latest work for winds *The Awakening Hour* (2017).

1978 – *Sounds, Shapes, and Symbols* – Leslie Bassett

H. Robert Reynolds was appointed Director of Bands at the University of Michigan in 1975, following William Revelli who retired in 1971. In 1977, he commissioned his colleague, Leslie Bassett, to compose a second piece for wind band, and *Sounds, Shapes, and Symbols* premiered on March 17, 1978. Although the piece

²⁰¹ Joseph C. Schwantner, *And the Mountains Rising Nowhere* (USA: Helicon Music Corp., 1977).

²⁰² Timothy Salzman, ed., *A Composer’s Insight: Thoughts, Analysis, and Commentary on Contemporary Masterpieces for Wind Band*, vol. 1. 132.

²⁰³ *Ibid.* 134.

consists of four movements, Bassett requests that the program should not list separate movements and designate "in four movements" or "four movements for band."²⁰⁴

Throughout the piece, Bassett uses rhythmic complexity and frequently obscured tonal centers. He also incorporates a variety of meter, tempo, and stylistic changes.

Sounds, Shapes, and Textures is about twelve minutes, and requires musical and technical maturity from the ensemble.²⁰⁵

²⁰⁴ Daniel R. Davis, "A Performance Analysis of Three Works for Wind Band by Leslie Bassett." (Order No. 9511316, University of Cincinnati, 1994). <https://www.proquest.com/dissertations-theses/performance-analysis-three-works-wind-band-leslie/docview/304102952/se-2> (accessed December 7, 2022). 36.

²⁰⁵ Larry Blocher et al., *Teaching Music Through Performance in Band*, vol. 3 (Chicago, IL: GIA Publications, Inc., 2000). 544-545.

CHAPTER 10:

MUSIC FOR WINDS FROM 1980-1989

The World Association of Symphonic Bands and Ensembles (WASBE) was founded in 1981 to create more worldwide awareness of the wind medium. Frank Battisti became the president of CBDNA in 1979 and had previously considered creating a group like WASBE. He believed that "an international association of this kind could help develop and advance the wind band/ensemble as a viable musical medium on the global scale."²⁰⁶ Battisti obtained "seed" money from CBDNA in 1981 and established WASBE with the help of William Johnson (California Polytechnic State University) and Timothy Reynish (Royal Northern College of Music Wind Orchestra, Manchester, England. The first WASBE conference took place in Skien, Norway, in 1983. The organization holds a conference every two years, featuring performances from ensembles that perform works written by composers worldwide.²⁰⁷ Today WASBE is the only international wind band organization and remains "dedicated to enhancing the quality of the wind band internationally."²⁰⁸

1981 – *From a Dark Millennium* – Joseph Schwantner

After the success of ...*and the mountains rising nowhere*, there was great interest in having Schwantner write another piece for winds. *From a Dark Millennium* was commissioned by the Mid-American Band Directors Association and premiered in 1981 by the University of Northern Illinois Wind Ensemble. The instrumentation is similar to

²⁰⁶ Frank L. Battisti, *The New Winds of Change: The Evolution of the Contemporary American Wind Band/Ensemble and Its Music* (Delray Beach, FL: Meredith Music Publications, 2018). 133.

²⁰⁷ Ibid. 133-134.

²⁰⁸ Unknown, "History," World Association for Symphonic Bands and Ensembles, June 30, 2020, <https://wasbe.org/history>.

that of ...*and the mountains rising nowhere*, leaving out saxophone and euphonium.

When asked why he left out those instruments, Schwantner hoped professional orchestras would also consider programming his works for winds.²⁰⁹

The music for *From a Dark Millennium* matches the second movement of Schwantner's chamber piece *Music of Ambers, Sanctuary*. Schwantner often used poetry to spark inspiration for his music, and both *From a Dark Millennium* and *Sanctuary* were based on a poem he wrote:

*Sanctuary...
 deep forests
a play of shadows,
 most ancient murmurings
from a dark millennium
 the trembling fragrance
of the music of amber...²¹⁰*

In the opening measures, the piano and vibraphones present an octatonic scale that influences the melodic and harmonic material throughout the piece. Schwantner also employs a compositional technique he calls "static pillars of harmonies," described as "long periods of unchanged pitch clusters which undulate through small manipulations of orchestration or registration."²¹¹

1981 – *Symphony No. 3, In Praise of Winds* – Gunther Schuller

Gunther Schuller (1925-2015) was an American composer, conductor, author, and performer. He began his musical career as a horn player with the American Ballet Theatre in 1943 and joined the Cincinnati Symphony Orchestra in 1943. From 1945 to

²⁰⁹ James Richard Popejoy, "*From a Dark Millennium*" Comes the "*Music of Amber*": A Comparative Study of Two Works by Joseph Schwantner (University of North Texas, 2000). 18-20.

²¹⁰ Timothy Salzman, ed., *A Composer's Insight: Thoughts, Analysis, and Commentary on Contemporary Masterpieces for Wind Band*, vol. 1 (Galesville, MD: Meredith Music Publications, 2003). 137

²¹¹ Ibid. 132.

1959, he was a member of the Metropolitan Opera House Orchestra. Schuller began composing at a young age and wanted to bridge the gap between "serious" music and jazz. He coined the term "Third Stream" to create a fusion between both mediums. In 1955 he began writing "Third Stream" music and published *12 by 11*, which was scored for jazz combo and chamber ensemble. Schuller stopped playing horn professionally in 1959 to focus on composition and teaching. He held positions at the Manhattan School of Music, Yale, and the New England Conservatory. He had significant influence at the Berkshire Music Center at Tanglewood while he served as the first head of compositional studies from 1963 to 1984 and the artistic director from 1970 until 1984. In 1994 he was awarded the Pulitzer Prize for his piece *Of Reminiscences and Reflections*.²¹² Schuller became an advocate and friend of the wind band when he first played for the Goldman Band in New York City. He conducted performances at CBDNA and WASBE conferences and composed several works for winds.²¹³

Symphony No. 3, In Praise of Winds, was commissioned by the University of Michigan to honor the centennial celebration of their School of Music. This symphony is in four movements:

1. *Andante, spaciouly. Allegro.*
2. *Moderato Tranquillo (to the memory of Alec Wilder, a remarkable musician and uncorruptible human being)*
3. *Scherzo*
4. *Finale Rondo*

According to the composer:

The first movement, with its somewhat somber and portentous opening, soon develops into a bright allegro . . . The second movement is mostly slow and serene, exploiting quartal harmonies and the more pastel colors of the ensemble.

²¹² Neil Butterworth, *Dictionary of American Classical Composers*, 2nd ed. (New York, NY: Routledge, 2005). 399-401

²¹³ Frank L. Battisti, *The New Winds of Change*. 378.

A virtuoso Scherzo follows . . . Movement four is cast in Rondo form in which both the main thematic material (fanfare in character) and the interspersed 'episodes' are constantly varied, either in orchestration or in substance.²¹⁴

1981 – *A Child's Garden of Dreams* – David Maslanka

David Maslanka (1943-2017) was born in New Bedford, Massachusetts. He studied composition with Joseph Wood at Oberlin College Conservatory, graduating in 1965. In 1963 he spent a year studying with Gerhardt Wimberger at the Salzburg Mozarteum in Austria. Maslanka completed a master's and doctorate at Michigan State University, where he studied with H. Owen Reed. He taught at Geneseo College (1970-1974), Sarah Lawrence College (1974-1980), New York University (1980-1981), and Kingsborough Community College, CUNY (1981-1990) before retiring to Missoula, Montana, to focus on composing.²¹⁵ Throughout his career, he wrote more than 50 works for winds.

Maslanka was known for using meditation and spirituality in his compositional process. For example, in *Composers on Composing for Band: Volume Two*, the composer explains:

For me, composing begins by going into the meditation space, first to gain a sense of energy of the people who have commissioned the music, specifically their need in asking for a piece, then to ask what wants to happen in the music. What I receive is a series of what I would call dream images that have strong spiritual-emotional feelings. People have asked how I know I'm not just "making this up." I certainly make no absolute claim for my mediation images, but I have come to perceive a qualitative difference between these experiences and idle fantasy over time. I would suggest that idle fantasy itself is a potential first step on the continuum to powerful vision.²¹⁶

²¹⁴ Norbert Carnovale, "In Praise of Winds, for Band (Symphony No. 3)," AllMusic, accessed December 10, 2022, <https://www.allmusic.com/composition/in-praise-of-winds-for-band-symphony-no-3-mc0002441198>.

²¹⁵ Neil Butterworth, *Dictionary of American Classical Composers*, 2nd ed. (New York, NY: Routledge, 2005). 295-296.

²¹⁶ Mark Camphouse et al., *Composers on Composing for Band*, vol. 2 (Chicago, IL: GIA Publications, 2004). 200.

In 1980 John and Marietta Paynter commissioned Maslanka to write his first piece for wind ensemble. *A Child's Garden of Dreams* was written during the summer of 1981 and premiered by the Northwestern Symphonic Wind Ensemble in 1982. This piece was based on a selection from Swiss psychiatrist Carl Jung's book *Man and His Symbols*. Jung tells the story of when another psychiatrist brought him a handwritten book his ten-year-old daughter gave him as a Christmas present. The book contained twelve dreams she had dreamed over two years, each story beginning with "Once upon a time." The dreams were quite weird and unchildlike. About a year later, the daughter died of an infectious disease. After her death, Jung concluded that these dreams were a preparation for death.²¹⁷

Maslanka selected five of the twelve dreams the child wrote about to use in *A Child's Garden of Dreams*:

1. *There is a desert on the moon where the dreamer sinks so deeply into the ground that she reaches hell.*
2. *A drunken woman falls into the water and comes out renewed and sober.*
3. *A horde of small animals frightens the dreamer. The animals increase to a tremendous size, and one of them devours the little girl.*
4. *A drop of water is seen as it appears when looked at through a microscope. The girl sees that the drop is full of tree branches. This portrays the origin of the world.*
5. *An ascent into heaven where pagan dances are being celebrated; and a descent into hell where angels are doing good deeds.*

1982 – *Grand Pianola Music*– John Adams

John Adams (b. 1947) is an American composer and conductor. His father taught him to play clarinet as a young boy, and he began playing in local bands and other community ensembles. He began composing at the age of ten and went on to study

²¹⁷ Timothy Salzman, ed., *A Composer's Insight: Thoughts, Analysis, and Commentary on Contemporary Masterpieces for Wind Band*, vol. 2 (Galesville, MD: Meredith Music Publications, 2003). 111.

composition with Leon Kirchner at Harvard University. Adams moved to Northern California in 1971, where he taught at the San Francisco Conservatory from 1972 to 1982. He left the Conservatory after being selected as composer-in-residence for the San Francisco Symphony from 1982 to 1985. Adams was conferred honorary doctorates from Harvard, Yale, Northwestern, Cambridge, and the Julliard School. In 1993 he was awarded the Grawemeyer Award, and in 2003 he received the Pulitzer Prize in Music for *On the Transmigration of Souls*, a piece commissioned by the New York Philharmonic to commemorate the first anniversary of September 11, 2001.²¹⁸

Grand Pianola Music was written during Adams' time as composer-in-residence with the San Francisco Symphony and commissioned by General Atlantic Corporation and David M. Rumsey. The piece utilizes orchestral winds (two flutes, two oboes, 2 Bb clarinets, two bassoons, two horns, two trumpets, two trombones, tuba, and percussion), two solo pianos, and three amplified voices. John Adams writes that a dream inspired the piece:

...*Grand Pianola Music* also started with a dream image in which, while driving down Interstate Route 5, I was approached from behind by two long, gleaming, black stretch limousines. As the vehicles drew up beside me, they transformed into the world's longest Steinway pianos...twenty, maybe even thirty feet long. Screaming down the highway at 90 m.p.h., they gave off volleys of Bb and Eb major arpeggios. I was reminded of walking down the hallways of the San Francisco Conservatory, where I used to teach, hearing the sonic blur of twenty or more pianos playing Chopin, the Emperor Concerto, Hanon, Rachmaninoff, the Maple Leaf Rag and much more.²¹⁹

Grand Pianola Music is written in three movements. The first two movements are labeled 1A and 1B, and the final movement is called "On the Dominant Divide." Adams

²¹⁸ John Adams, "John Adams Biography - Earbox - John Adams," Earbox, March 4, 2022, <https://www.earbox.com/john-adams-biography/>.

²¹⁹ John Adams, "Grand Pianola Music - Earbox - John Adams," Earbox, December 8, 2016, <https://www.earbox.com/grand-pianola-music/>.

used “On the Dominant Divide” as an experiment on his Minimalist techniques by sticking to “the barest of all possible chord progressions, I-V-I.”²²⁰

1984 – *Smetana Fanfare*– Karel Husa

San Diego State University commissioned Husa to write a piece for a 1984 festival honoring the life and music of Czech composer Bedrich Smetana. *Smetana Fanfare* was premiered on April 3, 1984, by the San Diego State University Wind Ensemble. Husa used excerpts from Smetana’s *Wallenstein’s Camp*, a symphonic poem written in 1859 when the Czech composer was exiled from Prague.²²¹

1985 – *Winds of Nagual*– Michael Colgrass

Michael Colgrass (1932-2019) began his musical career as a percussionist and studied percussion and composition at the University of Illinois, where he graduated in 1954. He then continued his studies with Lukas Foss at Tanglewood and Darius Milhaud at the Aspen Festival. Colgrass had an extensive career as a percussionist and played for various ensembles. As a composer, he received commissions from prestigious ensembles like the New York Philharmonic, Boston Symphony, and the San Francisco Symphony. Colgrass was awarded the 1978 Pulitzer Prize for Music for his piece *Déjà vu*, and in 2002 he published a book titled *My Lessons with Kumi*.²²²

Winds of Nagual was commissioned by the New England Conservatory and premiered on February 14, 1985. Colgrass based the composition on the writings of Carlos Castaneda, who spent a 14-year apprenticeship with a Yaqui Indian sorcerer. Don

²²⁰ Ibid.

²²¹ Nikk Pilato, “Kaddish,” Wind Repertory Project, accessed December 8, 2022, <https://www.windrep.org/Kaddish>.

²²² Neil Butterworth, *Dictionary of American Classical Composers*, 2nd ed. (New York, NY: Routledge, 2005). 85-86

Juan Matis trained Castaneda in pre-Columbian techniques of sorcery meant to find the creative self, what Don Juan refers to as the *nagual*. The piece is programmatic, and each character has a different musical theme. Movements include:

1. *The Desert: Don Juan Emerges from the Mountains*
2. *Carlos Meets Don Juan; First Conversation*
3. *Don Genaro Appears*
4. *Don Genaro Satirizes Carlos*
5. *Carlos Stares at the River and Becomes a Bubble*
6. *The Gait of Power*
7. *Asking Twilight for Calmness and Power*
8. *Don Juan Clowns for Carlos*
9. *Last Conversation and Farewell*²²³

1985 – *Colors and Contours* – Leslie Bassett

Colors and Contours was commissioned by the CBDNA and premiered at their 1985 conference in Boulder, CO. In his analysis of the piece, Larry Rachleff wrote:

In his single-movement composition, Leslie Bassett continually unfolds and reworks his material in a similar way to Baroque Fortspinnung, in which the musical structure is based on a continual process of textural and gestural change. Bassett's manipulation and varying developmental treatment of repeated concepts create separate episodes and ensure unity. ...In *Colors and Contours*, both whole-tone and octatonic formations manifest themselves, primarily in horizontal and vertical appearances displayed through staggered, isolated ensemble entrances and in other less obvious ways.²²⁴

Although *Colors and Contours* is printed in one movement, Bassett described the piece as being in two, with a euphonium solo linking them together.²²⁵ *Lullaby (for Kirsten)*, commissioned to celebrate the birth of H. Robert Reynolds' second daughter, was also premiered in 1985.

²²³ Michael Colgrass, *Winds of Nagual* (New York, NY: Carl Fischer, 1987).

²²⁴ Michael Votta, ed., *The Wind Band and Its Repertoire: Two Decades of Research as Published in the College Band Directors National Association Journal* (Miami, FL: Warner Bros., 2003). 25.

²²⁵ *Ibid.* 23.

1989 – *On Winged Flight: A Divertimento for Band* – Gunther Schuller

On Winged Flight: A Divertimento for Band premiered at the American Bandmasters Association conference in Tallahassee, FL, on April 3, 1983. It was commissioned by the United States Air Force Band and dedicated to the conductor, Lt. Col. James Michael Bankhead. This work is written in five movements:

1. *Prelude*
2. *Pastorale*
3. *Nocturne*
4. *Scherzo*
5. *Parody*

On Winged Flight is light-hearted and quite different from Schuller's earlier *Symphony No. 3*. The final movement "Parody," states, "With a respectful bow to Messrs. Charles Ives, James Reese Europe, and Henry Fillmore."²²⁶

²²⁶ Frank L. Battisti, *The New Winds of Change*. 125.

CHAPTER 11:

MUSIC FOR WINDS FROM 1990-1999

In 1993, Jay Warren Gilbert updated Acton Ostling Jr.'s study on music in the band repertoire that met the criteria for serious artistic merit. Gilbert's dissertation, *An Evaluation of Compositions for Wind Band According to Specific Criteria of Serious Artistic Merit: A Replication and Update*, included pieces composed in the fifteen years since Ostling's study. Gilbert began with the 314 compositions listed in Ostling's study, added 501 pieces that had come close to meeting the criteria, and then added 419 new compositions. By the end of the revised study, 1,261 pieces were evaluated, with 191 deemed as meeting the specified criteria for "serious artistic merit."²²⁷ The following panel was selected in order to evaluate the compositions:

Frank Battisti*
Eugene Corporon
Ray Cramer
James Croft
Stanley DeRusha
Howard Dunn
Richard Floyd
Donald Hunsberger*
Jerry Junkin
Mark Kelly
Craig Kirchhoff
Allan McMurray
John Paynter*
Larry Rachleff
H. Robert Reynolds*
James Smith
Richard Strange*
Myron Welch
David Whitwell*

²²⁷ Clifford N. Towner, *An Evaluation of Compositions for Wind Band According to Specific Criteria of Serious Artistic Merit: A Second Update*, D.M.A. diss. (Lincoln, NE: University of Nebraska-Lincoln, 2011). 3-4.

Frank Wickes²²⁸

*Designates repeat evaluator

1990 – *Circuits* – Cindy McTee

Cindy McTee (b. 1953) was born and raised in Eatonville, Washington, just outside Tacoma. Her parents played in a small dance band, exposing McTee to popular music and jazz at an early age. She began taking piano lessons at six, and her mother taught her saxophone a few years later. McTee studied with David Robbins at Pacific Lutheran University and completed a master's at Yale, where she studied with Krzysztof Penderecki, Jacob Druckman, and Bruce MacCombie. She completed a Ph.D. at the University of Iowa, where she studied with Richard Hervig. McTee credits Penderecki as the most influential teacher in her development as a composer. In 1981 she joined the faculty at her undergraduate alma mater, Pacific Lutheran University, and taught there for three years before becoming a professor at the University of North Texas.²²⁹ She retired as Regents Professor Emerita in 2011.²³⁰

Circuits was written for the Denton Chamber Orchestra in 1990, but McTee's colleague, Martin Mailman, suggested she arrange the piece for wind ensemble. Ray Cramer and the Indiana University Symphonic Band premiered *Circuits* at the 1991 CBDNA conference in Kansas City, MO. McTee writes:

The title, *Circuits*, is meant to characterize several important aspects of the work's musical language: a strong reliance upon circuitous structures such as ostinatos; the use of a formal design incorporating numerous, recurring short sections; and

²²⁸ Jay Warren Gilbert, *An Evaluation of Compositions for Wind Band According to Specific Criteria of Serious Artistic Merit: A Replication and Update* (Evanston, IL: Northwestern University, 1993).

²²⁹ Timothy Salzman, ed., *A Composer's Insight: Thoughts, Analysis, and Commentary on Contemporary Masterpieces for Wind Band*, vol. 1 (Galesville, MD: Meredith Music Publications, 2003). 107-108.

²³⁰ Cindy McTee, "Narrative Biography," Cindy McTee, October 9, 2022, https://www.cindymctee.com/narrative_bio.html. Accessed December 12, 2022.

the presence of an unrelenting, kinetic energy achieved through the use of 16th notes at a constant tempo of 152 beats per minute.²³¹

1992 – *A Movement for Rosa* – Mark Camphouse

American composer and conductor Mark Camphouse (b. 1954) was born in Chicago. He completed a Bachelor of Music and Master of Music at Northwestern University, where he studied trumpet with Vincent Cichowicz, conducting with John P. Paynter, and compositions with Alan Stout. He also studied trumpet privately with Adolph Herseth. He began composing at an early age, and the Colorado Philharmonic premiered his *First Symphony* when he was 17 years old.²³² He taught in Radford, Virginia, from 1984 until 2006, when he accepted a position at George Mason University as Director of Bands. He retired from a successful academic career in 2022.²³³

A Movement for Rosa was commissioned by the Florida Bandmasters Association in 1992 to honor Rosa Parks. On December 1, 1955, Parks refused to give up her bus seat to a white man and was arrested in Montgomery, Alabama. She earned the title “Mother to a Movement” for this act which helped spark the Civil Rights movement in the 1950s. Camphouse explains that his piece is a “quasi-tone poem” in three contrasting sections. The first section represents Parks' early life in Tuskegee, Alabama. The second section represents the racial strife and disparities that took place in Montgomery, with the third section quoting the hymn *We Shall Overcome*.²³⁴

²³¹ “Circuits for Wind Ensemble,” Cindy McTee, https://www.cindymctee.com/circuits_band.html. Accessed December 12, 2022.

²³² Mark Camphouse et al., *Composers on Composing for Band* (Chicago, IL: G.I.A. Publications, Inc., 2002). 79-80.

²³³ Mark Camphouse, “Bio,” Mark Camphouse, <https://www.markcamphouse.com/bio.html>. accessed December 12, 2022.

²³⁴ Frank L. Battisti, *The New Winds of Change: The Evolution of the Contemporary American Wind Band/Ensemble and Its Music* (Delray Beach, FL: Meredith Music Publications, 2018). 155.

1992 – *Passacaglia (Homage on B-A-C-H)* – Ron Nelson

Ron Nelson (b. 1929) was born in Joliet, Illinois. He began studying piano at six and wrote his first composition the same year. Nelson studied at the Eastman School of Music, where he completed his three degrees, finishing a D.M.A. in 1957. He was awarded a Fulbright Grant 1954-1955 that allowed him to study composition with Tony Aubin at the *École Normale de Musique* and Paris Conservatory. He joined the faculty at Brown University in 1956 and retired in 1993.²³⁵

Passacaglia (Homage on B-A-C-H) was commissioned by the United States Air Force Band, the E.T.A. Omicron Chapter of Phi Mu Alpha Sinfonia, and the University of Cincinnati College-Conservatory of Music, Wind Studies Department, to celebrate the University of Cincinnati College-Conservatory of Music's 125th Anniversary. It was the first composition to win all three major wind band composition awards simultaneously: the National Band Association Prize, the American Bandmasters Association Ostwald Prize, and the Sudler Prize for Composition. Nelson wrote the piece in homage to J.S. Bach and used the name as counterpoint. In German nomenclature B-flat, A, C and B natural spell Bach. The piece is described as "a set of continuous variations in moderately slow triple meter built on an eight-measure melody (basso ostinato) which is repeated, in various registers, twenty-five times."²³⁶

1992 – *Postcard* – Frank Ticheli

Frank Ticheli (b. 1958) has written over 40 pieces for bands and wind ensembles of all levels. He completed a Bachelor of Music in composition at Southern Methodist

²³⁵ Timothy Salzman, ed., *A Composer's Insight: Thoughts, Analysis, and Commentary on Contemporary Masterpieces for Wind Band*, vol. 2 (Galesville, MD: Meredith Music Publications, 2003). 138-140.

²³⁶ Richard B. Miles et al., *Teaching Music Through Performance in Band*, vol. 1 (Chicago, IL: G.I.A. Publications, Inc., 2010). 870-871.

University. He completed a master's and doctorate at the University of Michigan, where he studied with William Albright, Leslie Bassett, William Bolcom, and George Wilson. In 1991, Ticheli joined the faculty at the University of Southern California's Thornton School of Music, and he also served as Composer in Residence for the Pacific Symphony Orchestra from 1991-1998.²³⁷

H. Robert Reynolds commissioned *Postcard* in memory of his mother, Ethel Virginia Curry, requesting that Ticheli write something to celebrate her life. Curry loved palindromes and included them in her children's names (H. Robert Reynolds' first name is Harrah), so Ticheli incorporated palindrome into the piece, creating an A.B.A.' form. In his program note, Ticheli explains:

The B section is based on a five-note series derived from the name Ethel: E (E natural) T (*te* in the *solfeggio* system, B flat) H (in the German system, B natural) E (E-flat this time), L (*la* in the *solfeggio* system, A natural). The development of this motive can be likened to a journey through a series of constantly changing landscapes.²³⁸

Postcard was completed in 1991 and premiered on April 17, 1992, by the University of Michigan Symphony Band conducted by H. Robert Reynolds.²³⁹

1993 – *Symphony No. 4* – David Maslanka

Maslanka's *Symphony No. 4* was commissioned by The University of Texas at Austin Wind Ensemble, Stephen F. Austin University Bands, and the Michigan State University Bands. Director of Bands at The University of Texas at Austin, Jerry Junkin, approached Maslanka about writing a new piece for wind ensemble to be performed at the 1994 Texas Music Educators Association Convention. The original request was for a

²³⁷ Mark Camphouse et al., *Composers on Composing for Band*. 349-350.

²³⁸ Frank Ticheli, *Postcard* (Brooklyn, NY: Manhattan Beach Music, 1993).

²³⁹ *Ibid.*

ten-minute piece, but as Maslanka began composing, he knew it would be much larger.²⁴⁰

Regarding *Symphony No. 4*, Maslanka wrote:

The roots of *Symphony No. 4* are many. The central driving force is the spontaneous rise of the impulse to shout for the joy of life. I feel it is the powerful voice of the Earth that comes to me from my adopted western Montana, and the high plains and mountains of central Idaho. My personal experience of the voice is one of being helpless and torn open by the power of the thing that wants to be expressed – the welling-up shout that cannot be denied. I am set aquiver and am forced to shout and sing. The response in the voice of the Earth is the answering shout of thanksgiving, and the shout of praise.²⁴¹

In the *Symphony*, Maslanka incorporates two Bach chorales: *Christus, der uns selig macht* (*Christ Who Makes us Holy* and *Wer nur den lieben Gott läßt walten* (*Only Trust in God to Guide You*). He also quotes the hymn *Old Hundredth*, sometimes called the “Doxology.” Maslanka was inspired by the life of President Abraham Lincoln and decided to use the “Doxology” after reading a passage from Carl Sandburg’s biography on Lincoln:

In the rotunda of Ohio’s capital, on a mound of green moss dotted with white flowers, rested the coffin on April 28, while 8,000 persons passed by each hour from 9:30 in the morning till four in the afternoon. In the changing red-gold of a rolling prairie sunset, to the slow exultation of brasses rendering *Old Hundred*, and the muffled booming of minute guns, the coffin was carried out of the rotunda and taken to the funeral train.²⁴²

1995 – *Urban Requiem* – Michael Colgrass

Urban Requiem was commissioned by Gary Green and the University of Miami Wind Ensemble. Michael Colgrass completed the piece in 1995, and it was premiered at the Southern Regional convention for the College Band Directors National Association in

²⁴⁰ Stephen Paul Bolstad, *David Maslanka's Symphony No. 4: A Conductor's Analysis with Performance Considerations* (Austin, TX: The University of Texas at Austin, 2002). 11.

²⁴¹ David Maslanka, “Symphony No. 4,” David Maslanka, September 14, 2020, <https://davidmaslanka.com/works/symphony-no-4-2/>. Accessed December 12, 2022.

²⁴² *Ibid.*

1996. Green requested that the piece reflect the nature of the city of Miami. Colgrass dedicated the piece to Green and wrote, “It is written for all urban souls, living and dead, who like myself love our cities and continue to be inspired by them.”²⁴³ *Urban Requiem* is a single-movement work that is about twenty-eight minutes in length.

1995 – *Ghost Train* – Eric Whitacre

Grammy Award-winning composer Eric Whitacre (b. 1970) was born in Reno, Nevada. He began studying composition as an undergraduate at the University of Nevada, Las Vegas. Whitacre continued his studies with John Corigliano and David Diamond at the Julliard School, where he completed a master's in 1997. He currently serves as Visiting Composer at Pembroke College at Cambridge University and has completed two terms as Artist in Residence with the Los Angeles Master Chorale. His album *Light & Gold* won a Grammy for Best Choral Performance in 2012.²⁴⁴

The first movement of *Ghost Train* was written in the winter of 1993. Whitacre was a student at UNLV and asked Thomas Leslie, director of wind band studies, if he could write a piece for the wind symphony. Leslie said yes, and that if it turned out well, they would play it at the upcoming CBDNA convention in 1994. Whitacre writes:

I struggled with the work all through Christmas break (I wrote it in Las Vegas, Lake Tahoe, and Waco, Texas) and presented Tom with the first movement when school resumed. He played it beautifully at the convention, and BOOM... the thing took off like a shot. Band directors began calling me at home, trying to buy it from me, and my formal career as 'composer' had begun.²⁴⁵

He wrote the second and third movements a year later, and Thomas Leslie premiered the

²⁴³ Paul David Garcia, *The Assimilation of Musical Styles in Michael Colgrass' "Urban Requiem."* (Hattiesburg, MS: The University of Southern Mississippi, 2003). 7.

²⁴⁴ Eric Whitacre, “Biography (Long),” Eric Whitacre, March 31, 2022, <https://ericwhitacre.com/biography/long>. Accessed December 12, 2022.

²⁴⁵ Eric Whitacre, “Ghost Train – Music Catalog,” Eric Whitacre, January 9, 2019, <https://ericwhitacre.com/music-catalog/ghost-train>. Accessed December 12, 2022.

Ghost Train Triptych in the Spring of 1995.²⁴⁶

1996 – *Les Couleurs Fauves* – Karel Husa

Les Couleurs Fauves was commissioned by the Northwestern University School of Music alumni to honor John P. Paynter's 40th anniversary with the school.

Unfortunately, Mr. Paynter passed away prior to its premier in 1996. Husa first met Paynter when he took a one-month summer teaching appointment in July of 1968. This appointment was why he did not visit his sister during the "Prague Spring." Husa described Mr. Paynter as “very gentle, and very powerful, monumental in front of the band.”²⁴⁷ In his explanation of the piece, Husa writes:

I have always been fascinated with colors, not only in music, but also in nature and art. The paintings of the Impressionists and Fauvists have been particularly attractive to me, and their French origin accounts to the French title of my piece. The two movements (*Persistent Bells* and *Ritual Dance Masks*) gave me the chance to play with colors...sometimes gentle, sometimes raw... of the wind ensemble, something John liked to do. John had become a wonderful friend since we met for the first time in 1968, when we both taught summer courses at Northwestern University. At that time I had written only one work for band, the *Saxophone Concerto*. John's devotion to wind ensemble made a great impression on me and certainly influenced me to write for these instrument combinations. His honesty and dedication to the art of music and to teaching was exemplary. He had first-class baton technique and communicated to the players, as well as to the audiences, in a very moving way: powerful, passionate, or delicate and gentle, as the score required. I was reminded of those French painters, whom I admired as a young student in Paris. They called themselves Fauvists (vivid, wild), for they used both, often powerful strokes of brushes with unmixed colors. Their paintings, through breathe with sensitivity, serenity and gentleness. John's transcriptions as well as his conducting had these characteristics, and hopefully *Les Couleurs Fauves* will remind you of them.²⁴⁸

²⁴⁶ Ibid.

²⁴⁷ Timothy Salzman, ed., *A Composer's Insight: Thoughts, Analysis, and Commentary on Contemporary Masterpieces for Wind Band*, vol. 1 (Galesville, MD: Meredith Music Publications, 2003). 75.

²⁴⁸ Ibid.

1996 – *Blue Dawn into White Heat* – Gunther Schuller

Frederick Harris and the Belmont (Massachusetts) High School Symphonic Band commissioned *Blue Dawn into White Heat*. This third-stream piece premiered on March 20, 1996, with Schuller conducting. It is written in one movement divided into three sections, and includes a few improvisational moments in the trombone, tenor saxophone, and piano.²⁴⁹

1997 – *Niagara Falls* – Michael Daugherty

Michael Daugherty (b. 1954) was born in Cedar Rapids, Iowa, to a family of musicians. His father was a drummer for a dance band, and his five brothers were also musicians. Daugherty had many musical interests and played for a drum and bugle corps and a rock band called Soul Company. He studied composition at the University of North Texas (1972-1976) and the Manhattan School of Music (1976-1978) before receiving a Fullbright scholarship to study computer music at Pierre Boulez's IRCAM in Paris (1979-1980). He began doctoral studies in 1980, but returned to Europe from 1982-1984 to study with György Ligeti. Daugherty completed his doctorate at Yale in 1986 and joined the faculty at Oberlin. In 1991, he joined the faculty at the University of Michigan as Professor of Composition.²⁵⁰ He was awarded a Grammy Award for Contemporary Classical Composition in 2011 for his *Deus Ex Machina* and in 2017 for *Tales of Hemingway*. In 2007 he won the A.B.A. Ostwald Award for *Raise the Roof*, a piece written for timpani and symphonic band.²⁵¹

²⁴⁹ Frank L. Battisti, *The New Winds of Change*. 171.

²⁵⁰ Timothy Salzman, ed., *A Composer's Insight: Thoughts, Analysis, and Commentary on Contemporary Masterpieces for Wind Band*, vol. 1. 35-36.

²⁵¹ Michael Daugherty, "Long Biography," Michael Daugherty, composer, <https://michaeldaugherty.net/long-biography/>, accessed December 13, 2022.

Niagara Falls was commissioned by H. Robert Reynolds and the University of Michigan Symphony Band and premiered on October 4, 1997. Daugherty visited Niagara Falls many times and drew inspiration from the waterfall, as well as the many "tourist traps" like haunted houses or wax museums surrounding the destination.²⁵² In the score, Daugherty writes:

Its principal musical motive is a haunting chromatic phrase of four tones corresponding to the syllables of "Niagara Falls," and repeated in increasingly Gothic proportions. A pulsing rhythm in the timpani and lower brass creates an undercurrent of energy to give an electric charge to the second motive, introduced in musical canons by the upper brass. The saxophones and clarinets introduce another level of counterpoint, in a bluesy riff with a film noir edge. My composition is a meditation on the American Sublime.²⁵³

His other works for wind ensemble include: *Dead Elvis* (1999), *Bells for Stokowski* (2002), *Labyrinth of Love* (2012), and *Songs from a Silent Land* (2019).

1998 – *Southern Harmony* – Donald Grantham

Donald Grantham (1947) was born in Duncan, Oklahoma, and studied music at the University of Oklahoma and the University of Southern California. In 1973 and 1974, he spent the summer studying with Nadia Boulanger in Paris. Grantham joined the faculty at the University of Texas at Austin in 1975. He has received many awards for his compositions, including the Prix Lili Boulanger, Nissim/ASCAP Orchestral Composition Prize, a Guggenheim Fellowship, the National Band Association Revelli Prize, and the American Bandmasters Association Ostwald Competition.²⁵⁴

²⁵² Timothy Salzman, ed., *A Composer's Insight: Thoughts, Analysis, and Commentary on Contemporary Masterpieces for Wind Band*, vol. 1. 35.

²⁵³ Michael Daugherty, *Niagara Falls* (New York, NY: Peermusic, 2003).

²⁵⁴ Mark Camphouse et al., *Composers on Composing for Band*, vol. 2 (Chicago, IL: G.I.A. Publications, 2004). 97-98.

Southern Harmony was commissioned by the Southeastern Conference of Band Directors and premiered on February 27, 1999, by Frank Wickes and the Louisiana State University wind ensemble. It was selected for both the 1999 N.B.A. Prize and A.B.A. Ostwald Award. Grantham was inspired by and selected hymns from *The Southern Harmony and Musical Companion* hymnbook to create this work.²⁵⁵ *The Southern Harmony and Musical Companion* was published in 1835 by William “Singin’ Billy” Walker as a compilation of hymns, psalms, odes, and anthems.²⁵⁶ The hymns selected for Grantham’s *Southern Harmony* make up four movements:

1. *The Midnight Cry*
2. *Wondrous Love*
3. *Exhilaration*
4. *The Soldier’s Return; Thorny Desert*

Some other works by Grantham include *J’ai été au bal* (1999), *Kentucky Harmony* (2000), and *Baron Cimetiere’s Mambo* (2004).

1999 – *Bandanna Opera* – Daron Hagen

Daron Hagen (b. 1961) is an American composer, author, filmmaker, conductor, and pianist who has written more than ten operas and over 400 art songs. He studied at Curtis, Julliard, and the University of Wisconsin-Madison. He has won many awards for his compositions, including the Charles Ives Prize (1983) and an Academy Award from the American Academy of the Arts (2014).²⁵⁷

²⁵⁵ Paul Gordon Davis, *The Historical and Musical Correlation of "The Southern Harmony and Musical Companion" with Donald Grantham's "Southern Harmony"* (Austin, TX: The University of Texas at Austin, 2006). 16-17.

²⁵⁶ Ibid. 8-9.

²⁵⁷ Daron Hagen, “Bio,” Daron Hagen, <https://www.daronhagen.com/short-bio>, accessed December 13, 2022.

The College Band Directors National Association and a consortium of seventy-eight colleges and universities commissioned Daron Hagen to complete an opera incorporating a wind ensemble for the instrumentation. Hagen worked with librettist Paul Muldoon and the two-act opera, *Bandana* was premiered by the University of Texas Opera Theatre at the 1999 CBDNA National Conference. Robert Simone served as director for the performance, with Michael Haithcock conducting. *Bandana* is a retelling of Shakespeare's *Othello* that takes place at the border of Texas and Mexico.²⁵⁸

²⁵⁸ Frank L. Battisti, *The New Winds of Change*. 180.

CHAPTER 12:

MUSIC FOR WINDS FROM 2000-2022

In 2011, Clifford Towner completed a second update to the studies done by Jay Warren Gilbert and Acton Ostling Jr. This time, the evaluation panel included:

Frank Battisti**
Richard Clary
Eugene Corporon*
Steven Davis
Gary Green
Michael Haithcock
Felix Hauswirth
Gary Hill
Donald Hunsberger**
Jerry Junkin*
John Lynch
Steve Pratt
Timothy Reynish
Eric Rombach-Kendell
Tim Salzman
Kevin Sedatole
Jack Stamp
Mallory Thompson

*Denotes repeat evaluator from the Gilbert Study.

** Denotes evaluator participated in both the Ostling and Gilbert study.²⁵⁹

In Towner's study, the evaluators reviewed 1,680 compositions, and 144 met the criteria for "serious artistic merit."²⁶⁰

In order to determine which pieces should be included in this chapter, a survey was submitted to a panel of experts who are members of the College Band Directors National Association. For this survey, a panel of experts was defined as Director of

²⁵⁹ Clifford N. Towner, *An Evaluation of Compositions for Wind Band According to Specific Criteria of Serious Artistic Merit: A Second Update* (Lincoln, NE: University of Nebraska-Lincoln, 2011). 45.

²⁶⁰ Ibid. 176.

Bands at Division I universities. Ninety-six directors were invited to complete the survey, and twenty-two responded. The survey asked the following four questions:

1. In your opinion, who are the three most influential composers for wind band of the 21st century?
2. In a few words, why did you pick these composers?
3. In your opinion, what are the three most influential pieces written for wind band after 2000?
4. In a few words, why did you pick these pieces?

Some of the anonymous responses as to why they chose these specific works include the following:

“They are remarkable/landmark compositions and do not necessarily represent the most "popular" works, and are not necessarily composed by the most "influential" composers. Yet they will in my opinion withstand the test of time.”

“They introduced colors, sounds, and settings to the repertoire that had been explored in the past, but not nearly as well.”

“All are works of significant craft, depth, and emotional weight. I look forward to conducting them every time I program them.”

“All of them opened up new worlds for how you could write for wind band in their own way.”

“Each of these pieces has created something that had not yet been done for wind band. We just can't continue to do the same thing over again. If we do not evolve we will become obsolete.”

“These are main stream composers known around the world for their work. They have embraced the medium, and in the case of John Corigliano, he has gone on record telling the world about how much he loves the medium and has directly influenced younger composers who are now wildly popular in the band medium.”

2004 – *Symphony No. 2* – Frank Ticheli

Ticheli's *Symphony No. 2* was commissioned to celebrate Dr. James Croft's (1929-2012) 2003 retirement as Director of Bands at Florida State University. This symphony is in three movements regarding celestial light:

1. *Shooting Stars*
2. *Dreams Under a New Moon*
3. *Apollo Unleashed*

The first movement uses "white-note" clusters that represent bright light. The second movement is meant to represent a series of dreams. Finally, the third movement is fast-paced and incorporates Dr. Croft's favorite Bach's Chorale BWV 433, *Wer Gott vertraut, hat wohl gebaut* (*Who Puts His Trust in God Most Just*).²⁶¹

2004 – *Symphony No. 3, Circus Maximus* – John Corigliano

Circus Maximus became possible because Jerry Junkin remained persistent in asking John Corigliano to write a piece for band. Regarding his compositional style, Corigliano writes:

For the past three decades I have started the compositional process by building a shape, or architecture, before coming up with any musical material. In this case, the shape was influenced by a desire to write a piece in which the entire work is conceived spatially. But I started simply wondering what dramatic premise would justify the encirclement of the audience by musicians, so that they were in the center of an arena. This started my imagination going, and quite suddenly a title appeared in my mind: *Circus Maximus*.²⁶²

Circus Maximus is composed of eight movements and features a large ensemble that includes a stage band, surround band, and a "marching band." The surround band incorporates clarinet, saxophones, horns, trumpets, string bass, and percussion placed throughout the hall. The "marching band" consists of piccolo, Eb clarinet, trumpets, trombones, and percussion that starts in the back of the hall and eventually marches around the audience in movement six.²⁶³ The continuous movements include:

²⁶¹ Frank Ticheli, *Symphony no.2* by Frank Ticheli, 2004, https://manhattanbeachmusic.com/html/symphony_no_2.html. Accessed December 30, 2022.

²⁶² John Corigliano, *Symphony No 3, Circus Maximus* (New York, NY: G. Schirmer, 2004). 2.

²⁶³ *Ibid.* 3.

1. *Introitus*
2. *Screen/Siren*
3. *Channel Surfing*
4. *Night Music I*
5. *Night Music II*
6. *Circus Maximus*
7. *Prayer*
8. *Coda: Veritas*

In the program notes, Corigliano explains:

The Latin words, understandable in English, convey an energy and power by themselves. But the Circus Maximus of ancient Rome was a real place - the largest arena in the world. 300,000 spectators were entertained by chariot races, hunts, and battles. The Roman need for grander and wilder amusement grew as its empire declined. The parallels between the high decadence of Rome and our present time are obvious. Entertainment dominates our reality, and ever-more-extreme "reality" shows dominate our entertainment. Many of us have become as bemused by the violence and humiliation that flood the 500-plus channels of our television screens as the mobs of imperial Rome, who considered the devouring of human beings by starving lions just another Sunday show.²⁶⁴

2005 – *Give us This Day: Short Symphony for Wind Ensemble* – David Maslanka

Give us This Day was commissioned by Eric Weirather and the Rancho Buena Vista Highschool in Oceanside, California. Maslanka completed the score in October 2005, and the piece premiered the following spring. *Give us This Day* is written in two movements (moderately slow and very fast) and is about fourteen minutes long.

Maslanka did not consider the piece programmatic and gave it the subtitle *Short*

Symphony for Wind Ensemble. In the program notes, Maslanka writes:

The words "Give us this day" are, of course, from the Lord's Prayer, but the inspiration for this music is Buddhist. I have recently read a book by the Vietnamese Buddhist monk Thich Nhat Hahn (pronounced "Tick Nat Hahn") entitled *For a Future to be Possible*. His premise is that a future for the planet is only possible if individuals become deeply mindful of themselves, deeply connected to who they really are. While this is not a new idea, and something that is an ongoing struggle for everyone, in my estimation it is the issue for world

²⁶⁴ Ibid. 2.

peace. For me, writing music, and working with people to perform music, are two of those points of deep mindfulness.²⁶⁵

2005 – *Cosmosis* – Susan Botti

American composer and performer, Susan Botti's (b. 1962) many accolades include a Guggenheim Fellowship, the Rome Prize, and a National Endowment for the Arts. She studied composition at the Berklee School in Boston and the Manhattan School of Music. Botti taught composition at the University of Michigan from 2000-2006, and is currently on the composition faculty at the Manhattan School of Music and Vassar College.²⁶⁶

Cosmosis was commissioned by a consortium that included Michael Haithcock, Kevin Sedatole, Patrick Dunnigan, John Whitwell, and Jerry Junkin. *Cosmosis* is written for wind ensemble, soprano solo, and treble chorus; and was premiered on February 25, 2005, at Carnegie Hall with the composer as soloist, the Women of the University of Michigan Chamber Choir, and the University of Michigan Symphony Band with Michael Haithcock conducting.²⁶⁷ The work is in four movements:

1. *Overboard*
2. *The First Night*
3. *Interlude*
4. *The Second Night*

In the program notes, Botti writes:

The American poet May Swenson wrote "The Cross Spider" in response to the news of a Skylab experiment in which a student project proposed to see whether a spider could spin a web in space. A common cross spider (*araneus diadematus*), named Arabella, is mythically portrayed by Swenson. Her shape poem,

²⁶⁵ David Maslanka, "Give Us This Day: Short Symphony for Wind Ensemble," David Maslanka, April 2, 2020, <https://davidmaslanka.com/works/give-us-this-day-short-symphony-for-wind-ensemble/>. Accessed December 30, 2022.

²⁶⁶ Susan Botti, "Biography," Susan Botti, accessed December 30, 2022, <https://www.susanbotti.com/bio>.

²⁶⁷ Susan Botti, "Cosmosis," Susan Botti, accessed December 30, 2022, <https://www.susanbotti.com/cosmosis>.

“Overboard” (a play of gravity) serves as a prelude. In *Cosmosis*, “Overboard” plays with musical equivalents of gravitational force following the shapes laid out in the poem, before entering the gravitation-free sea of space. Here, Arabella succeeds in her quest on “The First Night.” A musical interlude follows, reflecting on the vastness of space as well as the heroic undertaking. In “The Second Night,” Arabella succeeds again...but is sacrificed in the process... “experiment frittered.” Yet the resonant energy of the mission still spins in the air, like the soundwaves in space that echo throughout the cosmos, becoming a part of it, and inspiring others.²⁶⁸

2008 – *Ecstatic Waters* – Steven Bryant

Steven Bryant (b. 1972) is an American composer and conductor who studied with Francis McBeth at Ouachita University, Cindy McTee at the University of North Texas, and John Corigliano at the Julliard School. He has won the ABA Ostwald award once and the NBA Revelli Award three times. He currently resides in Durham, North Carolina, with his wife, conductor Verena Mösenbichler-Bryant.²⁶⁹

Ecstatic Waters premiered in 2008 and received more than 250 performances in its first five seasons, and won the NBA Revelli award in 2010. Originally written for wind ensemble and electronics, the Minnesota Orchestra premiered an orchestral version in 2015. The five connected movements include:

1. *Ceremony of Innocence*
2. *Augurs*
3. *The Generous Wrath of Simple Men*
4. *The Loving Machinery of Justice*
5. *Spiritus Mundi*²⁷⁰

²⁶⁸ Ibid.

²⁶⁹ Steven Bryant, “Biography,” Steven Bryant, October 25, 2019, <https://www.stevenbryant.com/biography>. Accessed 12/30/2022.

²⁷⁰ Steven Bryant, “Ecstatic Waters (Wind Ensemble + Electronics),” Steven Bryant, October 18, 2019, <https://www.stevenbryant.com/music/catalog/ecstatic-waters-wind-ensemble-electronics>. Accessed December 30, 2022.

2008 – *First Symphony for Band* – William Bolcom

American composer William Bolcom (b. 1938) is a National Medal of Arts, Pulitzer Prize, and Grammy Award-winning composer. He graduated from the University of Washington in 1958 and studied with Darius Milhaud at Mills College in Oakland, California. Bolcom went on to study at the Paris Conservatory with Milhaud and Olivier Messiaen from 1959 to 1961 before completing a Doctorate of Musical Arts at Stanford in 1964. He taught composition at the University of Michigan from 1973 until his retirement in 2008. He has composed orchestral, chamber, opera, vocal, cabaret, ragtime, and wind band music throughout his career.²⁷¹

Bolcom's *First Symphony for Band* was commissioned by the Big Ten Band Directors Association and premiered by the University of Michigan Symphony Band with Michael Haithcock conducting. The movements include:

1. *Ô tempora ô mores*
2. *Scherzo tenebroso*
3. *Andantino pastorale*
4. *Marches funéraires et dansantes*

In his program notes, Bolcom writes:

The First Symphony is by far the most ambitious piece in my very small catalogue for band. In form it relates most closely to my fifth and sixth symphonies for orchestras: as with them, it begins with a tight sonata movement followed by a scherzo, a slow movement, and a sort of rondo-finale. *Ô tempora ô mores*, a tragic and forceful protest, laments our dark time. *Scherzo tenebroso* is a cousin to the scherzi in my third, fifth and sixth symphonies, especially in the sardonic use of popular material in their trios; in this trio, as we hear the cornet playing a waltz, I envision a clown dancing. *Andantino pastorale* belies a seemingly simple tunefulness with its dark undercurrent. The image of a New Orleans funeral procession, followed by a joyous dance-like march back from the

²⁷¹ Neil Butterworth, *Dictionary of American Classical Composers*, 2nd ed. (New York, NY: Routledge, 2005).

graveyard, gives the form of *Marches funéraires et dansantes*, and leaves us at long last with an atmosphere of exuberance and hope.²⁷²

2010 – *One Life Beautiful* – Julie Giroux

Julie Giroux (b. 1961) published her first work for band at 13. She studied music at Louisiana State University and graduated in 1984. After graduation, she was hired as an orchestrator for Bill Conti. She has worked on more than 100 film, television, and video game scores and has been nominated for an Emmy Award three times. She won the 1992 award for "Outstanding Individual Achievement in Music Direction." She has an extensive catalog of compositions for wind bands of all ability levels. In 2009 she was the first female composer to be inducted into the American Bandmasters Association, and in 2021 she was awarded the Medal of Honor Award at the Midwest Clinic.²⁷³

One Life Beautiful was commissioned by Ray Cramer, Emeritus Director of Bands at Indiana University, and his family, in memory of Cramer's daughter, Heather Cramer Reu, who passed away tragically. The title refers to the beautiful life that Heather lived. Giroux refers to the work as an "impressionistic freestyle work," and encourages directors to make their own decisions regarding the dynamic and tempo markings throughout the piece.²⁷⁴

2014 – *Wine-Dark Sea* – John Mackey

John Mackey (b. 1973) is an American composer who studied with Donald Erb at the Cleveland Institute of Music and John Corigliano at the Julliard School. He has written

²⁷² Unknown, "First Symphony for Band by William Bolcom (USA, 1938)," World Association for Symphonic Bands and Ensembles, September 26, 2021, <https://wasbe.org/first-symphony-for-band-by-william-bolcom-usa-1938>. Accessed 12/30/2022.

²⁷³ Julie Giroux, "Bio & Discography of Julie Giroux," Julie Giroux, accessed December 30, 2022, <https://www.juliegiroux.org/bio-discs>.

²⁷⁴ Julie Giroux, "One Life Beautiful by Julie Giroux," Julie Giroux, accessed December 30, 2022, <https://www.juliegiroux.org/one-life-beautiful>.

music for orchestras, theater, dance, and wind ensembles. In 2014, Mackey was the youngest composer inducted into the American Bandmasters Association. He has won many awards, including the ABA Ostwald Award and the NBA William D. Revelli Competition.²⁷⁵ Mackey often collaborates with his wife for his compositions, and she usually names every work after he is done writing it.

Mackey shares the following story about the inception of *Wine-Dark Sea*:

The commission, from Jerry Junkin and The University of Texas Wind Ensemble, in honor of the 100th anniversary of the Sarah and Ernest Butler School of Music, was for a piece lasting approximately 30 minutes. How could I put together a piece that large? Abby had an idea. Why not write something programmatic, and let the story determine the structure? We had taken a similar approach with “Harvest,” my trombone concerto about Dionysus, the Greek god of wine. Why not return to the Greek myths for this symphony? And since this story needed to be big (epic, even), I’d use the original, truly epic tale of Odysseus, as told thousands of years ago by Homer in *The Odyssey*.

The full *Odyssey*, it turned out, was too large, so Abby picked some of the “greatest hits” from the epic poem. She wrote a truncated version of the story, and I attempted to set her telling to music.²⁷⁶

The three movements are:

1. *Hubris*
2. *Immortal thread, so weak*
3. *The attentions of souls*

Hubris tells the story of Odysseus loading his ship after the war and opens with a triumphant theme in the horn section. His arrogance and pride post-war cause Zeus to strike him down, and the movement ends as Odysseus' shipwrecks. *Immortal thread, so weak*, begins as the nymph Kalypso finds Odysseus and nurses him back to health. She shares her bed with him for seven years until he tells her he wants to leave for home.

²⁷⁵ John Mackey, “Biography: John Mackey,” *Biography* | John Mackey, accessed December 30, 2022, <https://www.johnmackey.com/biography>.

²⁷⁶ John Mackey, “Wine-Dark Sea: Symphony for Band,” *Wine-Dark Sea: Symphony for Band* | John Mackey, accessed December 30, 2022, <https://www.johnmackey.com/music/wine-dark-sea/>.

Kalypso unravels a tapestry she made to record their love and offers it to Odysseus as a raft so that he can return home. *The attention of souls* shares Odysseus' journey home, during which he must pass through the underworld.²⁷⁷

2016 – *Of Our New Day Begun* – Omar Thomas

Omar Thomas (b. 1984) was born to Guyanese parents in Brooklyn, New York. He studied music education at James Madison University and jazz composition at the New England Conservatory. In 2008, he was awarded the ASCAP Young Jazz Composers Award, and in 2019, he received the NBA William D. Revelli Award. His first album, “I AM” debuted at #1 on the iTunes Jazz Charts and hit #13 on the Billboard Traditional Jazz Albums Charts. Thomas joined the composition faculty at the University of Texas in 2020.²⁷⁸

Of Our New Day Begun was commissioned by a consortium led by Gary Schallert and the Western Kentucky University Wind Ensemble. It was written to honor the nine victims who lost their lives on the June 17, 2015 attack on the Emanuel African American Methodist Episcopal Church in Charleston, South Carolina. Thomas writes:

Historically, black Americans have, in great number, turned to the church to find refuge and grounding in the most trying of times. Thus, the musical themes and ideas for “Of Our New Day Begun” are rooted in the Black American church tradition. The piece is anchored by James and John Johnson’s time-honored song, “Lift Every Voice and Sing” (known endearingly as the “Negro National Anthem”), and peppered with blues harmonies and melodies. Singing, stomping, and clapping are also prominent features of this work, as they have always been a mainstay of black music traditions, and the inclusion of the tambourine in these sections is a direct nod to black worship services.²⁷⁹

2016 – *Symphony No. 2, Voices* – Jim Stephenson

²⁷⁷ Ibid.

²⁷⁸ Omar Thomas, “About: Omar-Thomas,” Omar Thomas, accessed December 31, 2022, <https://www.omarthomas.com/about>.

²⁷⁹ Omar Thomas, “Of Our New Day Begun: Omar-Thomas,” Omar Thomas *Of Our New Day Begun*, accessed December 31, 2022, <https://www.omarthomas.com/of-our-new-day-begun>.

American conductor and composer Jim Stephenson became a full-time composer in 2007. He served seventeen seasons as a trumpet player for the Naples Philharmonic. Stephenson holds a degree from the New England Conservatory and is primarily self-taught as a composer. He has received commissions from many organizations, including the Chicago Symphony Orchestra, Boston Pops, Dallas Symphony Orchestra, and Houston Symphony Orchestra.²⁸⁰

Symphony No. 2 was commissioned by Lieutenant Colonel Jason K. Fettig and the US "President's Own" Marine Band and premiered at the 2016 Midwest Clinic. The work is subtitled *Voices* and includes three movements:

1. *PRELUDE: 'of PASSION'*
2. *SHOUTS and MURMURS*
3. *Voices of One*

The piece incorporates a mezzo-soprano that uses no text, and is meant to be another ensemble instrument. *Symphony No. 2, Voices* won the NBA William D. Revelli Competition in 2017 and the ABA Ostwald Competition in 2018.²⁸¹

2016/2018 – *Re(new)al* – Viet Cuong

Viet Cuong (b.1990) was born in California and moved to Marietta, Georgia, where he attended Lassiter High School. He holds degrees in composition from Princeton University, the Curtis Institute of Music, and the Peabody Conservatory. He has studied with Jennifer Higdon, Steven Mackey, Donnacha Dennehy, Dan Trueman, Dmitri

²⁸⁰ Jim Stephenson, "About Jim Stephenson," Stephenson Music, accessed December 31, 2022, <https://composerjim.com/about/>.

²⁸¹ Jim Stephenson, "Symphony No. 2," Stephenson Music, accessed December 31, 2022, <https://composerjim.com/works/symphony-no-2/>.

Tymoczko, Paul Lansky, Louis Andriessen, and Kevin Puts. Cuong is a member of BMI, the American Composers Forum, and the Blue Dot Collective.²⁸²

Re(new)al is a percussion quartet concerto that incorporates "found" instruments, including crystal wine glasses and aerosol cans. Renewable energy initiatives inspire the three movements:

1. *Hydro*
2. *Wind*
3. *Solar*

Re(new)al was originally written with sinfonietta accompaniment for the 2017 American Music Festival. Both the full orchestra and wind ensemble versions were written in 2018.²⁸³

2017 – *Concerto for Wind Symphony: Ancient Echoes* – Zhou Long

Pulitzer Prize-winning composer Zhou Long (b. 1953) is a Chinese American composer. He graduated from the Central Conservatory of Music in Beijing in 1983 and accepted a position as composer-in-residence with the China Broadcasting Symphony. From 1985-1993 he completed a Doctor of Musical Arts at Columbia University. He currently serves as Bonfils Distinguished Research Professor of Composition at the University of Missouri-Kansas City Conservatory.²⁸⁴

Concerto for Wind Symphony was written for the 2017 College Band Directors National Association Conference. It was premiered by the University of Missouri-Kansas City Conservatory wind symphony with Steven Davis conducting. Subtitled *Ancient*

²⁸² Viet Cuong, "About - Viet Cuong: Composer," Viet Cuong | Composer, December 16, 2022, <https://vietcuongmusic.com/about>. Accessed December 30, 2022.

²⁸³ Viet Cuong, "Renewal (Wind Ensemble Version) - Viet Cuong: Composer," Viet Cuong | Composer, May 12, 2021, <https://vietcuongmusic.com/renewal-wind-ensemble>. Accessed December 30, 2022.

²⁸⁴ Zhou Long, "University of Missouri-Kansas City," Conservatory, accessed December 31, 2022, <https://conservatory.umkc.edu/profiles/faculty-directory/zhou-long.html#>.

Echoes, Dr. Zhou's first work for symphonic winds is based on the ancient set of poems *Nine Odes* by Qu Yuan. The six movements include:

1. *Dong Huang Tai Yi (The Almighty Lord of the East)*
2. *Yun Zhong Jun (To the God of Cloud)*
3. *Xiang Jun (To the Lord of River Xiang)*
4. *Shan Gui (The Goddess of the Mountain)*
5. *Guo Shang (For Those Fallen for the Country)*
6. *Li Hun (The Last Sacrifice)*²⁸⁵

2017 – *The Eyes of the World Are Upon You* – Jennifer Jolley

American composer Jennifer Jolley (b. 1981) studied composition at the University of Cincinnati-Conservatory of Music and the University of Southern California. She has received commissions from the National Endowment for the Arts, the MidAmerican Center for Contemporary Music, the Left Coast Chamber Ensemble, Quince Ensemble, and many others. From 2018-2022 she taught at Texas Tech University and joined the faculty of the music theory and composition program at CUNY Lehman College in 2022. She has taught composition at the Interlochen Arts Camp since 2015.²⁸⁶

The Eyes of the World Are Upon You was commissioned by the Alpha Tau chapter of Kappa Kappa Psi for the University of Texas Wind Ensemble, and written in memory of the mass shooting at the UT Austin campus on August 1, 1966. The title is taken from Alejandra Garza's article "The Eyes of the World Are Upon You, Texas': How the Austin Newspapers Covered the UT Tower Shooting."²⁸⁷ Her other

²⁸⁵ Nikk Pilato, "Concerto for Wind Symphony," Wind Repertory Project, accessed December 31, 2022, https://www.windrep.org/Concerto_for_Wind_Symphony.

²⁸⁶ Jennifer Jolley, "Bio," Jennifer Jolley, accessed December 31, 2022, <https://www.jenniferjolley.com/bio>.

²⁸⁷ Jennifer Jolley, "The Eyes of the World Are upon You (Score Only)," Jennifer Jolley, accessed December 31, 2022, <https://www.jenniferjolley.com/product-page/the-eyes-of-the-world-are-upon-you-score-only-1>.

compositions for winds include *Lichtweg/Lightway* (2017), *Ash* (2018), *Blue Glacier Decoy* (2018), and *MARCH!* (2021).

2018 – *Come Sunday* – Omar Thomas

Come Sunday was the 2019 winner of the NBA William D. Revelli Contest. It was commissioned by a consortium led by the Illinois State University Wind Symphony and Dr. Tony Marinello. This piece is in two movements:

1. *Testimony*
2. *Shout!*

Regarding the piece, Thomas writes:

Come Sunday is a two-movement tribute to the Hammond organ's central role in black worship services. The first movement, *Testimony*, follows the Hammond organ as it readies the congregation's hearts, minds, and spirits to receive The Word via a magical union of Bach, blues, jazz, and R&B. The second movement, *Shout!*, is a virtuosic celebration -- the frenzied and joyous climactic moment(s) when The Spirit has taken over the service.²⁸⁸

2019 – *Places We Can No Longer Go* – John Mackey

In 2016, John Mackey shared on Facebook about his mother's rapid-onset dementia. After seeing the post, Gary Hill, Director of Bands at Arizona State University, asked Mackey to write a piece about his mother. Despite initially declining, Mackey eventually agreed to write *Places We Can No Longer Go* eleven months later.

In the program notes, Mackey explains that his mother was a flutist and soprano who loved music.

This story seems sad, and it is. Nobody wants to hear a piece that tells the story like this, and nobody wants a piece that starts “coherent” and becomes lost and confused as it progresses. So *Places We Can No Longer Go* tells the story of this disease, but does it in reverse. It starts in the present, or maybe even in the future, and over the course of 22 minutes, goes in reverse, as confusion turns to clarity, and grief turns to comfort.

²⁸⁸ Ibid.

The soprano is the literal voice of the afflicted, struggling to recall memories before they're gone. The flute plays a prominent role as well. The piece excerpts several major flute solos -- solos that my mother used to practice at home when I was young -- and presents them as if my mother is struggling to remember them. A phrase of something -- Debussy's *Syrinx* or *Afternoon of a Faun*; the slow movement of Tchaikovsky's *Second Piano Concerto*; Ravel's *Daphnis and Chloe* -- starts, but never quite finishes before the initial memory is lost in a haze. When an excerpt does start, often the solo is echoed out of time and out of key -- the way my mother eventually would sing along to recordings in recent years. Sometimes the flute can't remember the solo at all. Other times, it remembers the solo but mixes up where it goes, and resolves the phrase to a different piece.²⁸⁹

A.E. Jaques wrote the text:

*I look for you in all the old places
a series of shabby apartments and a Mexican restaurant
that teal-slashed sweater from your yearbook photo
1992*

gone now, land unmarks

*I trace the trail of us in memory's atlas
a dotted line crossing borders like in an old movie
big letters for your grandfather's store, italicized
rivers of music*

garbled now, lost-making

*I run the roads of us all uncharted
boundaries blur like the lenses in old movies
I see you smudge-soft in Christmas and
Siamese cats*

clouds hide the end of the world

*called a nurse by your name, saw your face on a stranger
out of place, out of places, I find you everywhere
the bright arrow that fixes the map of vanished things
You Are Here*

and so here I am²⁹⁰

²⁸⁹ John Mackey, "Places We Can No Longer Go," Places we can no longer go | John Mackey, accessed December 31, 2022, <https://www.johnmackey.com/music/places-we-can-no-longer-go/>.

²⁹⁰ Ibid.

Other important works by John Mackey include *Asphalt Cocktail* (2009), *Aurora Awakes* (2009), *The Frozen Cathedral* (2012), and *Wine-Dark Sea* (2014).

2021 – *Concerto for Wind Ensemble* – Kevin Day

American composer Kevin Day (b. 1996) currently teaches composition at Wilfrid Laurier University in Waterloo, Ontario, Canada. He holds degrees from Texas Christian University and the University of Georgia, and is currently pursuing a DMA in composition at the University of Miami. His mentors include Gabriela Lena Frank, Frank Ticheli, John Mackey, William Owens, Julie Giroux, Marcos Balter, Anthony Cheung, Matthew Evan Taylor, and Valerie Coleman.²⁹¹

Concerto for Wind Ensemble was commissioned by a consortium led by Cynthia Johnston Turner and the University of Georgia. Day's father was a hip-hop producer in the 1980s, and his mother was a gospel singer. He wanted the piece to reflect his upbringing and the five movements of *Concerto for Wind Ensemble* incorporate the different musical styles. The third and fourth movements are dedicated to his parents. The movements include:

1. *Flow*
2. *Riff*
3. *Vibe*
4. *Soul*
5. *Jam*²⁹²

Kevin Day's other works for band include *A Hymn for Peace* (2017), *Concerto for Euphonium and Wind Ensemble* (2018), and *Nitrous* (2020).

²⁹¹ Kevin Day, "Bio," Kevin Day Music, accessed December 31, 2022, <https://www.kevindaymusic.com/bio>.

²⁹² Kevin Day, *Concerto for Wind Ensemble* (Murphy Music Press, 2021).

2022 – *Sinfonia* – Zhou Tian

Zhou Tian (b. 1981) is a Grammy-nominated Chinese-American composer. He was born in Hangzhou, China, and moved to the United States when he was nineteen to study at the Curtis Institute of Music. He completed graduate degrees at the Julliard School and the University of Southern California. His composition teachers include Jennifer Higdon, Christopher Rouse, and Stephen Hartke. Dr. Zhou currently serves on the composition faculty at Michigan State University.²⁹³

Sinfonia is the 2022 winner of the ABA Ostwald Prize. It was commissioned by a CBDNA consortium and premiered on April 30, 2022, by the Michigan State University Wind Symphony conducted by Kevin Sedatole. The four movements are:

1. *Noir*
2. *Transit*
3. *Arioso*
4. *D-O-N-E*

Dr. Zhou offers the following notes regarding the piece:

Sinfonia seeks inspiration from cultures close to my heart and mixes them into four different movements. It begins nostalgically and ends on a hopeful, uplifting note.

I. Noir. Grainy films and stylized black-and-white images from the 1940s and '50s inspired this nostalgic throwback. Although it starts brightly, at its core lies the night.

II. Transit. New York City. Subway. Rush hour. Each stop opens to a new soundscape. “Say, did I hear jazz?” someone asks. “STAND CLEAR OF THE CLOSING DOORS, PLEASE,” New York replies.

III. Arioso. Shanghai. Night of the Mid-Autumn Festival. A vocalise was conceived.

IV. D-O-N-E. May 10, 1869. Promontory, Utah. A one-word telegraph was sent across the United States in Morse code, announcing the completion of the first transcontinental railroad. Now the country was connected as never before: a

²⁹³ Zhou Tian, “Zhou Tian,” Zhou Tian, accessed December 31, 2022, <https://zhoutianmusic.com/about/>.

journey between San Francisco and New York that previously took up to six months now took only days. Some 150 years later, that word, "D-O-N-E," is transformed here into music using the rhythm of the Morse code. Throughout the finale, the "done" motif is passed back and forth by numerous instruments in the orchestra. An accumulation of materials sends the piece to a climax at the end. This movement was adapted from a movement of my orchestral work, "Transcend."²⁹⁴

²⁹⁴ Zhou Tian, *Sinfonia* (Zhou Tian/First Edition Press, 2022).

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Appendix A

Initial Email Survey

Dear Colleague,

My name is Lisa Tatum and I am completing my DMA in conducting at Texas Tech University with Dr. Sarah McKoin. For my final project, I am creating a digital textbook and curriculum that could be used to teach Wind Literature courses at collegiate institutions. I have created a survey to gather data on what pieces written in the last 22 years should be included.

This survey asks you to identify (in your opinion) the three most influential compositions and composers for wind band since 2000. This data will determine the works included in the digital textbook.

Thank you very much for your time and participation in this brief survey. I will be happy to send you a final document upon request upon completion. I am hoping to have responses in by October 23.

The survey will take about 25 minutes and you will answer questions about composers and compositions for wind band. Your participation is completely voluntary. You can skip any questions you do not feel comfortable with and stop at any point.

There are no direct benefits. There are no foreseeable risks to your participation. To protect your confidentiality no identifiers will be collected. If you have any questions about this research, please contact Sarah McKoin at Sarah.McKoin@ttu.edu If you have questions about your rights as a research participant, contact the Human Research Protection Program, Office of Research & Innovation, Texas Tech University, Lubbock, Texas 79409. You can contact them at 806-742-2064 or hrpp@ttu.edu.

The questions:

1. In your opinion, who are the three most influential composers for wind band of the 21st century?
2. In a few words, why did you pick these composers?
3. In your opinion, what are the three most influential pieces written for wind band after 2000?
4. In a few words, why did you pick these pieces?