

2016

The Original Wind Band Music Of Ulysses Kay: A Conductor's Guide

Tremon B. Kizer
University of South Carolina

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THE ORIGINAL WIND BAND MUSIC OF ULYSSES KAY: A
CONDUCTOR'S GUIDE

by

Tremon B. Kizer

Bachelor of Music Education
Kansas State University, 2002

Master of Arts in Music
University of Central Missouri, 2010

Submitted in Partial Fulfillment of the Requirements

For the Degree of Doctor of Musical Arts in

Conducting

School of Music

University of South Carolina

2016

Accepted by:

Scott Weiss, Major Professor

Andrew Gowan, Committee Member

Cormac Cannon, Committee Member

Kunio Hara, Committee Member

Lacy Ford, Senior Vice Provost and Dean of Graduate Studies

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DEDICATION

To my wife, son, and mother.

ACKNOWLEDGEMENTS

This study would not have been possible with the assistance of several people. First, thank you to the Ulysses Kay Archive staff at Columbia University for their assistance and knowledge of Ulysses Kay. Also, thank you to Virginia Kay for her support and approval of this project. Also, thank you to Scott Howland at the writing center at the University of Dayton and to Ryan Betts for his assistance. A special thank you to the C.F. Peters Corporation for granting permission to reprint *Trigon*.

There are so many people at the University of South Carolina to thank. Thank you to the wonderful Band Staff and Graduate Assistants at the University of South Carolina for your expertise, enthusiasm, and friendship. Thank you to University of South Carolina Wind Ensemble for performing some of Kay's works. Thank you to the dissertation committee for approval and support of this important study. And thank you to my dissertation advisor and major professor, Dr. Scott Weiss. His scholarship, musicianship, and work ethic has served as a wonderful model for me. His leadership and guidance has turned me into a better conductor, writer, scholar, husband, and father.

Last, to my family. Thank you to my mother who instilled a work ethic in me, my father who instilled confidence, and my brothers and sisters for their support through the years. And to my wife and son, Tracy and Tremon, Jr., thank you for your sacrifice, patience, love, and support. Thank you for your editing skills and words of encouragement. You kept me motivated and inspired throughout the whole process.

ABSTRACT

Ulysses S. Kay (1917–1995) was one of the most prolific African American composers in the twentieth century, with over forty orchestral works, five operas, over forty choral compositions, and seven original works for wind band. Notable conductors such as Leonard Bernstein, Frederick Fennell, Thor Johnson, Zubin Mehta, and Leopold Stokowski performed his works. Kay earned several prestigious awards for his compositions in genres outside of wind band, including two Prix de Rome selections, a Guggenheim fellowship, and six honorary doctorates. Even with his numerous accolades and a compositional output totaling more than 135 works, Kay has become one of the forgotten composers of the twentieth century.

Kay composed seven original works for wind band: *Evocation*, *Solemn Prelude*, *Short Suite for Band*, *Trigon*, *Forever Free*, *Concert Sketches*, and *Prologue and Parade*. Both *Evocation* and *Solemn Prelude* appear to have been withdrawn and it is unknown if the composer wanted the pieces performed. Nevertheless, Kay's wind works have been largely unknown and have received scant attention from scholars and ensembles. This document examines each of these works with emphasis on performance considerations for bands and wind band conductors.

The study commences with a biographical sketch of the composer, beginning with early musical influences and tracing his education and career until his death. Chapters 2 through 8 present an overview of one of Kay's original wind band works, including a historical perspective of the piece, a description of the musical content of the work, and

technical considerations for the performance of the piece. Chapter 9 concludes the study by summarizing the composer's efforts in this genre. Appendices, excerpts from the works discussed in the study, along with items retrieved from the Ulysses Kay Archive at Columbia University, are included to help provide a broader context of Kay's wind works.

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CHAPTER 1

INTRODUCTION

Ulysses S. Kay (1917–1995) is arguably one of the most accomplished African-American composers of the twentieth century. As a two-time Prix de Rome winner and a recipient of six honorary doctorates, Kay composed works that have been performed by numerous professional ensembles around the world. Spanning a period of five decades, Kay composed over 135 works in many different genres: five operas, over 40 orchestral works, 44 choral compositions, 15 chamber works, a ballet suite, and many other compositions for solo instruments, voice, television and film. Included in Kay's compositional output are seven original works for wind band: *Evocation* (1944), *Solemn Prelude* (1949), *A Short Suite for Band* (1950), *Trigon* (1961), *Forever Free: A Lincoln Chronicle* (1962), *Concert Sketches* (1967), and *Prologue and Parade* (1977).

Even though he earned many accolades, his works for wind band have received scant attention in the academic literature and have been seldom performed. Kay's first wind band composition, *Evocation*, is one of the first original wind band works by an African-American composer but is not in print and appears to have been withdrawn. *Solemn Prelude* and *A Short Suite for Band* were published for a brief period of time after their premieres but are now out of print, and *Solemn Prelude* appears also to have been withdrawn. *Trigon*, *Forever Free*, *Concert Sketches*, and *Prologue and Parade* are all

available for rental, but none has been rented since 1990. Therefore, in order to help promote Kay's music, this study presents an overview of each piece that will allow conductors to discern Kay's wind band works without obtaining perusal scores or recordings. By doing so, I hope to foster scholarly interest in Kay's music as well as a deeper understanding of his wind band compositions.

Kay's Early Life

Ulysses Kay was born on January 7, 1917, in Tucson, Arizona. Throughout his childhood, his family heavily influenced his passion for music. His father loved to sing ballads, hymns, and work songs. His mother enjoyed playing the piano and singing, both at home and in church. His sister was a pianist who played classical and popular works. When Kay was six years old, his uncle Joe "King" Oliver (1881–1938) insisted that Kay study piano so that he could learn the fundamentals of music.

By the time he was in high school, Kay had learned to play both the violin and the saxophone. His initial undertaking at composing came when he attempted to adapt popular songs he heard on the radio and purchased in the music store. Kay explained:

at the music store, you could buy sheet music for piano, or study books on orchestration – a six and a half by eight guide – selling for fifty cents. These were stock arrangements for three saxophones, three trumpets, and three trombones. Everyone had an introduction, chorus, repeat, modulation, chorus, modulation, and out chorus – just stock.¹

Kay's efforts at arranging these songs often left him unsatisfied, so he began to develop melodies of his own. He soon realized that his attempts at composition were stymied by his lack of compositional technique and knowledge of instruments. He later said:

¹ Constance Tibbs Hobson and Deborra A. Richardson, *Ulysses Kay: A Bio-Bibliography* (Westport: Greenwood Press, 1994), 4.

I'd get what I thought was a very good melodic idea with some rhythmic things, but I didn't know what to do with it. I'd get hung up in terms of what you do with melodies in the violin, in the trumpet. . . . I really became preoccupied with how the music was put together—what makes it work—not just play my part. And this has been a kind of recurring motif in all my work through life.²

Educational Background

Kay began his studies in Liberal Arts at the University of Arizona in 1934.

However, shortly into his college career, he changed his major to public school music (music education) and studied piano. Kay's piano professor at Arizona, Julia Rebeil introduced him to the music of Béla Bartók (1881–1945) and other contemporary composers, one of whom was legendary black composer William Grant Still (1895–1978). In the summers of 1936 and 1937, Kay met with Still who encouraged and aided Kay's professional development as a composer by recommending him for various fellowships later in his career.³

Kay graduated with a Bachelor of Music degree in public school music in 1938. He then began the master's program in composition at the Eastman School of Music where he studied with Howard Hanson (1896–1981) and Bernard Rogers (1921–2008). While at Eastman, Kay began writing for orchestra. In 1939, his orchestral work *Sinfonietta for Orchestra* was performed at the annual spring symposium of selected student works at Eastman. After the performance he received a positive review from the *Rochester Times Union* that stated:

The Andante movement of the *Sinfonietta* . . . was tuneful, possibly pastoral in the manner of Debussy's string technique. A dipping counter figure to the diatonic melody gave the work a pleasing implication of gradual harmonic transition. The return to the original tasteful material of the beginning was gratefully observed.⁴

² Ibid, 5.

³ Verna Arvey, *In One Lifetime* (Fayetteville: University of Arkansas Press, 1984), 103-4.

⁴ Hobson and Richardson, 6.

Kay's *Concerto for Oboe* (1940) and *Danse Calinda* (1941) were premiered in subsequent symposia.

Rise To Prominence

After Kay graduated from Eastman in 1940, he spent time studying with Paul Hindemith (1895–1963) at Tanglewood for two summers and at Yale University for a year. Then, in 1942 Kay enlisted in the United States Navy where he played piccolo, flute, and piano in the U.S. Naval Reserve Band stationed at Quonset Point, Rhode Island. While in the Navy, notable conductors both heard and premiered Kay's works. On January 24, 1943, Leonard Bernstein (1918–1990) heard Kay's *Sonatina for Violin and Piano* (1942) at a New York concert of the League of Composers. Kay's first wind band work *Evocation* (1944) was premiered by the Wayne State University Concert Band, and his orchestral work *Of New Horizons* (1944) was debuted by the New York Philharmonic under Thor Johnson (1913–1975). This piece became Kay's most performed and celebrated orchestral work. In 1945, the New York Philharmonic also premiered *Suite for Orchestra* (1945).

After being honorably discharged from the Navy in 1946, Kay earned the Alice M. Ditson Fellowship, which allowed him to study with Otto Luening (1900–1996) at Columbia University during the 1946–1947 academic year. There, he continued to write and receive awards for his works, including the American Broadcasting Prize, Broadcast Music Incorporated (BMI) prize, and the Julius Rosenwald Fellowship – which provided funding to African American artists, writers, and researchers. *A Short Overture* (1946) for orchestra, premiered by Leonard Bernstein and the New York City Symphony Orchestra, won the George Gershwin Memorial Award in 1947.

A year after Kay left Columbia University, he composed the film score to *The Quiet One* and later another orchestral piece, *Concerto for Orchestra*. Then, in 1949, Kay became the recipient of the prestigious Prix de Rome, which allowed him to study and compose in Italy.

In 1949, after relocating to the American Academy in Rome with his wife, Barbara, Kay continued to compose, receive awards, and fellowships. In fact, he won a Fulbright Scholarship and his second Prix de Rome, which allowed him to stay overseas until 1952. During his time abroad, he finished a third piece for wind band, *Short Suite for Band* (1950), and *Partita in A* (1950) for violin and piano was premiered at the American Academy.

“The Prolific Decade”

After returning home from Italy, Kay worked for Broadcast Music Incorporated (BMI) for 15 years (1953–1968), where he wrote several works for choir, orchestra, piano, solo, and chamber ensembles. Scholar Richard Hadley recognized the years between 1958–1968 as Kay’s most productive time period, and he coined it “the prolific decade.”⁵ During this period, Kay wrote 41 works, earned two honorary doctorates, and traveled around the world attending premieres of his works. His most notable scores during the prolific decade include television scores: *FDR: From Third Term to Pearl Harbor* (1958), *New York: City of Magic* (1958), and his orchestral work, *Markings* (1966).⁶

⁵ Richard Hadley, “The Life and Music of Ulysses Simpson Kay,” *Negro Education Review* 26, no. 1 (1975): 48.

⁶ Hobson and Richardson, 17.

In 1958, Kay, along with composers Roy Harris (1898–1979), Peter Mennin (1923–1983), and Roger Sessions (1896–1985) were selected as delegates by President Dwight D. Eisenhower to travel to Moscow to participate in a cultural exchange with the Soviet Union. The exchange was designed to showcase the music and culture of both countries. Towards the end of their visit to the USSR, the Moscow State Radio Orchestra presented a concert of music by the American composers. Kay chose his most popular work *Of New Horizons* (1944) to be programmed. After the trip, Kay received a letter from a representative of the Union of Composers in Russia addressing how much Soviet composers and musicologists admired Kay’s music. An excerpt of the letter is presented below:

In the unanimous opinion of our colleagues, your works are characterized by great mastery. Especially noticeable is the wonderful use of polyphony and the various ways in which you employ it originally and inventively.⁷

Teaching Career

In 1965 and while still working for BMI, Kay accepted a visiting professorship at Boston University where he taught composition and theory for one year. The following year he taught at UCLA before leaving BMI permanently to teach full time at Lehman College in the Bronx from 1968 to 1988. When asked about the career change, he said, “teaching is right in the thick of it, and the young people are very vitally concerned and interested.”⁸

From 1968 to 1986, Kay composed numerous works in varying genres, including three operas. His reputation allowed him to travel, present, and guest conduct at locations

⁷ Mr. Aksyuk to Kay, letter, August 18, 1959, Ulysses Kay Papers, Box 83, Columbia University, New York, NY.

⁸ Hobson and Richardson, 19.

including Interlochen (1968), Virginia (1970), North Carolina (1973), Vienna (1978), Philadelphia (1978), Brevard Music Center (1979), Rome (1982), the University of Toledo (1984), and Duke University (1988). During his lifetime, Kay accumulated six honorary doctorates and earned numerous accolades from composer festivals and conferences. His final honor was being named Distinguished Professor at CUNY upon his retirement in 1988.

Following Kay's death on May 20, 1995 in Englewood, N.J., cards of praise and letters of condolences were sent to his wife Barbara Kay and family. Stephen Peters, president of C.F. Peters Publishing, sent a letter that stated, "We are very proud to have works of Ulysses Kay in our catalogue, and his contribution to American music is an enduring one."⁹ In a handwritten letter, David Del Tredici stated, "He was a good friend and colleague and a wonderful composer."¹⁰ The mayor of Newark, New Jersey stated, "Mr. Kay accomplished something that has inspired so many of us, by distinguishing himself as one of the nation's leading African-American composers and conductors. He has made tremendous contributions to the world of music."¹¹

Literature Review

Kay composed across several genres including choral, opera, orchestral, chamber, and wind band. However, research dedicated to his works for wind band has been limited and lacks depth in analysis and historical content. To date, the content in many of the

⁹ Mr. Peters to Barbara Kay, letter, 1995, Ulysses Kay Papers, Box 83, Columbia University, New York, NY.

¹⁰ David Del Tredici to Barbara Kay, letter, 1995, Ulysses Kay Papers, Box 83, Columbia University, New York, NY.

¹¹ Stephen Peters to Barbara Kay, letter, 1995, Ulysses Kay Papers, Box 83, Columbia University, New York, NY.

articles regarding his wind band works consists of mainly premieres and performance dates. Nevertheless, a few musicologists and authors have written about Kay's works.

Ulysses Kay: A Bio-Bibliography, by Constance Tibbs Hobson and Deborra A. Richardson, is the most comprehensive work conducted on Kay.¹² Chapter 1 provides a thorough biography, which emphasizes major events in the composer's life. Included in the discussion are quotes from Kay in reference to his childhood and musical development. Following the biography is a complete list of works and performance dates of Kay's works between 1939–1988, which includes where each work was premiered, published, and the instrumentation of the work. Following his list of works and performances is a discography and an annotated bibliography of writing by and about Kay. Appendix I contains an alphabetical list of his compositions, and the book ends with a second appendix that divides his compositions by classification.

In addition to the bio-bibliography by Hobson and Richardson, at least 15 dissertations have been written that survey Kay's opera, choral, orchestral, and solo instrumental works. Of these, three contain scholarship on his wind band works: "The Music of Ulysses Kay 1939–1963" by Laurence Melton Hayes (1971), "A Study of Selected Band Compositions of Three Twentieth-Century Composers: William Grant Still, Ulysses Kay, and Hale Smith" by Carlos Cody (1990), and "Concert Band Music by African-American Composers: 1927–1998" by Myron Moss (2000).

¹² Constance Tibbs Hobson and Deborra A. Richardson, *Ulysses Kay: A Bio-Bibliography* (Westport: Greenwood Press, 1994).

Hayes' document was the first dissertation to survey 40 of Kay's choral, orchestral, chamber, and wind band works.¹³ The author begins with a short biography that highlights Kay's educational influences and awards. He then provides an analysis of Kay's works written between 1938–1963. Four of Kay's wind band works written in this time period and studied in the document were: *Solemn Prelude*, *Short Suite for Band*, *Trigon*, and *Forever Free*. Hayes also provided examples of rhythmic motives and melodies for each piece.

Cody's dissertation, "A Study of Selected Band Compositions of Three Twentieth-Century Composers: William Grant Still, Ulysses Kay, and Hale Smith," devoted a chapter to examining *Forever Free: A Lincoln Chronicle*.¹⁴ Cody began the chapter by providing a brief biographical sketch of Kay. This was followed by an analysis of the piece. He concluded the chapter with a list of the instrumentation and musical terms Kay used in the work.

Myron Moss' dissertation "Concert Band Music by African-American Composers: 1927–1998," examined 98 pieces by 40 African-American composers along with 54 additional educational compositions by five African-American composers.¹⁵ Kay's works are discussed in Chapter 4 "1972–1952: Music of Clarence Cameron White, William Grant Still, and Ulysses Kay" and Chapter 8 "1960s Part Three: Further Compositions by William Grant Still and Ulysses Kay." Moss' discussion of Kay's

¹³ Lawrence Hayes, "The Music of Ulysses Kay, 1939-1963," (Ph.D. diss., University of Wisconsin, 1971).

¹⁴ Carlos Cody, "A Study of Selected Band Compositions of Three Twentieth-Century Composers: William Grant Still, Ulysses Kay, and Hale Smith," (DMA diss., University of Southern Mississippi, 1990).

¹⁵ Myron Moss, "Concert Band Music by African-American Composers: 1927-1998," (Ph.D. diss., University of Iowa, 2000).

pieces varied depending on the need for analysis. His writing regarding *Solemn Prelude* and *Short Suite for Band* comprised a short analysis that highlighted the form of the work along with short musical examples illustrating selected themes. *Trigon* received an in depth musical analysis. *Forever Free* contained a synopsis on how the work was constructed along with a chart of thematic material. *Concert Sketches* received little attention with only musical examples and a brief commentary about the piece. *Evocation* was not researched because Kay's archive was not accessible due to his recent death at the time.¹⁶

Besides Hayes' dissertation, one other dissertation exclusively featured works by Kay. Richard Hadley's dissertation, "The Published Choral Music of Ulysses Simpson Kay 1943-1968," analyzes several choral pieces and provides a synopsis of Kay's compositional style.¹⁷ Hadley asserts that Kay composed in a personal style that used few characteristics based on African-American music.¹⁸ His personal characteristics include dissonant harmonies, lyrical melodic lines, use of ostinatos, and motivic writing that is expanded and written in variations.¹⁹

Beyond these books and dissertations, a few other sources also referenced Kay's wind band works. *Band Music Guide 8th Edition* included his biography and listed

¹⁶ Ibid, 90.

¹⁷ Hadley summarizes the use of dissonance, melody, texture, and form with Kay's choral compositions.

¹⁸ Common elements found in music written by African-American composers include syncopation, improvisation, traditional chord progressions, etc.

¹⁹ Richard Hadley, "The Published Choral Music of Ulysses Simpson Kay 1943-1968," (Ph.D. diss., University of Iowa, 1972).

selected wind band compositions.²⁰ Thomas Everett's article "Concert Band Music by Black Composers" from *Black Perspective in Music* only listed Kay's wind band works as well.²¹ Frank Battisti's *The Winds of Change* mentioned Kay's wind band works *Prologue and Parade* as a commission and *Concert Sketches* as honorable mention for the American Bandmasters Association Ostwald Award.²² These are the only resources that contain information about Kay's wind band pieces.

In addition to the published works, information about Kay's compositions can be found in the transcriptions of his interviews. The *Bulletin of the American Composers Alliance* included an interview by Nicholas Slonimsky that revealed Kay's musical characteristics along with his musical background.²³ *The Black Composer Speaks* edited by David Baker, Linda Belt, and Herman Hudson features interviews of fifteen significant black composers, including Kay, on a variety of topics regarding composition.²⁴ The answers to his interview questions were brief and provide little information about his work. The third interview was conducted by Bruce Duffie in 1985. He highlighted Kay's compositional process along with some of his well-known works. Kay's wife, Barbara, was with him during the interview and provided additional

²⁰ The original wind band compositions listed are *Solemn Prelude*, *Short Suite for Band*, *Trigon*, and *Forever Free*.

²¹ Kay's original wind band works *Forever Free*, *Short Suite for Band*, and *Concert Sketches* are featured in Everett's article.

²² Frank L. Battisti, *The Winds of Change* (Milwaukee, WI: Meredith Publications, 2002), 199-200.

²³ Slonimsky discusses the creation of Kay's melodic lines, his polyphonic writing, harmonies, and instrumentation.

²⁴ The 15 composers interviewed were Thomas Jefferson Anderson, David Nathaniel Baker, Noel da Costa, Talib Rasul Hakim, Herbie Hancock, Ulysses Kay, Undine Smith Moore, Oliver Nelson, Coleridge Taylor Perkinson, George Russell, Archie Shepp, Hale Smith, Howard Swanson, George Walker, and Olly Wilson.

information about Kay's writing process. None of Kay's wind band works were directly discussed in the interviews.

Need for the Study

As noted in the review of literature, research on Kay's wind band works is very limited. Moreover, the research that does exist is spread across multiple sources. The absence of a comprehensive document containing information about his wind band works is surprising for a man who many believed to be one of America's leading black composers.²⁵ Myron Moss considered Kay a leading African-American composer along the likes of William Grant Still, Roger Dickerson, Hale Smith, Thomas Jefferson (T.J.) Anderson, Adolphus Hailstork, and Ed Bland.²⁶ Years before Kay's death, Nicolas Slonimsky summarized Kay's compositions as follows:

The list of Kay's works is an impressive one; in a dictionary entry he might bear the adjective 'prolific', but without the stigma, we hope, of utter uselessness that hounds so many 'prolific' composers. Kay is anything but a dictionary composer, he is eminently alive, and the multitude of his works does not smother the truly inspired pages of his best compositions.²⁷

After the premiere of Kay's well-known orchestral work, *Of New Horizons* (1944), *New York Post* by critic John Briggs wrote in a review:

Of New Horizons, by Ulysses Kay, suggest a young, vigorous talent, which is growing and will continue to grow. Mr. Kay has a knack for melodic invention and a sense of tradition. His piece was effective, which in any art involving public performance, is half the battle.²⁸

²⁵ Obituary of Ulysses Kay, *New York Times*, May 23, 1995.

²⁶ Myron D. Moss, *Concert Band Music by African-American Composers: 1927-1998* (Tutzing, Germany: Hans Schneider, 2009), vi.

²⁷ Nicolas Slonimsky, "Ulysses Kay." *Bulletin of American Composers Alliance* 7, no. 1 (1958): 4.

²⁸ *Ibid.*, 8.

In a career that spanned half of a century, Kay composed over 100 commissioned orchestral, choral, chamber, wind band, ballet, opera, solo, and film works. He received commissions from notable societies, foundations, and universities such as the Baylor University Band, the American Wind Symphony Orchestra, the Civil War Centennial Commission, the Louisville Philharmonic Society, the Koussevitzky Foundation, Broadcast Music Incorporated, the Juilliard School of Music, the American Choral Directors Association, Eastman School of Music, and the National Symphony Orchestra. In recognition of his compositions, he earned several awards and fellowships such as the Alice M. Ditson Fellowship in 1946, the Prix de Rome in 1949 and 1951, a Fulbright Scholarship in 1950, and a Guggenheim Fellowship in 1964, amongst others. Further, Kay earned six honorary doctorates and two alumni achievement awards from the University of Rochester and the University of Arizona.

Of his seven works for wind band, *Evocation* is not in print and appears to have been withdrawn.²⁹ Only the score is located in the Ulysses Kay Archive at Columbia University. *Solemn Prelude* is also out of print and also appears to have been withdrawn.³⁰ However, copies of the score and parts are still in circulation and available through interlibrary loan. *Short Suite for Band* was once published and does not appear to have been withdrawn, but the score is available through interlibrary loan and parts in his archive. Kay's remaining original works for wind band are currently available for rental. Thus, in order for conductors to even peruse most of Kay's wind band works, he/she

²⁹ See Appendix E to see a list of Kay's withdrawn works. Within the Ulysses Kay Archive, see Box 88, Columbia University, New York, NY.

³⁰ Ibid.

must either rent or borrow them, and that lack of accessibility is most certainly contributing to the obscurity of this music.

As Table 1.1 illustrates, finding recordings and even programs of past performances of Kay's works for wind band is equally difficult. *Solemn Prelude* and *Forever Free* have been recorded and are currently available through interlibrary loan. Recordings of *Short Suite for Band* and *Trigon* exist only in the Ulysses Kay Archive on five and seven-inch reels, respectively.

Table 1.1: Rental and Recording Information for Kay’s Wind Band Works

Piece	Rental Company	Who Rented/Purchased It	Recording
<i>Evocation</i>	N/A	N/A ³¹	None
<i>Solemn Prelude</i>	Out of print	N/A. Parts available through interlibrary loan.	Keystone Wind Ensemble, “Out of the Depths.”
<i>Short Suite for Band</i>	Out of print	N/A	Five-inch reel in the Ulysses Kay Archive.
<i>Trigon</i>	Edition Peters	University of South Carolina- April, 2015 Appalachian State University- March, 1973 Brevard Junior College- March, 1966	Seven-inch reel in the Ulysses Kay Archive.
<i>Forever Free</i>	G. Schirmer	University of South Carolina- April, 2015 None since 2005. ³²	Northern Arizona University Wind Symphony “From the Delta” 1994.
<i>Concert Sketches</i>	Carl Fischer	University of South Carolina- April, 2015 Penn State University- May, 1980 Macalester College- May, 1975 Quincy College- Nov, 1974	Seven-inch reel in the Ulysses Kay Archive by Penn State University, 1980.
<i>Prologue and Parade</i>	Carl Fischer	None since 2006. ³³	None

Finally, research on African-American composers is still a great need. Richard Hansen stated in *The American Wind Band: A Cultural History*, “studies of music from

³¹ Wayne State University no longer has this piece in their library and is not located in the Ulysses Kay archives.

³² In an email response from G. Schirmer regarding who has rented the piece, “Please note that we do not have a definitive list of past performances of this work. Our database only goes back to 2005 and there have been no performances since then.”

³³ In an email response from Carl Fischer regarding who has rented the piece, “according to my on-line records – not in the last 10 years.”

composers of minority ethnicities and genders must be undertaken.”³⁴ Ulysses Kay was arguably one of the most productive composers of the mid-twentieth century and happened to be African-American. Thus, a final justification for conducting this research is to respond to Hansen’s call by offering an overview of Kay’s original wind band works, and it is hoped that, by providing a musical and performance overview of all seven of these pieces within a single document, the research contained herein will help lead to a greater understanding and appreciation of Kay’s music and of his works for wind band.

Methodology

In April 2015 I prepared and performed *Solemn Prelude*, *Trigon*, *Forever Free*, and *Concert Sketches* with the University of South Carolina Wind Ensemble for a doctoral lecture recital on April 23, 2015. The lecture portion included a discussion of Kay’s educational background and his contributions to music, as well as a discussion of each piece’s compositional characteristics. This performance and lecture not only aided in the study of Kay’s compositions but also provided the research motivation and foundation of this document. Subsequent to this performance, I obtained and analyzed the scores for *Evocation*, *Short Suite for Band*, and *Prologue and Parade*.

In December 2015, I collected a significant amount of information from the Ulysses Kay Archive. Housed at Columbia University, this archive was established so that musicologists, conductors, and musicians can uncover materials not yet published about Kay in an effort to “reinvigorate interest in this largely overlooked African-

³⁴ Richard K. Hansen, *The American Wind Band: A Cultural History* (Chicago, Ill: GIA Publications, 2005), 341.

American composer.”³⁵ This archive contains a significant amount of material that has not been published, such as Kay’s compositional diaries, manuscripts of his published scores, un-published scores, performance programs, recordings of his works, and correspondence with notable conductors, composers, and publishers. In addition to an overview of his wind band pieces, information I retrieved from the archive has been included in this document to aid in studying Kay’s works. This includes the score of Kay’s first piece *Evocation*, correspondence between him and conductors who programmed his wind band works, and commissioning correspondence. Further, information gleaned from Kay’s correspondence that is incorporated into chapters 2 through 8 will give the reader greater insight into the compositional background of Kay’s wind band pieces.

Study Organization and Limitations

This document offers a history and conductor’s overview of Kay’s wind band compositions. Chapters 2 through 8 focus on one of Kay’s seven original works for wind band. Each includes six sections: Compositional Background, Instrumentation, Technical Considerations, Stylistic Considerations, Form and Structure, and Musical Elements. The Compositional Background includes commissioning and relevant information regarding the history, origin and early performances of the work. The Instrumentation section highlights which instruments are required to perform the work, including divisi parts and rescoring considerations. Elements of rhythm, range and performance difficulty comprise the section on Technical Considerations. Stylistic Considerations address expression,

³⁵ Elliott Cairns, “Rediscovering an American Master: The Ulysses Kay Papers.” *American Music Review 1* (Fall 2014): 1.

phrasing, and parameters of interpretation. Form and Structure outlines the major sections of the work, and Musical Elements provide a musical overview of the piece.

Chapter 9 summarizes Kay's efforts and contributions to the genre and suggests further research. Appendix A through E feature materials retrieved from the archive at Columbia University, namely, a compositional diary regarding Kay's works, correspondence between Kay and commissioning bodies and/or wind band conductors, and performance programs.

CHAPTER 2

EVOCAATION

Duration: 10 minutes
Publisher: N/A. NO PARTS AVAILABLE
Date of Premiere: May 10, 1946

Compositional Background

Evocation, Kay's first original work for wind band, was written in 1944. Kay wrote this piece, along with *Of New Horizons* (1944), his most celebrated orchestral work, while in the Navy and stationed at Quonset Point, Rhode Island. During his time in the military, he composed several other works. Most notable were *Flute Quintet* (for flute and string orchestra) in 1943, *Suite for Brass Choir* (1943), and *Suite for Orchestra* (1945).

Little is known of the origins of this piece and Kay's compositional diary includes no reference to the work. However, the piece appears on a typewritten list of withdrawn works in the Ulysses Kay Archives.³⁶ Therefore, it is unknown if he wanted this piece published or performed. Nevertheless, the archive does include a program from the First Congress of the Fellowship of American Composers in Detroit, where *Evocation* was premiered by the Wayne State University Band on May 10, 1946. The conference program indicates that the work was dedicated to American conductor, Thor Johnson (1913–1975). At the time, Johnson was a budding young orchestral conductor.

³⁶ See Appendix E to see the typewritten list of Kay's withdrawn works. Within the Ulysses Kay Archive, see Box 88, Columbia University, New York, NY.

His career would eventually include serving as the music director of the Cincinnati Symphony Orchestra (1947–1958) and the Nashville Symphony (1967–1975). Other than being dedicated to Johnson, however, no information about the impetus for Kay's *Evocation* is available, and it does not appear that it was a commissioned work. The piece received honorable mention at the conference in the wind band category, while First Prize was awarded to Francis J. Pyle for his piece entitled, *Of Valleys and Cragged Peaks*.

It appears that *Evocation* is one of the first original wind band works written by an African-American composer. According to Myron Moss, there were three wind band arrangements written before *Evocation: Triumphant March* (1927) by Clarence Cameron White, and *Victory Tide* (1939) and *Old California* (1941) by William Grant Still. However, all three are orchestral transcriptions. Thus, *Evocation* was likely one of the first original works for wind band by an African-American composer, and it is plausible that it may even be the very first.

Instrumentation

Evocation was composed for standard concert band, including E-flat clarinet, bass saxophone, two cornets, four B-flat trumpets, two baritones, two tubas, string bass, and pianoforte (Table 2.1). While Kay wrote for a large ensemble, due to the amount of doubling in this piece, rescoring or going without certain instrumental parts is an option. The E-flat clarinet is doubled throughout the piece; therefore the part does not have to be covered. Bass saxophone is also doubled and is not required to play the work. While Kay wrote six separate cornet/trumpet parts, only five players are actually required. Two baritone players are needed, but the tuba parts could be covered by one tuba and one string bass.

Table 2.1: *Evocation* Instrumentation

Piccolo
Flute 1-2
Oboe 1-2*
E-flat Clarinet
B-flat Clarinet 1-3
B-flat Bass Clarinet
Bassoon*

E-flat Alto Saxophones 1-2
Tenor Saxophone
Baritone Saxophone
Bass Saxophone

Cornets 1-2
B-flat Trumpets 1-4
French Horns 1-4
Trombones 1-3
Baritones 1-2
Tubas 1-2
String Bass
Pianoforte
Timpani
Percussion

* denotes not essential for performance³⁷

Table 2.2: *Evocation* Percussion Requirements

Timpani
Snare Drum
Bass Drum
Crash Cymbals
Antique Cymbals
Triangle
Glockenspiel

Technical Considerations

Evocation is a work of medium difficulty that is accessible to high school bands and beyond. Consideration must be given to principal trumpet and trombone, as the range ascends to written B-natural and A-natural, respectively. Woodwinds have frequent

³⁷ This statement was found in the original score in the Ulysses Kay Archives.

eighth-note rhythms that are often doubled and scored within a comfortable range. There are several solos throughout the work, including a moderately challenging trumpet solo and an extended baritone solo.

Stylistic Considerations

Evocation requires performers to play different styles and articulations. Performers must play with a legato style throughout with attention to long phrases. There are times when the performer will switch to different articulations markings such as tenuto, stress, and staccato accents. Performers must delineate the differences between these accents to ensure a quality performance.

Table 2.3: *Evocation* Form and Structure

Slow Introduction	mm. 1-33 (Quarter note equals 72)
Fast introduction	mm. 34-39 (Quarter note equals 132)
A	mm. 40-63
Transition	mm. 64-68
B	mm. 69-87
A'	mm. 88-105
Transition	mm. 106-121
C	mm. 122-139
Transition	mm. 140-165
D	mm. 166-200
Reintroduction	mm. 201-207
A'	mm. 208-224 (Maestoso)
Coda	mm. 225-250 (Quarter note equals 84)

Musical Elements

Introduction

Evocation begins with a slow 33-measure introduction. In the key of B-flat major, this opening section is primarily in 5/4 time and includes brief solos for low reeds and low brass (Example 2.1).

Example 2.1 *Evocation*, mm. 1-5.

The image shows a musical score for the first five measures of a piece titled "Evocation". The tempo is "Slow and Sustained (M.M. ♩ = 77)". The score is for a full orchestra and includes parts for Flute I, Flute II, Oboe, Clarinet I, Clarinet II/III, Bass Clarinet, Bassoon, Clarinet, Percussion, and Piano. The score shows the first five measures of the piece, with various dynamics and articulations. The Flute I part has a "Solo" marking. The Clarinet I part has a "Solo" marking. The Bass Clarinet part has a "Solo" marking. The Bassoon part has a "Solo" marking. The Clarinet part has a "Solo" marking. The Percussion part has a "Solo" marking. The Piano part has a "Solo" marking. The score is in 3/4 time and features a variety of musical notations, including notes, rests, and dynamic markings.

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Allegro Marcato

The allegro marcato begins with a six-measure introduction leading to a clarinet solo in m. 40 (Example 2.2).

Example 2.2 *Evocation*, mm. 40-50.

Allegro Marcato (♩ = 132)

Solo

Clarinet in B♭ 1

p

The image shows a musical score for Clarinet in B-flat 1. It consists of two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. The tempo is marked 'Allegro Marcato' with a quarter note equal to 132 beats per minute. The music is marked 'Solo' and 'p' (piano). The notation includes various rhythmic values, including eighth and sixteenth notes, and rests.

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The fast introductory material returns in m. 64, serving as a transition to the second theme in the baritone (Example 2.3).

Example 2.3 *Evocation*, mm. 69-76.

Allegro Marcato (♩ = 132)

Solo

Baritone I

p

The image shows a musical score for Baritone I. It consists of a single staff of music in bass clef. The tempo is marked 'Allegro Marcato' with a quarter note equal to 132 beats per minute. The music is marked 'Solo' and 'p' (piano). The notation includes various rhythmic values, including eighth and sixteenth notes, and rests.

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The texture of this section gradually thickens and eventually leads to a forte return of the first theme in the trumpets and baritones in m. 88, accompanied by tremolos in the upper woodwinds. Another transition in mm. 106-121 leads to a third theme m. 123 (Example 2.4).

Example 2.4 *Evocation*, mm. 123-129.

Alto Sax

p

The image shows a musical score for Alto Sax. It consists of a single staff of music in treble clef. The music is marked 'p' (piano). The notation includes various rhythmic values, including eighth and sixteenth notes, and rests.

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A quasi-development in which Kay combine fragments of different melodies occurs between mm. 140-165 and leads to a restatement of the opening slow introductory material. Curiously, the tempo through the return of this music appears to remain allegro. A poco a poco accelerando beginning in m. 191, however, eventually returns us to the fast introductory material in m. 201. As there is no arrival tempo or destination marked at any point, it could be inferred that Kay actually intended for mm. 166-191 to be in the slower tempo. Otherwise, the material in mm. 196-205 will be faster than it has been heard in previous iterations. Conductors, therefore, will have to make a decision about these tempi based upon the musical context and instinct.

Regardless, after a restatement of the fast introduction, there is a ritardando leading to a maestoso statement of the first theme in augmentation. After a climax in m. 226, the lengthy coda gradually rises and then falls with the piece ending softly in B-flat (Example 2.5).

Example 2.5 *Evocation*, mm. 247-250.

The image shows a page of a musical score for a full orchestra. The score is for Example 2.5, *Evocation*, measures 247-250. The instruments listed on the left are: Flute 1 & 2, Flute 3, Piccolo, Oboe, English Horn, Clarinet in Bb, Bass Clarinet, Bassoon, Alto Sax, Tenor Sax, Baritone Sax, Horns (F, Eb, E), Trumpets (Bb, B), Trombones (Bb, B), Tuba, Snare Drum, Cymbals, Tom-toms, and Percussion. The music is in 3/4 time and features a series of chords and melodic lines across the instruments. The score is written in black ink on a white background.

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CHAPTER 3

SOLEMN PRELUDE

Duration: 5.5 minutes
Publisher: BMI and AMP
Date of Publication: 1950 and 1955

Compositional Background

Solemn Prelude was commissioned by Donald I. Moore and the Baylor University Golden Wave Band in 1949. The work was composed in New York City that spring and premiered by the Baylor University Band on February 16, 1950.³⁸ It was performed again two years later by Frederick Fennell and the Eastman Wind Ensemble at the 22nd Annual Eastman School Festival of American Music on May 7, 1952. Published initially by Broadcast Music Incorporated (BMI) and then by Associated Music Publishing (AMP), the work has been out of print since 1963. Like *Evocation*, *Solemn Prelude* appears to have been withdrawn.³⁹ Therefore, it is unclear if Kay wanted this work performed. However, the work was recorded by the Keystone Wind Ensemble on a disc entitled *Out of the Depths*, featuring world premiere recordings of music by African-American composers. While used copies of this disc can still be found online, it appears that this disc too is out of print.

³⁸ Compositional Diary, 1950, Ulysses Kay Papers, Box 1, Columbia University, New York, NY.

³⁹ Professional Correspondence, Ulysses Kay Papers, Box 86, Columbia University, New York, NY.

Instrumentation

Solemn Prelude was composed for concert band (Table 3.1). However, unlike *Evocation*, the score does not call for a bass saxophone, and there is only one baritone and one tuba part. The double reed parts are required in this work and include two oboes, an English horn, and two bassoons. Both the E-flat clarinet and the alto clarinet parts are independent and must be covered. Additionally, the second cornet part is frequently *divisi*, which indicates that Kay had multiple players per part in mind. This piece requires timpani and standard percussion instruments as Table 3.2 highlights.

Table 3.1: *Solemn Prelude* Instrumentation

Flute 1-2
Flute 3 and Piccolo
Oboe 1-2
English Horn
E-flat Clarinet
B-flat Clarinet 1-3 (*divisi*)
E-flat Alto Clarinet
B-flat Bass Clarinet
Bassoon 1-2

E-flat Alto Saxophones 1-2
Tenor Saxophone
Baritone Saxophone

Cornets 1-3
B-flat Trumpet (*divisi*)
French Horns 1-4
Trombones 1-3
Bass Trombone
Euphonium
Tuba
Timpani
Percussion

Table 3.2: *Solemn Prelude* Percussion Requirements

Timpani
Snare Drum
Tenor Drum
Bass Drum
Crash Cymbals
Triangle
Glockenspiel

Technical Considerations

Solemn Prelude is a slow and melodic piece that is accessible to advanced high school bands and beyond. There are challenging solo passages in first flute, first oboe, and first trumpet. Additionally, there is an extended euphonium solo requiring a strong player with a high degree of musical independence (see Example 3.2). There is also a difficult bassoon solo towards the end of the piece (see Example 3.5). The register of this work is mostly comfortable for brass instruments as the cornet part briefly ascends to a written B-flat. However, the first and second trombone parts are written in the tenor clef for a portion of the work. Consideration must also be given to the woodwinds, as several of the parts are in the upper register and require good technical facility.

Stylistic Considerations

This piece requires a legato style for the majority of the work. For areas of contrast, a mixture of legato and marcato styles is needed, in particular at the peak of the work. Consideration must be given to solo and ensemble phrasing to achieve cohesiveness throughout.

Table 3.3: *Solemn Prelude* Form and Structure

Introduction	mm. 1-8
A	mm. 9-26
Transition	mm. 27-34
A'	mm. 35-45
B	mm. 46-61
Transition	mm. 62-69
A'	mm. 70-79
Transition	mm. 80-85
Coda	mm. 86-93

Musical Elements

In *Solemn Prelude*, Kay stated that he was, “Using quite simple musical materials and avoiding all so-called ‘effects,’ I have attempted to achieve symphonic expression while observing the characteristic qualities of the full concert band.”⁴⁰

After a two measure build, *Solemn Prelude* begins with saxophones and low brass playing a rhythmic figure on a D Minor triad (Example 3.1). This figure recurs throughout the work.

⁴⁰ Kay’s quote is from the program notes of the premiere with Baylor University in 1950.

Example 3.1 *Solemn Prelude*, mm. 1-4.

2

Solemn Prelude

By Ulysses Kay

Lento $\text{♩} = 60$

Flute III
Flute I II
Oboe I II
English Horn
Eb Clarinet
Bb Clarinets I II III
Eb Alto Clarinet
Bb Bass Clarinet
Bassoon I II
Eb Alto Saxophone I II
Bb Tenor Saxophone
Bb Baritone Saxophone

Lento $\text{♩} = 60$

Bb Cornets I II III
Bb Trumpets I II
F Horns I II III IV
Trombones I II III
Bass
Baritone
Tuba
Timpani
Percussion

Solemn Prelude by Ulysses Kay
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Example 3.2 reflects a beautiful solo passage in the euphonium that opens section A at measure nine. The opening rhythmic figure serves as the accompaniment through this section.

Example 3.2 *Solemn Prelude*, mm. 16-27.



Solemn Prelude by Ulysses Kay
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At m. 27, a transition in the key of the dominant leads to a contrapuntal treatment of the primary theme in the horn and trumpet at m. 35 (Example 3.3). Concurrently, the theme is stated in augmentation in the bassoon and tuba.

Example 3.3 *Solemn Prelude*, mm. 34-39.

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This section gradually builds to a forte arrival at m. 46 and leads to the peak of the work at m. 52 (Example 3.4).

Example 3.4 *Solemn Prelude*, mm. 51-53.

12

Fl. I.

Fl. II.

Oboe.

Eng. Horn.

Cl. Bb.

Cl. Bb. II

Cl. Bb. III

Alto Cl.

Bass Cl.

Bassoon.

Alto Bassoon.

Ten. Bass.

Bar. Bass.

4

F

3

Trp. II

Tbn. II

Tbn. III

Tbn. IV

Trp. I

Tbn. I

Tbn. II

Tbn. III

Tbn. IV

Tuba.

Timpani.

Drum.

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A second transition begins at Rehearsal G (m. 62) and leads to the return of the primary theme, scored in first flute and oboe in m. 70. At m. 80 all else stops as solo flute, clarinet and bassoon play a contrapuntal transition to the coda (Example 3.5).

Example 3.5 *Solemn Prelude*, mm. 80-85.



Solemn Prelude by Ulysses Kay
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At the coda (m. 86), the opening rhythmic figure dominates the texture to the end, including a final statement of the primary melodic idea in the horn. The work ends as it began in D Minor (Example 3.6).

Example 3.6 *Solemn Prelude*, mm. 88-93.

The image displays a page of a musical score for 'Solemn Prelude' by Ulysses Kay, covering measures 88 to 93. The score is a facsimile of the composer's autograph. It features multiple staves for various instruments, including Flutes (Flta.), Clarinets (Cl.), Saxophones (Sax.), Trumpets (Trpt.), Trombones (Tbn.), and Percussion (Perc.). The score includes performance instructions such as 'ritard poco' (ritardando poco) and 'a tempo' (return to tempo), along with dynamic markings like 'pp' (pianissimo) and 'f' (forte). The notation includes notes, rests, and articulation marks. At the bottom right of the score, it is noted as 'Facsimile of the composer's autograph'.

Solemn Prelude by Ulysses Kay
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CHAPTER 4

SHORT SUITE FOR BAND

Duration: 7 minutes
Publisher: AMP
Date of Publication: 1957

Compositional Background

Shortly after the 1950 premiere of *Solemn Prelude*, *Short Suite for Band* was commissioned by Donald I. Moore and the Baylor University Golden Wave Band. The work was written during the summer of 1950 while Kay was in Rome and premiered in 1951 at Baylor University. The piece was first published on October 24, 1957 but is currently out of print. It is unknown as to when the piece went out of publication.

While there are no recordings of *Short Suite for Band*, the Goldman Band was the most notable ensemble to perform the work. The group performed the piece on two occasions, first on July 24, 1958 at Prospect Park in Brooklyn and then again the following evening at Central Park in New York City.⁴¹

Instrumentation

Short Suite for Band was composed for concert band, including an optional string bass (Table 4.1). Similar to *Solemn Prelude*, the piece requires standard percussion

⁴¹Compositional Diary, 1958, Ulysses Kay Papers, Box 1, Columbia University, New York, NY.

instruments (Table 4.2). While mostly doubled in other instruments, there are solos for E-flat clarinet, alto clarinet and English horn; therefore, these parts must be covered.

Careful attention should be given to the number of divisi parts, which may involve rescoring (Table 4.3).

Table 4.1: *Short Suite for Band Instrumentation*

Piccolo
Flute 1-2
Oboe 1-2
English Horn
E-flat Clarinet
B-flat Clarinet 1-3 (divisi)
E-flat Alto Clarinet
B-flat Bass Clarinet
Bassoon 1-2

E-flat Alto Saxophones 1-2
Tenor Saxophone
Baritone Saxophone

Cornets 1-3 (divisi)
B-flat Trumpets 1-2
French Horns 1-4
Trombones 1-3
Bass Trombone
Baritone (divisi)
Tuba (divisi)
String Bass (optional)
Timpani
Percussion

Table 4.2: *Short Suite for Band Percussion Requirements*

Timpani
Snare Drum
Tenor Drum
Bass Drum
Crash Cymbals
Triangle
Glockenspiel

Table 4.3: *Short Suite for Band: Instrumental Parts*

Movement	Instrument Part	Number of Divisi Parts
Fanfare	Clarinet 1	2
	Clarinet 2	2
	Clarinet 3	3
	Cornet 1	2
	Cornet 2	2
March	Cornet 1	2
	Cornet 2	2
	Baritone	2 (octaves)
	Tuba	2 (octaves)
Finale	Cornet 2	2
	Cornet 3	2

Technical Considerations

Short Suite for Band is a tonal work of medium difficulty that is accessible to high school bands and up. The work includes solos for flute, E-flat clarinet, clarinet, alto clarinet, English horn, French horn, cornet, trumpet, and baritone. There are also several short passages marked one on a part in the clarinets. The register of this work is mostly comfortable for brass instruments as the trumpet part briefly ascends to a written A-natural, while the trombone and baritone ascend to a written G-natural.

Stylistic Considerations

Short Suite for Band requires performers to play different styles and articulations. As the title suggest, *Fanfare* requires a marcato style with heavy emphasis on the front part of the note. *March* requires the performer to switch between articulation markings such as stress and marcato accents. In the third (*Interlude*) and fourth (*Lyric*) movements, performers must play with a legato style. Kay combines the styles and articulations from the four movements in the last movement, *Finale*.

Table 4.4: *Short Suite for Band* Form and Structure

Movement I: Fanfare (Allegro quarter note equals 120)

Introduction mm. 1-18

Movement II: March (Allegro quarter note equals 120)

A mm. 19-25
Transition mm. 26-28
A' mm. 29-32
Transition mm. 33-39
A' mm. 40-48
Coda mm. 49-51

Movement III: Interlude (Andante quarter note equals 72)

A mm. 52-62

Movement IV: Lyric (Piu mosso quarter note equals 80)

Introduction mm. 63-64
A mm. 65-73
Transition mm. 74-76
B mm. 77-82
Transition mm. 83-84
A' mm. 85-88
C mm. 89-95
Transition mm. 96-99
A' mm. 100-103
Coda mm. 104-109

Movement V: Finale (Allegro quarter note equals 120)

Introduction mm. 110-114
A mm. 115-125
Transition mm. 126-129
B mm. 130-144
Transition mm. 145-150
C mm. 151-160
Transition mm. 161-168
C' mm. 169-177
Coda mm. 178-182

Musical Elements

Movement I - Fanfare

Short Suite for Band consists of five interconnected movements performed without pause. The first, *Fanfare*, begins in the tonic key of B-flat minor and serves as the introduction of the work.

Example 4.1 *Short Suite for Band* (Fanfare), mm. 1-5.

SHORT SUITE Ulysses Kay ³
FANFARE Allegro (♩ = 120) For Concert Band (1920)

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Movement II - March

The march begins softly with a cornet solo, which is then answered by the English horn (Example 4.2).

Example 4.2 *Short Suite for Band* (March), mm. 19-25.

The musical score for Example 4.2 is for the March movement of *Short Suite for Band*. It is written for English Horn and Cornet. The tempo is marked *Allegro* with a quarter note equal to 120 beats per minute. The key signature is B-flat major. The score begins with a Cornet solo (p) and is followed by an English Horn solo (p). The music consists of ascending lines with triplet eighth notes. The movement concludes with a fermata, which is attacca to the next movement.

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The melody is passed around the ensemble with accompanimental lines filled with triplet eighth notes. The movement concludes with a fermata, which is attacca to the next movement.

Movement III - Interlude

This eleven-measure movement consists of ascending musical lines with a range of dynamics, and also serves as a modulation to the next movement (Example 4.3).

Example 4.3 *Short Suite for Band* (Interlude), mm. 52-58.

The musical score is for a concert band and includes parts for Piccolo, Flute, Oboe, Clarinet in E, Bb Clarinets (1 and 2), Bass Clarinet, Bassoon, Tenor Sax, 1 & 2 Cornets, 3 Cornets, Bb Trumpets, 1 Trombones, 2 & 3 Trombones, Baritone, Basses, and Percussion. The tempo is Andante (♩ = 72). The key signature is two flats (Bb). The score is divided into two sections, F and G. Section F (mm. 52-57) features a 'Crescendo' marking and a dynamic of 'mp'. Section G (mm. 58) features a 'Solo' marking and a dynamic of 'mf'. The percussion part starts with a 'Bell' and a dynamic of 'p'.

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Movement IV - Lyric

This movement begins with a two-measure introduction in C Minor. The theme is stated in solo oboe followed by solo flute. The movement peaks at m. 77, where a brass chorale joins over an accompaniment line in the woodwinds (Example 4.4).

Example 4.4 *Short Suite for Band* (Lyric), mm. 77-82.

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After a new melodic line and transition is presented through shifting meters of 3/4 and 4/4, a return of the first theme appears for the last time before coda. The movement ends on a fermata that is attacca to the final movement.

Movement V - Finale

The finale begins with a fanfare in the trumpet and cornet along with triplets in the woodwinds. This is followed by a gradual decrescendo to m. 115, where the primary melody is stated (Example 4.5).

Example 4.5 *Short Suite for Band* (Finale), mm. 115-122.

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From m. 145 to the end of the piece, Kay incorporated styles and themes from previous movements. At m. 151, for instance, the theme from *March* is brought back. A coda follows, and the piece closes boldly in the tonic key of B-flat minor (Example 4.6).

Example 4.6 *Short Suite for Band* (Finale), mm. 178-183.

The image displays a page of a musical score for a concert band. The score is arranged in two systems of staves. The first system includes parts for Flute, Clarinet in Bb, Clarinet in A, Alto Clarinet, Bass Clarinet, Saxophone, Alto Sax I, Alto Sax II, Tenor Sax, and Bass Sax. The second system includes parts for Trumpet I, Trumpet II, Trombone I, Trombone II, Trombone III, Euphonium, Tuba, Percussion I, and Percussion II. The music is written in 2/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The score is printed in black ink on a white background.

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CHAPTER 5

TRIGON

Duration: 10 minutes
Publisher: C.F. Peters
Date of Publication: 1961

Compositional Background

Robert Boudreau, director of the American Wind Symphony Orchestra (AWSO), approached Kay in 1960 to write a significant work to commemorate the 100th anniversary of the Civil War. In a conversation with Kay, Boudreau said, “I would like a work with narration, possibly, the *Gettysburg Address*. I am most interested in suggestions from you.”⁴² Boudreau also had detailed instructions regarding the instrumentation. He wanted the work to either be written for two opposing wind orchestras or wind choir with antiphonal brass and choir. Interestingly, Kay did not comply with either request and instead wrote an abstract work with no apparent programmatic content or relationship to the Civil War.

Trigon was premiered by the AWSO on June 18, 1961 at Allegheny Wharf in Pittsburgh, PA, during the first International Festival of Contemporary Music for Wind Symphony Orchestras. Other pieces on the program included Brahms’ *Begräbnisgesang Burial Song* for choir and wind orchestra (written in 1861), Roger Goeb’s *Encomium*, Kurka’s *Good Soldier Schweik*, and Hovhaness’s *Symphony No. 14 “Ararat,”* which was

⁴² See Appendix D for the letter Boudreau wrote to Kay regarding the construction of *Trigon*.

premiered earlier in the concert season. Of the premiere of *Trigon*, Donald Steinfirst, reviewer for the Pittsburgh Post-Gazette made the following comments:

Mr. Kay's work on the other hand Trigon (refers to a Greek flute) is more concerned with observation. He never overwrites and the piece has a quiet strength. For me, the second movement, marked 'Canticle' was the most rewarding. It is lyric in content, imaginative and often noble in its originality. I am less impressed with the final movement, a 'Toccatà' which seems to be less well organized.⁴³

After the premiere, the AWSO continued to perform *Trigon*, most notably on their summer tour of England.⁴⁴

Instrumentation

Trigon was composed for the American Wind Symphony Orchestra, an ensemble consisting of orchestral winds and percussion (Table 5.1). The ensemble does not utilize saxophones or euphoniums and performs with one player per part. In that way, *Trigon* is unlike any other of Kay's wind band works. All parts must be covered, including a very important harp part. The piece requires a timpanist and three percussionists; and, as Table 5.2 illustrates, the percussion instruments required are very standard.

⁴³ Pittsburgh Post-Gazette, June 20, 1961.

⁴⁴ The American Wind Symphony Orchestra performed in ten cities in England between June 29 and July 28, 1961. Those cities include Battersea, Henley, Reading, Oxford, Abingdon, Eton, Stratford, London, Marlow, and Maidenhead. *Trigon* was performed in Marlow and Maidenhead.

Table 5.1: *Trigon* Instrumentation

Piccolo
Flute 1-2
Oboe 1-2
English Horn
E-flat Clarinet
B-flat Clarinet 1-2
B-flat Bass Clarinet
Bassoon 1-2
Contrabassoon

B-flat Trumpets 1-4
French Horn 1-4
Trombones 1-3
Bass Trombone
Tuba
Timpani
Percussion
Harp

Table 5.2: *Trigon* Percussion Requirements

Timpani
Snare Drum
Tenor Drum
Bass Drum
Cymbals
Woodblock
Tambourine
Tam Tam
Suspended Cymbal
Xylophone
Vibraphone
Glockenspiel

Technical Considerations

Reflecting the ensemble for which it was written, *Trigon* is a very advanced atonal work for mature university and professional ensembles. The piece features challenging rhythms in a variety of meters and requires a high degree of rhythmic independence. Individual parts are often scored in upper registers, with the principal

trumpet part ascending to D-flats and the trombones frequently reading in the tenor clef. Rapidly moving chromatic and atonal lines require a great deal of technical fluency from the players, and difficult solos pervade the piece.

Stylistic Considerations

Trigon requires performers to frequently shift between styles and moods. The score is clearly marked with a variety of articulation markings, and performers will note the differentiation between tenuto and tenuto staccato, for instance. Similar distinctions are made between accents and staccato accents. Careful adherence to all markings and a unified approach will insure a faithful reading of this work.

Table 5.3: *Trigon* Form and Structure

Movement I: Prologue (Andantino quarter note equals 88)

Introduction	mm. 1-7
A	mm. 8-25
B	mm. 26-62 (quarter note = 69)
A'	mm. 63-70

Movement II: Canticle (Allegretto quarter note equals 100)

Introduction	mm. 1-8
A	mm. 9-40
Interlude	mm. 41-60
B	mm. 61-84
C	mm. 85-112
Coda	mm. 113-121

Movement III: Toccata (Allegro quarter note equals 120)

Introduction	mm. 1-18
A	mm. 19-63
B	mm. 64-113
Coda	mm. 114-120

Musical Elements

Movement I - Introduction

The first movement begins with a fortissimo ten-note chord in the brass and low reeds. All but the notes E and F are represented in this chord. However, after an ascending string of grace notes, the woodwinds arrive on beat three on the F and have an E on the downbeat of measure two, thus completing the sounding of all 12 tones within the first five beats of the work. While not strictly serial, *Trigon* is most certainly atonal throughout (Example 5.1).

Example 5.1 *Trigon* (Prologue), mm. 1-3.

The image displays a page of a musical score for the Prologue of *Trigon*. The score is written for a full orchestra and includes parts for Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, Tuba, Timpani, Xylophone, and Percussion. The tempo is marked "Andantino 4 = 110". The score shows the first three measures of the piece, with various dynamics and articulations. The Flute and Oboe parts have a melodic line starting with a forte dynamic. The Clarinet and Bassoon parts have a similar melodic line. The Horn, Trumpet, and Trombone parts have a sustained harmonic accompaniment. The Tuba and Timpani parts have a rhythmic accompaniment. The Xylophone and Percussion parts have a rhythmic accompaniment. The score is written in a standard musical notation with a key signature of one flat and a time signature of 4/4.

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After the initial impact of the opening measures, the introduction quickly dissipates into the beginning of the A Section in measure nine. Dissonant harmonies continue in the low brass and reeds while the harp and then the piccolo and E-flat clarinet trade off playing figures characterized by large leaps, often emphasizing major sevenths. At m. 17, the tempo slows for one measure as the brass enter with an ascending triadic line. The following measure is back to *a tempo* as the fanfare figures get passed around the brass section and are answered by eighth note figures in the woodwinds (Example 5.2).

Example 5.2 *Trigon* (Prologue), mm. 18-21.

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The tempo slows to quarter note equals 69 and the B Section begins at m. 26 with the introduction of a four-note motive in the bass clarinet and bassoons. As seen in example 5.3, the ascending line serves as the question and the descending line serves as the answer in this melodic passage.

Example 5.3 *Trigon* (Prologue), mm. 26-29.

Musical score for English Horn and F Horn 1, measures 26-29. The tempo is marked *Andante* (♩ = 69). The English Horn part is marked *Solo* and *mf*. The F Horn 1 part is marked *Solo* and *mf*. The score shows a melodic line in the English Horn and a more rhythmic line in the F Horn 1.

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At m. 33, the music is propelled by a gradual *accelerando* leading to a trumpet solo. *A tempo* is reached at m. 42 where the upper woodwinds perform a syncopated chromatic melodic line while staggered entrances in the brass build two consecutive pyramids from the bottom up. Example 5.4 illustrates this layering effect.

Example 5.4 *Trigon* (Prologue), mm. 48-49.

Musical score for brass instruments, measures 48-49. The tempo is marked *♩ = 88*. The instruments are B♭ Trumpets 1,2; B♭ Trumpets 3,4; Trombone 1; Trombones 2,3; and Bass Trombone. The score shows a layering effect with staggered entrances in the brass instruments.

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A subito piano at m. 51 begins a slow build beginning in the tuba. Notice in example 5.5 how the rhythmic acceleration starts in the tuba and progresses up the ensemble.

Example 5.5 *Trigon* (Prologue), mm. 59-66.

A musical score for three parts: Horns I, Basses, and Tuba. The score is in 2/4 time and spans measures 59 to 66. The Horns I part starts with a whole note chord in measure 59 and then has a melodic line. The Basses part starts with a whole note chord in measure 59 and then has a melodic line. The Tuba part starts with a whole note chord in measure 59 and then has a melodic line. The score is marked with a tempo of quarter note = 108 and a dynamic of piano (p). The music is in a minor key and features a slow build with rhythmic acceleration.

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This section of the work culminates in mm. 59-61 with highly dissonant chords scored throughout the ensemble. A molto diminuendo and staggered releases quickly lead us back to a return of the A Section at m. 63. Serving almost as a coda, this section contains similar motivic and harmonic content to mm. 8-16. The movement ends with a sustained dissonant chord in the horns and the timpani decaying to a pianissimo.

Example 5.6 is a score reduction of the horns and timpani playing the last four measures of the first movement.

Example 5.6 *Trigon* (Prologue), mm. 74-77.

Horn in F 1

Horn in F 2

Timpani

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Movement II - Canticle

The second movement opens with an eight-measure introduction leading to a hymn-like melody in the horns at measure nine. After the atonality of the first movement and the introduction of the second, the D Major tonality of this section is quite striking.

Example 5.7 *Trigon* (Canticle), mm. 9-16.

Andante ♩ = 66

Horn in F

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This hymn-like section continues through m. 40. A sparsely scored interlude begins at m. 41 and leads to a dance-like B Section at m. 61. Throughout this section, the time signatures frequently shift between 6/8, 2/4, 3/8 and 4/4.

Example 5.8 *Trigon* (Canticle), mm. 61-65.

The image shows a musical score for the woodwind section of *Trigon* (Canticle), measures 61-65. The tempo is marked *Allegretto* with a metronome marking of 100. The score includes parts for Piccolo, Flute 1, Flute 2, Oboe 1, Oboe 2, English Horn, Clarinet in E_♭, Clarinet in B_♭ 1, and Clarinet in B_♭ 2. The music is in 3/4 time and features a complex, dance-like rhythmic pattern with frequent changes in meter and key signature. The woodwinds play a melodic line that is passed between instruments, creating a woodwind chorale.

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In m. 85 the dance-like rhythms in the woodwinds give way to a woodwind chorale, beginning the final section of the work. The chorale gets passed around various choirs of the ensemble (Example 5.9).

Example 5.9 *Trigon* (Canticle), mm. 83-87.

The image displays a page of a musical score for the piece *Trigon* (Canticle) by Ulysses Kay, measures 83-87. The score is arranged in a standard orchestral format with 14 staves. The instruments listed on the left are: Piccolo, Flute 1, Flute 2, Oboe 1, Oboe 2, English Horn, Clarinet in E \flat , Clarinet in B \flat 1, Clarinet in B \flat 2, Bass Clarinet, Bassoon, Contrabassoon, Horn in F 1, and Horn in F 2. The music is written in common time (C) and features a complex woodwind texture with many sixteenth-note passages. The brass parts, including the horns, are mostly sustained chords or simple rhythmic patterns. The overall style is characteristic of mid-20th-century modernist orchestral music.

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After the forte climax of this section in m. 112, the coda begins in m. 113 as a descending triplet motive gets passed between various soloists. The movement ends quietly on a sustained B-flat in the timpani and bass clarinet.

Movement III - Toccata

“Toccata” is freely composed and is based on an opening trumpet figure.

Example 5.10 *Trigon* (Toccata), mm. 1-4.

The image displays a page of a musical score for the piece "Trigon" (Toccata), measures 1 through 4. The score is written for a full orchestra. The tempo is marked "Allegro" and the time signature is 4/4. The instruments listed on the left side of the score are: Piccolo, Flute 1, Flute 2, Oboe 1, Oboe 2, English Horn, Clarinet in Bb, Clarinet in Bb 1, Clarinet in Bb 2, Bass Clarinet, Bassoon 1, 2, Contrabassoon, Horns in F 1, 2, Horns in F 3, 4, Trumpet in Bb 1, 2, Trumpet in Bb 3, 4, Trombone 1, Trombone 2, 3, and Tuba/Euphonium. The score shows the first four measures of the piece. The trumpet part begins with a prominent figure in the first measure, which is the basis for the "Toccata".

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This culminates at measure six with a fortissimo, fanfare-like figure in the woodwinds. A slow diminuendo and descent then leads to a new section at m. 19. Based on the opening trumpet music, this section is contrapuntally active and includes some of the most difficult writing in the work.

Example 5.11 *Trigon* (Toccata), mm. 27-30.

The image displays a page of a musical score for the piece *Trigon* (Toccata) by Ulysses Kay, specifically measures 27 through 30. The score is arranged in a standard orchestral format with multiple staves. The instruments listed on the left include Piccolo, Flute 1, Flute 2, Oboe 1, Oboe 2, English Horn, Clarinet in Bb, Clarinet in Bb 1, Clarinet in Bb 2, Bass Clarinet, Bassoon 1 & 2, Contrabassoon, Horn in F 1 & 2, Horn in F 3 & 4, Trumpet in Bb 1 & 2, Trumpet in Bb 3 & 4, Trombone 1, Trombone 2 & 3, and Tuba/Euphonium. The woodwind and brass sections are highly active, featuring complex rhythmic patterns and dynamic markings such as *f* (fortissimo) and *mf* (mezzo-forte). The strings are mostly silent, with some activity in the tuba/euphonium part.

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A section featuring the timpani and percussion begins at m. 37. As Example 5.12 illustrates, this section is based upon the rhythmic motive stated in the opening trumpet music.

Example 5.12 *Trigon* (Toccata), mm. 44-48.



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This builds into an accented arrival at m. 56 when the percussion is joined by a soft and syncopated woodwind chorale. A section for the brass and percussion begins at m. 64 with a transposed restatement of the opening trumpet figure. The woodwinds join them in m. 84, as it begins to gather momentum. After a long build, there is a quick diminuendo in mm. 112-113 before the coda begins at m. 114, bringing back material from the opening of Movement I (Example 5.13).

Example 5.13 *Trigon* (Tocatta), mm. 114-116.

The image displays a page of a musical score for the piece *Trigon* (Tocatta) by Ulysses Kay, measures 114-116. The score is written for a large ensemble of instruments. The instruments listed on the left side of the page are: Piccolo, Flute 1, Flute 2, Oboe 1, Oboe 2, English Horn, Clarinet in Bb, Clarinet in Bb 1, Clarinet in Bb 2, Bass Clarinet, Bassoon 1, 2, Contrabassoon, Horn in F 1, 2, Horn in F 3, 4, Trumpet in Bb 1, 2, Trumpet in Bb 3, 4, Trombone 1, Trombone 2, 3, Tuba, Bass Drum, Timpani, and Percussion. The score is in common time (C) and features a variety of musical notations, including dynamics such as *f* (forte) and *ff* (fortissimo), and articulation marks like accents and slurs. The percussion part includes a section labeled 'Asymptote' and another labeled 'Exponential'. The score is presented in a standard musical notation format with multiple staves for each instrument.

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CHAPTER 6

FOREVER FREE: A LINCOLN CHRONICLE

Duration: 12 minutes
Publisher: BMI and AMP
Date of Publication: 1962 and 1975

Compositional Background

Commissioned by the Civil War Centennial Commission, *Forever Free: A Lincoln Chronicle* was written without Kay earning a fee.⁴⁵ However, this piece is one of Kay's most popular and most performed wind band pieces. Premiered on September 22, 1962, *Forever Free* was first performed by the "The President's Own" United States Marine Band at the Centennial Emancipation Proclamation Ceremony with Captain Dale Harpham conducting. Notable people at this ceremony included President John F. Kennedy, Nelson Rockefeller (governor of New York), Thurgood Marshall (United States Court of Appeals Judge), and Mahalia Jackson (gospel vocalist). The piece is available for rental through AMP.

Instrumentation

Unlike *Trigon*, *Forever Free* was composed for standard concert band (Table 6.1). As evidenced by the amount of divisi writing in the score, the piece was written

⁴⁵ A letter was found in the Ulysses Kay Archives that stated, "We shall be glad to meet all your expenses in connection with the authorship of this composition, and with your journey to Washington, though we regret that our straitened budget will not permit us to pay you any fee."

with multiple players per part in mind. Additionally, the work includes independent and solo parts for English horn, E-flat clarinet, and alto clarinet. As seen in Table 6.2, the piece also requires a timpanist and five percussionists (Table 6.2).

Table 6.1: *Forever Free: A Lincoln Chronicle* Instrumentation

Piccolo
Flute 1-2
Oboe 1-2
English Horn
E-flat Clarinet
B-flat Clarinets 1-3 (divisi)
E-flat Alto Clarinet
B-flat Bass Clarinet
Bassoons 1-2

E-flat Alto Saxophones 1-2
Tenor Saxophone
Baritone Saxophone
Bass Saxophone

Cornets 1-3 (divisi)
B-flat Trumpets 1-2
French Horns 1-4
Trombones 1-3
Bass Trombone
Euphonium
Tubas (divisi)
Timpani
Percussion

Table 6.2: *Forever Free: A Lincoln Chronicle* Percussion Requirements

Timpani
Snare Drum
Tenor Drum
Bass Drum
Crash Cymbals
Suspended Cymbal
Triangle
Tambourine
Glockenspiel

Technical Considerations

Forever Free is a programmatic work that is accessible for mature university and professional ensembles. The piece features challenging rhythms in a variety of meters, styles, and combinations. Most of the woodwind parts frequently ascend into the upper register while the brass ranges are generally comfortable. The cornet, however, briefly ascends to a written C-natural and the trombone briefly ascends to a written A-natural. The piece features solos for piccolo, flute, oboe, English horn, alto clarinet, bass clarinet, alto saxophone, horn, cornet (one and two), trumpet, and euphonium. In addition, flutter tonguing is required in the trumpet.

Stylistic Considerations

This piece requires performers to perform a variety of styles to reflect the programmatic nature of the piece, including legato, marcato, and staccato. Within these styles, various articulation markings in different combinations will be important for performers to address. Careful adherence to all dynamic markings will allow the true nature of this work to be performed.

Table 6.3: *Forever Free: A Lincoln Chronicle* Form and Structure

Movement I: Prelude

Introduction	mm. 1-20 (Quarter note equals 80)
A	mm. 21-34 (Dotted quarter note equals 40-50)
Transition	mm. 35-56 (Quarter note equals 80)
B	mm. 57-88 (Quarter note equals 100)
Bridge to B	mm. 89-96
B'	mm. 97-104
C	mm. 105-122
B'	mm. 123-147
Bridge to B'	mm. 148-154 (meno messo quarter note equals 92)
B'	mm. 155-160
Transition	mm. 161-168
Reintroduction	mm. 169-173 (Quarter note equals 80)
Coda	mm. 174-177

Movement II: Toccata

Introduction	mm. 178-186 (Dotted quarter equals 120)
A	mm. 187-207 (Eighth note equals 116)
B	mm. 208-216 (Quarter note equals 120)
Transition	mm. 217-229
B'	mm. 230-244
Transition	mm. 245-255
Reintroduction	mm. 256-271
A'	mm. 272-274

Movement III: Proclamation

Introduction	mm. 275-288
A	mm. 289-304
B	mm. 305-321
A'	mm. 322-327
Coda	mm. 328-334

Musical Elements

Forever Free is a three-movement piece that can be performed attacca. It is also possible for the movements to be performed separately. The movements reflect the life of Lincoln including time in his youth, his troubled presidency, and the celebration of his accomplishments. Kay features four folksongs within the work. Those songs are *Cairo*

and *Jeff in Petticoat* (movement one), *Booth Killed Lincoln* (movement three) and *Oh, I'm a Good Ole Rebel* (movement three).⁴⁶

Movement I - Prelude

After an extended introduction, in m. 22, a folksong-like melody is introduced in the oboe and then passed around the ensemble (Example 6.1).

Example 6.1 *Forever Free* (Prelude), mm. 22-29.



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After a brief accelerando the folksong *Cairo* is introduced in m. 57 (Example 6.2 and 6.3) and the second folksong *Jeff in Petticoats* in m. 73.

⁴⁶ Compositional Diary, 1962, Ulysses Kay Papers, Box 1, Columbia University, New York, NY.

Example 6.2 *Cairo*

Example 6.2 is a musical score for the piece "Cairo". It is written in 2/4 time and marked "Lively" with a tempo of quarter note = 126. The score consists of three systems, each with a vocal line and a piano accompaniment. The first system has a C major chord above the vocal line. The second system has G major and C major chords above the vocal line. The lyrics are: "There's a place out West where the Union troops take toll from the Rebel-ships and sloops; And if down the river a craft would go, She must recognize a custom house at Ca-i-ro."

Example 6.3 *Forever Free* (Prelude), mm. 56-65.

Example 6.3 is a musical score for the piece "Forever Free" (Prelude), measures 56-65. It is written in 3/4 time and marked "Allegretto". The score consists of two staves: Percussion and B. Trumpet 1. The Percussion part has dynamics markings of *mp* and *mf*. The B. Trumpet 1 part has dynamics markings of *mp* and *mf*.

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Example 6.4 *Jeff in Petticoats*

Jeff Da- vis was a he- ro- bold, You've heard of him I know; He tried to make him-
 self a king where sou- thern bree- zes blow. But Un- cle Sam has laid the youth a-
 cross his migh- ty knee. And spanked him well, and that's the end of brave old Jef- fy
 D. Oh! Jef- fy D! You "flow'r of chl- val- ree," Oh roy- al Jef- fy
 D.! Your em- pire's but a tin- clad skirt, Oh char- ming Jef- fy D.!

Example 6.5 *Forever Free* (Prelude), mm. 72-80.

Alto Sax
 Cornet
 Baritone (B.C.)

mf

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At m. 107, a third melody is introduced in the cornet (Example 6.6). *Jeff in Petticoats* returns at m. 155, and the movement closes with music from the introduction serving as a brief coda.

Example 6.6 *Forever Free* (Prelude), mm. 107-114.



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Movement II - Toccata

The second movement begins with a brisk nine-measure introduction. The tempo then slows, and a new theme is introduced in the English horn and alto clarinet in m. 187 (Example 6.7).

Example 6.7 *Forever Free* (Toccata), mm. 187-194.



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After an accelerando in mm. 205-207, at m. 208 a march-like section begins with a new melody in the trumpet (Example 6.8).

Example 6.8 *Forever Free* (Toccata), mm. 208-211.

The image shows a musical score for two instruments: B♭ Trumpet I and Trombone 1, 2, 3. The tempo is marked 'Allegro' with a metronome marking of 120. The key signature has one flat (B♭). The score consists of four measures. The B♭ Trumpet I part is marked 'Solo' and 'mf' (mezzo-forte). The Trombone 1, 2, 3 part is marked 'mf' and 'poco f' (poco forte). The music features a complex rhythmic pattern with many beamed notes and rests.

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This section continues until m. 256 when the 12/8 of the introduction returns.

This builds to a climax in m. 271, which is then followed by a grand pause. A short coda that resembles material from Section A draws the movement to a close (Example 6.9).

Example 6.9 *Forever Free* (Tocatta), mm. 272-274.

The image displays a page of a musical score for the piece "Forever Free (Tocatta)". The score is arranged in a standard orchestral format with multiple staves for different instruments. At the top left, the tempo is marked "Andante" with a metronome marking of 70. The score is divided into three measures. The first two measures contain the main musical notation for the instruments. The third measure is labeled "Optional Measure" at the top right and contains simplified notation for many of the instruments, often represented by a single note or a rest. The instruments listed on the left side of the score include Flute, Oboe, English Horn, Clarinet in E, Clarinet in Bb-1, Clarinet in Bb-2, Clarinet in Bb-3, Bass Clarinet, Saxophone (Alto Sax 1, Alto Sax 2, Tenor Sax, Baritone Sax), Cor Anglais, Trumpet in Bb, Horn in F 1, Horn in F 2, Trombone 1, Trombone 2, Trombone 3, Euphonium, Tuba, and Double Bass. The notation includes various note values, rests, and dynamic markings.

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Movement III - Proclamation

After a quiet 14-measure introduction in multiple meters, the third folksong *Booth Killed Lincoln* is presented in solo euphonium in m. 289 (Example 6.10 and 6.11).

Example 6.10 *Booth Killed Lincoln*



1. Wilkes Booth came to Wash - ing - ton, An ac - tor great was he, He
played at Ford's The - a - ter, And Lin - coln went to see.

Example 6.11 *Forever Free: A Lincoln Chronicle* (Proclamation), mm. 287-293.

The image displays a page of a musical score for the piece "Forever Free: A Lincoln Chronicle" by Ulysses Kay. The score is divided into three systems. The top system contains woodwinds (Flute, Oboe, Clarinet, Bassoon) and brass (Trumpet, Trombone, Percussion). The middle system contains strings (Violin I, Violin II, Viola, Cello) and Piano. The bottom system contains Double Bass and Piano. The score is marked "Andantino 7/4" and shows various musical notations including notes, rests, and dynamics.

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At m. 305, as the woodwinds play the final folksong *Oh, I'm A Good Ole Rebel* (Example 6.12), muted trumpet and trombone interject with a motive resembling “Battle Hymn of the Republic” (Example 6.13). This continues until the coda at m. 328, where

Example 6.14 *Forever Free* (Proclamation), mm. 328-333.

A detailed musical score for the piece 'Forever Free (Proclamation)'. The score is arranged for a large ensemble, including woodwinds (Flute, Oboe, English Horn, Clarinet in Bb, Bass Clarinet, Saxophone), brass (Trumpet, Trombone, Baritone, Tuba), strings (Violin, Viola, Cello, Double Bass), and percussion (Timpani, Snare Drum, Bass Drum, Cymbal). The score is divided into three sections: 'Andante presto', 'Moderato molto', and 'Allegro'. The music is written in 2/4 time and features a complex, rhythmic texture with many sixteenth and thirty-second notes. The dynamic markings are generally forte (f) or fortissimo (ff). The score is presented on a page with multiple staves for each instrument.

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CHAPTER 7

CONCERT SKETCHES

Duration: 10 minutes
Publisher: Carl Fischer
Date of Publication: 1967

Compositional Background

Concert Sketches was written between November 28, 1964 and January 24, 1965.⁴⁷ Similar to *Evocation*, the work was not commissioned, and no information about the impetus for this work is available. However, in 1967, the Grimsley High School Band in Greensboro, North Carolina, performed this piece under the direction of Herbert Hazelman. At the time of the performance, Hazelman was concluding his three-year appointment as chairman of the American Bandmasters Association (ABA) Ostwald Composition Contest Committee. This was important, because later that year *Concert Sketches* was entered into the ABA Ostwald Composition Contest.⁴⁸ Even though the work was not selected as a winner, the United States Marine Band recorded the piece and sent the recording as well as the score and parts back to Kay.⁴⁹

⁴⁷ Compositional Diary, 1962, Ulysses Kay Papers, Box 1, Columbia University, New York, NY.

⁴⁸ In a letter sent to Ulysses Kay from the American Bandmasters Association on February 5, 1968, “although your number was not selected as the winner this time, we hope you will continue your creative efforts. The winning composition has been forwarded to the host of the American Bandmasters Association Convention at Long Beach, California and will be performed there on March 6th.”

⁴⁹ After contacting Carl Fischer, the publisher of *Concert Sketches*, and research in Kay’s archives, the only recording in existence is on seven-inch reel in Kay’s archive performed by Penn State University in 1980.

Instrumentation

Concert Sketches was written for standard concert band, including E-flat contrabass clarinet (Table 7.1). There are independent parts for English horn and E-flat clarinet that must be covered. However, the alto clarinet is either doubled or cued throughout and could be omitted. Similarly, the E-flat contrabass clarinet and/or string bass can be omitted if there are two tuba players. Table 7.2 illustrates the need for five percussionists and one timpanist.

Table 7.1: *Concert Sketches* Instrumentation

Piccolo
Flute 1-2
Oboe 1-2
English Horn
E-flat Clarinet
B-flat Clarinets 1-3 (divisi)
B-flat Bass Clarinet
E-flat Contrabass Clarinet
Bassoon 1-2

E-flat Alto Saxophones 1-2
Tenor Saxophone
Baritone Saxophone

Cornets 1-3
B-flat Trumpets (divisi)
French Horns 1-4
Trombones 1-3
Euphonium
Tubas (divisi)
String Bass
Timpani
Percussion

Table 7.2: *Concert Sketches* Percussion Requirements

Timpani
Snare Drum
Tenor Drum
Bass Drum
Crash Cymbals
Suspended Cymbals
Triangle
Woodblock
Glockenspiel
Xylophone

Technical Considerations

Concert Sketches is a work of medium-advanced difficulty that is accessible to outstanding high school bands and up. It is important to note that the fourth movement entails a high degree of sixteenth note passages in 6/8 meter and requires advanced technical facility in all but the low reeds and tubas. The piece includes moderately-challenging but exposed solos for flute, oboe, English horn, clarinet, horn, cornet, trumpet, and euphonium. The register of this work is mostly comfortable for the woodwinds and brass. Trumpet ascends to written C-sharp (with a lower octave option), trombone ascends to written G-natural, and euphonium ascends to written G-flat.

Stylistic Considerations

Compared to Kay's previous works, *Concert Sketches* has significantly fewer articulation markings within the score. However, the titles of the movements provide more than enough information for the performers about how the music should be approached.

Table 7.3: Concert Sketches Form and Structure

Movement I: Prologue

Introduction mm. 1-17

Movement II: Parade

Introduction mm. 1-11
A mm. 12-26
Transition mm. 27-29
B mm. 30-50
Reintroduction mm. 51-55
A' mm. 56-70
Coda mm. 71-72

Movement III: Promenade

Introduction mm. 1-9
A mm. 10-24
Transition mm. 25-33
B mm. 34-44

Movement IV: Carnival

Introduction mm. 1-9
A mm. 10-29
Reintroduction mm. 30-37
A' mm. 38-49
Coda mm. 50-53

Movement V: Holiday

Introduction mm. 1-2
A mm. 3-18
B mm. 19-26
A' mm. 27-36
In $\frac{3}{4}$ time at a dotted half equals 60
A mm. 37-51
B mm. 52-60
A' mm. 61-69
Coda mm. 70-72

Movement VI: Epilogue

Through-composed mm. 1-19

Musical Elements

Concert Sketches is a six-movement continuous work with all but one of the movements intended to be performed *attaca*. Because of this, performing individual movements would require some reworking of the endings of all but the fourth movement.

Movement I - Prologue

Concert Sketches begins with a slow 17-measure introduction. Tonally ambiguous, this introduction consists of imitation and a brief chorale in the woodwinds (Example 7.1).

Example 7.1 *Concert Sketches* (Prologue), mm. 1-4.

The image displays a page of a musical score for the Prologue of *Concert Sketches* by Ulysses Kay, measures 1 through 4. The score is written for a full orchestra and includes the following instruments and parts:

- Flute
- Piccobello
- Oboe
- Clarinet in E
- Clarinet in Bb
- Alto Clarinet
- Bass Clarinet
- Contrabass Clarinet
- Bassoon
- Alto Sax 1
- Alto Sax 2
- Tenor Sax
- Baritone Sax
- Cornet 1
- Cornet 2
- Cornet 3
- Euphonium
- Trombone
- Big Band
- Timpani
- Snare Drum

The score is marked with a tempo of *Andante* and a time signature of 4/4. The music begins with a *p* (piano) dynamic. The woodwinds and strings play sustained notes, while the brass instruments provide harmonic support. The percussion includes timpani and snare drum, with the snare drum playing a rhythmic pattern. The score is written in a standard orchestral format with multiple staves for each instrument.

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Movement II - Parade

“Parade” begins with a series of repeated triplets, which then launches into a percussion roll off cadence. A trumpet fanfare in measures six through nine leads to a cornet solo and the first theme in m. 10 (Example 7.2). The more lyrical second theme is stated at m. 41 and is accompanied by a flute and clarinet counter-melody (Example 7.3). A restatement of the introduction then follows at m. 51 before the return of the first melody in m. 56 brings the movement to a close.

Example 7.2 *Concert Sketches* (Parade), mm. 12-19.

Allegro (♩ = 120)

Solo

Cornet 1

f *pppp* *f* *f*

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Example 7.3 *Concert Sketches* (Parade), mm. 41-44.

The musical score is arranged in a concert band format with 24 staves. The instruments listed on the left are: Flute, Piccolo, Oboe, English Horn, Clarinet in G, Bb Clarinet, Alto Clarinet, Bass Clarinet, Contrabass Clarinet, Bassoon, Alto Sax 1, Alto Sax 2, Tenor Sax, Baritone Sax, Cornet, Horns in E (1 & 2 and 3 & 4), Euphonium, Bass, and Tpt. Drum. The music is in 2/4 time and features a rhythmic melody in the woodwinds and brass, with a steady bass line and drum accompaniment. The score shows four measures of music, with some measures containing rests or specific performance markings.

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Movement III - Promenade

“Promenade” begins with solo horn accompanied by a snare drum roll (Example 7.4). The first of two melodies in this movement is heard initially in the solo flute in m. 10 (Example 7.5). The second is scored for the majority of the ensemble in a homophonic texture beginning at m. 34 and leads to the end of the movement (Example 7.6).

Example 7.4 *Concert Sketches* (Promenade), mm. 1-6.

Andante ♩ = 40

B♭ Clarinet

Alto Clarinet

Bassoon

Alto Sax 1

Alto Sax 2

Tenor Sax

Baritone Sax

Horn in F 1

Snare Drum

S. Cymb.

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Example 7.5 *Concert Sketches* (Promenade), mm. 10-12.

10

Solo

Flute

mf *espr* (*>*) *f* *poco*

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Example 7.6 *Concert Sketches* (Promenade), mm. 34-37.

The image displays a page of a musical score for the piece "Concert Sketches (Promenade)" by Ulysses Kay, specifically measures 34 through 37. The score is arranged in a standard orchestral format with multiple staves. The instruments listed on the left side of the score are: Flute, Piccolo, Oboe, English Horn, Clarinet in D, Clarinet in Bb (1 and 2), Alto Clarinet, Bass Clarinet, Contrabass Clarinet, Bassoon, Alto Sax 1, Alto Sax 2, Tenor Sax 1, Tenor Sax 2, Tenor Sax 3, Tenor Sax 4, Trombone 1, Trombone 2, Trombone 3, Trombone 4, Euphonium, Baritone, and Tuba. The music is written in 4/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, as well as rests. The score includes dynamic markings such as *f* (forte) and *mf* (mezzo-forte), and articulation marks like accents and slurs. The notation is presented in a clear, professional layout with a white background and black ink.

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Movement IV - Carnival

In 6/8 meter at dotted quarter note equals 54-60, “Carnival” utilizes a single melody first heard in the horns in m. 10 (Example 7.7). Introduced and accompanied by challenging technical passages in the woodwinds, the melody is scored through different instruments until a transition at m. 30 leads to a return of the melody in C Major at m. 38.

Example 7.7 *Concert Sketches* (Carnival), mm. 9-14.

Allegretto ♩ = 54-60

Flute

Horn in F 1, 2

Trombone 1

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Movement V - Holiday

Holiday begins with a percussion roll for two measures. This leads into the primary melody in D-flat Major, scored in the woodwinds (Example 7.8).

Example 7.8 *Concert Sketches* (Holiday), mm. 3-10.

The image displays a page of a musical score for the piece "Concert Sketches (Holiday)" by Ulysses Kay, measures 3 through 10. The score is arranged in a standard orchestral format with multiple staves. The instruments and parts shown include:

- Flute
- Piccolo
- Oboe
- English Horn
- Clarinet in Bb
- 1. Clarinet
- 2. Clarinet
- 3. Clarinet
- Alto Clarinet
- Bass Clarinet
- Contrabass Clarinet
- Bassoon
- Alto Sax I
- Alto Sax II
- Tenor Sax
- Bariitone Sax
- 1. & 2. Trumpets
- 3. & 4. Trumpets
- Timpani
- English Horn
- Bassoon
- Alto Sax
- Bass Drum
- Snare Drum

The score is written in 4/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, as well as rests and dynamic markings. The notation is clear and professional, typical of a published musical score.

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A second theme is introduced in m. 19 in the key of F Major. The second half of the piece begins in m. 37 and is a setting of these two melodies in the style of a waltz. (Example 7.9).

Example 7.9 *Concert Sketches* (Holiday), mm. 37-44.



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Movement VI - Epilogue

The final movement begins with a woodwind chorale featuring a short solo in the horn. Slowly, the brass enters along with percussion rolls, creating a strong ending on an F Major triad (Example 7.10).

Example 7.10 *Concert Sketches* (Epilogue), mm. 16-19.

The image displays a page of a musical score for the piece "Concert Sketches (Epilogue)" by Ulysses Kay, measures 16 through 19. The score is arranged in a standard orchestral format with multiple staves for each instrument. The instruments listed on the left side of the score are: Flute, Piccolo, Oboe, English Horn, Clarinet in E-flat, Clarinet in B-flat (1, 2, 3), Alto Clarinet, Bass Clarinet, Contrabass Clarinet, Bassoon, Alto Sax 1, Alto Sax 2, Tenor Sax, Baritone Sax, 1 & 2 Corianders, 3 Trumpets, 1 & 2 Horns in F, 3 & 4 Horns in F, Trombones (1, 2 & 3), Euphonium, Baritone, Big Band, Trompan, and Bass Drum / Cymbal. The score is written in 3/4 time and shows measures 16, 17, 18, and 19. The notation includes various musical symbols such as notes, rests, and dynamic markings.

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CHAPTER 8

PROLOGUE AND PARADE

Duration: 3 ½ minutes
Publisher: Carl Fischer
Date of Publication: 1978

Compositional Background

Prologue and Parade, the last wind band work written by Ulysses Kay, was written between August 1 and September 26, 1977.⁵⁰ This piece was extracted from *Concert Sketches* and made accessible for advanced junior high school bands and up. The published score bears the inscription “A Commissioned Contemporary Work for School Bands.” However, there is no specific information about the genesis of this work in the Kay archives or in the score. *Prologue and Parade* is currently available for rental through Carl Fischer Publishing.

Instrumentation

Prologue and Parade was written for standard concert band (Table 8.1). Contrary to *Concert Sketches*, Kay did not include English horn, E-flat contrabass clarinet, or B-flat trumpets. Additionally, alto clarinet and string bass is either doubled or cued throughout and could be omitted. Table 8.2 illustrates the need for five percussionists and one timpanist.

⁵⁰ Compositional Diary, 1978, Ulysses Kay Papers, Box 1, Columbia University, New York, NY.

Table 8.1: *Prologue and Parade* Instrumentation

Piccolo
Flute 1-2
Oboe
E-flat Clarinet
B-flat Clarinets 1-3
B-flat Bass Clarinet
Bassoon

E-flat Alto Saxophones 1-2
Tenor Saxophone
Baritone Saxophone

Cornets 1-3
French Horns 1-4
Trombones 1-3
Baritone
Tuba
String Bass
Timpani
Percussion

Table 8.2: *Prologue and Parade* Percussion Requirements

Timpani
Snare Drum
Tenor Drum
Bass Drum
Crash Cymbals
Suspended Cymbals
Bells

Technical Considerations

Prologue and Parade is a work of medium difficulty that is accessible to outstanding junior high school bands and up. On occasion, the piece exposes the woodwinds with brief eighth note triplet and sixteenth note lines. The register of this work is comfortable for woodwinds and brass. Brief solos are scored in cornet, which ascends to written G, and trombone, which ascends to written F.

Stylistic Considerations

Similar to *Concert Sketches*, *Prologue and Parade* has fewer articulation markings within in the score. However, a smooth and legato style is needed to perform the *Prologue*, while a march style is needed to perform the *Parade*.

Table 8:3: *Prologue and Parade* Form and Structure

Movement I: Prologue

Introduction mm. 1-17 (andante, quarter note equals 80)

Movement II: Parade

Introduction mm. 18-28 (allegro, quarter note equals 120)

A mm. 29-44

Transition mm. 45-46

B mm. 47-67

Reintroduction mm. 68-72

A' mm. 73-88

Coda mm. 89-93 (meno mosso, quarter note equals 88)

Musical Elements

Prologue and Parade is a reworking of the first two movements of *Concert Sketches*. There has been significant rescoring and simplification of instrumental parts, presumably to make them accessible to younger bands. However, the fundamental musical material and structure of the two movements is the same.

Movement I - Prologue

The musical material for the 17-measure *Prologue* is identical to the opening movement of *Concert Sketches*. However, Kay added cues and doubled certain parts to support the instruments that might not be available to advanced-junior high and high school bands. He also removed all meter changes and kept the movement in common time throughout (Example 8.1).

Example 8.1 *Prologue and Parade* (Prologue), mm. 1-5.

The image shows a page of a musical score for the piece "Prologue and Parade" by Ulysses Kay. The page is titled "PROLOGUE AND PARADE" and "ULYSSES KAY". The score is for a full orchestra and includes parts for various instruments: Flute, Oboe, Clarinet, Bassoon, Trumpet, Trombone, Percussion, and strings. The tempo is marked "Andante" with a metronome marking of 60. The score is in 3/4 time and begins with a key signature of one flat. The first five measures are shown, with a box around the first measure of the Flute part. The score is written in a standard musical notation with staves for each instrument and a grand staff for the strings.

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Movement II - Parade

Kay makes similar adjustments to "Parade." Most notable are scoring changes that rely less on soloists and more on tutti passages. Additionally, while the second

movement of *Concert Sketches* briefly modulates to C Major, the second movement of *Prologue and Parade* remains in B-flat Major throughout. Finally, as the second movement of *Concert Sketches* was composed to transition seamlessly to the following movement and ends with a solo euphonium, Kay had to rework the ending of this movement in *Prologue and Parade* (Example 8.2).

Example 8.2 *Prologue and Parade* (Parade), mm. 90-93.

The image displays a page of a musical score for the piece "Prologue and Parade" by Ulysses Kay, specifically measures 90 through 93. The score is arranged in a standard orchestral format with multiple staves. The instruments listed on the left side of the page include Flute (Fl.), Oboe (Ob.), Clarinet in C (Cl. C.), Clarinet in Bb (Cl. Bb.), Bassoon (Bsn.), Contrabassoon (Cb. Bsn.), Trumpet in C (Tr. C.), Trumpet in Bb (Tr. Bb.), Trombone (Tbn.), Tuba (Tuba), Euphonium (Euph.), and Percussion (Perc.). The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. Dynamic markings such as *pp* (pianissimo) and *ff* (fortissimo) are present. The tempo marking *allegretto* is visible in several places. The page number "21" is located in the top right corner.

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CHAPTER 9

CONCLUSIONS / RECOMMENDATION FOR FURTHER STUDY

The purpose of this document is two-fold: one, to provide an overview of Kay's original wind band works so that musicians could become aware of and discern the nature and musical content of these pieces and, two, to incorporate findings from the Ulysses Kay archives in discussing his works for wind band. Specific material retrieved from the archive included ensemble and premiere dates, concert programs, and correspondence between Kay and commissioning bodies. These findings were not only instrumental in creating a more complete depiction of each piece, but also aided in establishing a historical context around each of Kay's compositions.

Evocation, Solemn Prelude, Short Suite for Band, Trigon, Forever Free, Concert Sketches, and Prologue and Parade represent understudied original wind band works by Ulysses Kay, a two-time Prix de Rome winner and one of the twentieth century's forgotten composers. However, Kay's contributions to the wind band should no longer go unstudied or overlooked. His compositions not only reflect the compositional techniques of his orchestral, choral, opera, solo, and chamber works, but they enrich the repertoire with his unique style.

RECOMMENDATIONS FOR FURTHER STUDY

This study is one of only a few in which Kay's wind band works have been examined. His contributions to composition in the twentieth century are significant and further research would enhance the music of this forgotten composer. Topics that can be studied include the production of recordings of Kay's wind band works and additional research in Kay's archive to promote his orchestral, choral, and chamber works.

Furthermore, Kay's work *Stephen Crane Set*, written for SATB choir and chamber winds is worthy of study. While not research, per se, any efforts to make Kay's scores and parts more available to conductors and ensembles would go a long way in bringing this important music back to light.

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Musical Scores

Cockade, White. *Cairo*, Public Domain.

Kay, Ulysses. *Evocation*. Ulysses Kay Papers, Rare Books and Manuscripts Library, Columbia University, New York, NY: 1944.

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Tucker, Henry. *Jeff in Petticoats*, Public Domain.

Traditional. *Booth Killed Lincoln*, Public Domain.

Traditional. *Oh I'm A Good Ole Rebel*, Public Domain.

APPENDIX A

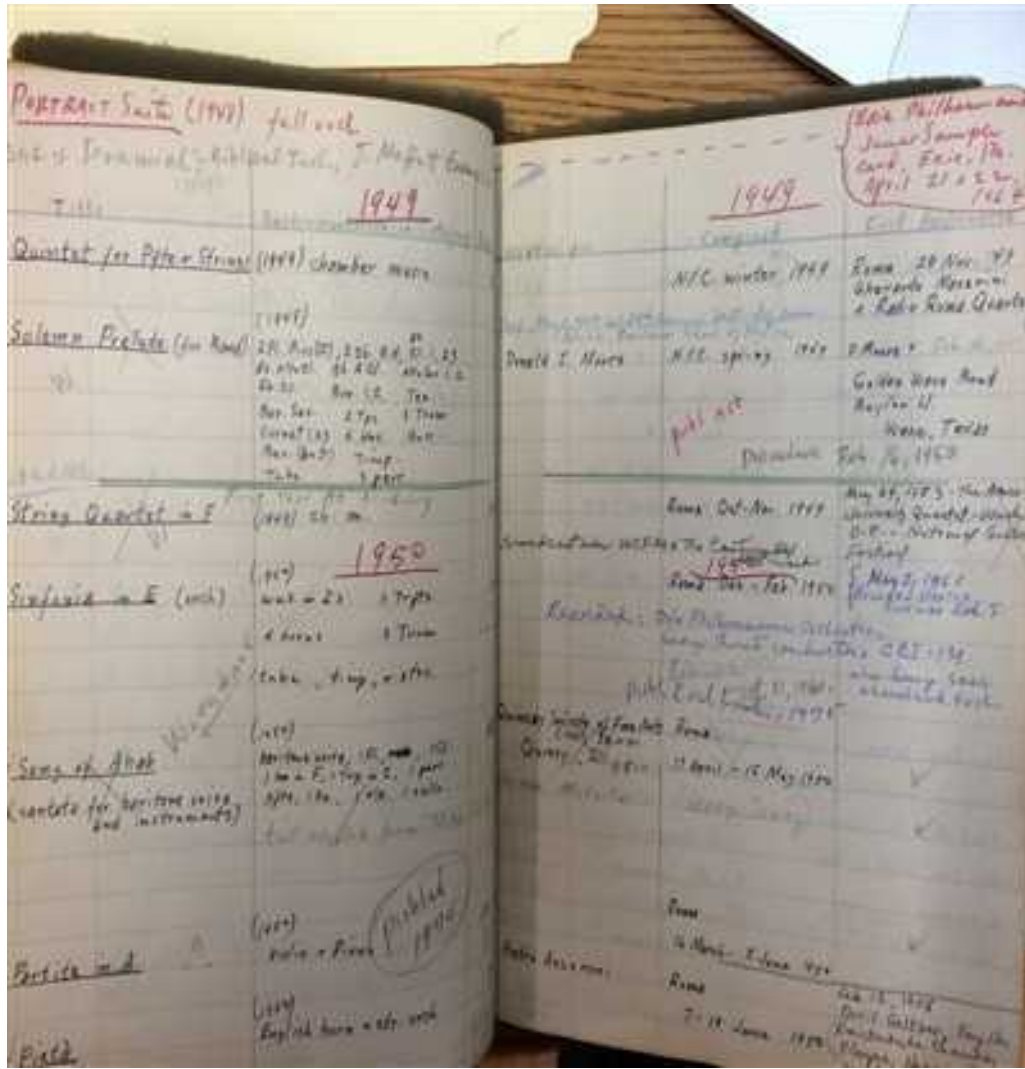
LIST OF FINDINGS FROM THE ULYSSES KAY PAPERS

1. Compositional Diary details regarding Kay's works *Solemn Prelude*, *Short Suite for Band*, *Trigon*, *Forever Free*, *Concert Sketches*, and *Prologue and Parade*.
2. Letter from the S. Aksyuk and the Union of Composers of the USSR to Ulysses Kay regarding his compositions dated June 30, 1959.
3. Program from the First Congress of the Fellowship of American Composers.
4. List of works withdrawn.
5. Picture of the front page of *Evocation*.
6. Copyright certificate from Broadcast Music of *Solemn Prelude* dated February 10, 1950.
7. Letter from Associated Music Publishers Inc. to Ulysses Kay agreeing to publish *Solemn Prelude* dated March 23, 1955.
8. Letter from Associated Music Publishers Inc. to Ulysses Kay terminating the agreement to publish *Solemn Prelude* dated June 4th, 1963.
9. Letter from the Civil War Centennial Commission to Ulysses Kay regarding the commission of *Forever Free* dated February 2, 1962.
10. Letter from Robert Austin Boudreau to Ulysses Kay regarding the commission of *Trigon* dated April 26, 1960.
11. Second letter from Robert Austin Boudreau to Ulysses Kay regarding the commission of *Trigon* dated September 1, 1960.
12. Letter from Allan H. Bone to Ulysses Kay regarding the interest of the score to *Concert Sketches* dated July 26, 1967.

13. Letter from The American Bandmasters Association to Ulysses Kay regarding the results of the ABA-Ostwald Composition Contest dated February 5, 1968.
14. Concert program of *Evocation* at the First Congress Fellowship of American Composers dated May 6-10, 1946.
15. Concert program of *Solemn Prelude* performed by the Baylor University Golden Wave Band on Tuesday, February 16, 1950.
16. Concert program of *Solemn Prelude* performed by the Eastman School Symphony Band on May 7, 1952 with Frederick Fennell conducting.
17. Concert program of *Short Suite for Band* performed by the Harvard Concert Band on March 20, 1976.
18. Program of the Emancipation Centennial and the premiere of *Forever Free* on September 22, 1962.
19. Concert program of *Forever Free* performed by the Blossom Festival Concert by with Morton Gould conducting on July 4, 1971.
20. Concert program of *Concert Sketches* performed by the Penn State University Symphonic Wind Ensemble on May 3, 1980.
21. Sketches to folksongs used in *Forever Free*.

APPENDIX B

COMPOSITIONAL DIARY DETAILS REGARDING KAY'S WIND WORKS



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Title	Instr. in Category	Time	Written for
<u>Short Suite</u>	(1904) for concert band	6 1/2 - 7	
{ <ul style="list-style-type: none"> Fanfare March Interlude Lyrical Finale 	Br. ATX. 2, 4, 6, 8		
	En. Clar. 1st, 2nd, 3rd		
	- alto clar. 1st, 2nd		
	- sax. 1st, 2nd		
	Other - Eb Bar. Sax		
	Bar. 1st, 2nd, 3rd		
	Br. Trp. 1st, 2nd, 3rd		
	Trum. 1st, 2nd, 3rd		
	Tuba - Timpani		
	Perc.		
<u>English Songs</u>	(1904) - a cycle for Messiaen's wife		
1. Song Is So Old	part Harmonium Hagadera	11:05	In my mind Ev. E. (2, 92) & C. (2, 80)
2. That Day You Came	Ligetta W. Reese	2:15	
3. When The Wind Is Low	Cole Young Rice	2:	

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	written for	completed -	1st Book
66		Roma 23-June-25 July 1950	First Mt. pin Catharine Board
		AMP 1950-1951 1951	1st.
		AMP 1957	Completed Book Blk. 7-24-57 Catharine Park, NY 7-25-57
		<u>AMP</u>	
		<u>AMP</u>	
	To my wife	Roma 1950	
	EP & (d=92) All.	prints found ...	

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1961

Title	Instrument or Category	Time
<u>Swiss Shapes</u>	T.V. Background Score Fl, Cl, Hr, Trp, Hp. 1 Perc, 1 Vla, Bass 8 men	1.10
* Feb 1961 - started Composite Memoirs of the		
<u>TRIGON</u> I. Prologues (Andante 3:00) 70 bars II. Cantata (Allegretto 2:10) 110 III. Toccata (Allegro 2:10) 110	far Wind Orchestra: 1 Pic - 2 Fl - 2 Ob - 1 EH - 1 F6C - 2 B♭ Cl - 1 Bass Cl, 4-4-4-1, Perc, hp. 293 bars - sketch 27 pps - score 67 pps	12.10
<u>FANTASY VARIATIONS</u> TRIGON A set of Variations for Orchestra - shift to <u>1963</u> →	Orchestra: 2 (pic.) - 2 - 2 - 2, 4 - 3 - 3 - 1, Timp, (3 B♭ dr, tande, Bass dr, Susp cymb, 2 cymb, Trgle, wood bl, Tamb, Tam tam, small gang, Bass, Glock, Vibrs), strings (perc = 3 players w/ 1 Timp) 307 bars sketch 24 pps score 80 pps titles $\frac{2}{82}$ Rehearsal letters (A) thru [HH]	13.10 14.10 15.10 16.10 17.10 18.10 19.10 20.10 21.10 22.10 23.10 24.10 25.10 26.10 27.10 28.10 29.10 30.10 31.10
<u>STRING QUARTET No. 3</u> I. Allegretto 28 bars	String Quartet	15.10

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For	1961 Completed	Performed
C. W. Fric Cory Cobney D&C Bill LeCove 27 Bars, sketch 3 pp. score 9 pp.	coll Jan. 10 written Jan 11 scored Jan 12	Recorded At K Sta Jan. 2 Don Fry, Engineer
Jan. score 8, 000 small version Commissioned by The American Wind Symphony \$600. First paid May 22, 1961	2-18-61 — 4-22-61 scored 4-26-61	June 18, 1961 in Pittsburgh.
sent to Gary sent to Art 12, 1961 Commissioned by Arthur Bennett Leptin of Portland Maine \$200. sketch	1 st sketch of theme May 30, 1957 L.V.C. (based on opening of "The Juggler" of 1956) Ver. 1 - June 15, 1958 - June 17, 1958 Ver. 2 - May 6, 1961 — through June 27, 1961 completed Englewood, Md. Score completed July 25, 1961, London, ENGLAND.	Portland Maine Symphony, Arthur Bennett Leptin cond., Nov. 19, 1963 published in 1966
sent to Mich & Syracuse 11-26-61 Commissioned by the Univ. of Michigan for the	First sketches Jan 3, 1960 1961	Stanley Quartet Detroit

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Geneva 10-12 - 10-14, Paris 10-14 - 10-15
 London 10-16 - 10-20. (1960)

John Harrison died in London - Jan or Feb. 1961

29. T. Gorham's - Vacation 1961 Apr. 7-9 - 1961

30. T. Pittsburgh - First prof. Trigon - Amer. Med. Symp. June 17-19, 1961

31. T. Philadelphia - Amer. Symp. Dent. League Convention June 22-24, 1961

32. T. Pittsburgh - London, Pittsburgh - Amer. Med. Symp. Week June 29 - July 2, 1961
 (Trigon - Trigon) Paterson, Hurler, Harding, O'Neil, Arlington,
Albany, & Manhattan, Klen, Stamford, London

33. T. Rutgers, N.J. - to consult on pain for N.J. Symposium Aug 1, 1961

34. T. to Yakima, Saratoga Springs Sept. 22-24, 1961
 Fall meeting

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1962		
For	Compiled	Performed
Commissioned by Society for Ethical Culture Manuscript 7-5-62 8150.	11-23-61 — 1-28-62 Sketch 3 pgs. work score 10 pgs. ms. 14 pgs.	MAY 27, 1962 NY Ethical Culture Chorus Willie Jones, cond. — Published <u>Discards</u> 1964
NBC News Chet Huntley Reporting Reuben Frank, Exec Prod. Katie Krause, Dir. sch. William B. Hill, writer Carole Pollack, Editor Ample Turner	2-4-62 - 2-17-62 composed & scored full work sketch 51 pgs. " score 207 " 813 here	NBC-TV Mar. 15, 1962 10-11 pm reported to ACA + BMI Logging Mar. 16, 1962
Commissioned by BMI for U.S. Civil War Commission BMI - 500 ASP - 250 above Commemorative signing of the Emancipation Proclamation reported to ACA 7-8-62	5-5-62 — 6-29-62 score comp. 7-1-62 sketches 10 pgs. work score 14 pgs. score 75 pgs. <u>Also Published</u> <u>with from BMI</u> <u>Dec 20, 1975!</u>	U.S. Marine Band, Capt. Dale Humphreys conductor, Lincoln Memorial, Washington, D.C., Sept. 22, 1962.
U.N. Film Unit Peter Halberstadt, Producer Recorded Aug-7 at U.N. Commissioned by Daniel Pinkham sent to Pinkham 9-26-62 8110.	7-19 — 7-29 score 7-31 2-6 Notepad 8-11-62 Aug 9 - Aug 28, 1962 ACA notified 9-17-62 sketch 29 pgs score 30	recorded in Prostar Feb 17, 1963 performed New Prod. Act

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1965

Title	Category	Time
<u>Concert Sketches</u>		
1. Prologue	concert band	ca. 10
2. Parade	Pic, 2Fl, 2Ob, EFlu, 2EbCl.	
3. Promenade	BbCl, 2, 3; Alto Cl, Bass Cl.	
4. Carnival	Contra Bass Cl. w/ Eb, 2Fag.	
5. Holiday	4 Saxcs, 3 conists Bb, 2Tpt	
6. Epilogue	4 Hrn, 3 Trm, Baritone	
	Basses, Str. Bass, Trump	
	Perc.	
	Conducting "Encounter + Response" for	
	9 men - RCA Studio	
<u>Presidential Suite</u>		
1. Prelude	orchestra	
2. Conviction Seven	2-2-2-2, 4(2)-3(2)-3(2)-1	
3. Vigil	Trump, Reeds (2), str.	
4. Decisions		
5. Epilogue		
<u>Four Hymn Anthems</u>		
1. O Come, Emmanuel	SATB and organ	
2. Love Divine	H-A in "Veni Emmanuel"	92
3. Lo, The Eastern Is Rising	H-A in "Beecher"	51
4. God, The Lord	" " "Monkland"	51
	" " "Regent Square"	55
		217
The Church: 1:54 DRAWN		

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For	1965 Composed	Performed
	11-28-64 - 1-24-65 from "City of Beasts" (1958) sketches 59 pps of score 277 bars ACA Notated 1-20-66	
for Oliver Nelson Feb 5- '65	- film strip - score for Lutheran Church 3 1/2 hours approx.	
Greater Boston Youth Symphony PATIN ARSLANIAN cond. \$1,000	from FDR-TV score of 1958 scoring finished 3-3-65 222 Bars - score 51 pps ACA not. 1-20-66 Aug. 28 - Oct. 19, 1965 37 pps - publ. Dorch. 1966	March 13, 1966 Symphony Hall Composer conducting
each Publisher's copies Aug 8, 1966	ACA - not. 1-20-66	
	Act II finished Nov? 1965	

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APPENDIX C

CORRESPONDENCE WITH PUBLISHING COMPANIES, COMMISSIONS, AND WIND BAND CONDUCTORS

TRANSLATION

Union of Composers of the USSR

June 30, 1959

Mr. Ulysses Kay
USA

Dear Mr. Kay:

In line with your request, transmitted to us by the American Embassy in Moscow, a number of Soviet composers and musicologists have acquainted themselves with your compositions: The Symphony in F, The Harmonic Poem "Of New Horizons", Suite for Strings, String Quartet No. 2 and Concerto for Orchestra.

In the unanimous opinion of our colleagues your works are characterized by great mastery. Especially noticeable is the wonderful use of polyphony and the various ways in which you employ it originally and inventively. In particular, the fugue fragments in the second part of the Symphony leave no doubts that in this area of composition you are an original master.

In several selections with the general looseness of the sound, the separate themes are distinguished by clarity and even lyricism, e.g., in the third movement of the Symphony.

We are very sorry that we did not have the opportunity to hear your works in performance. Acquaintance with the parts, however, already permits judging the inventiveness of the orchestration, imparting brightness and richness of sound to the complex polyphonic fabric.

At the same time some abstraction of content of your works hinders their immediate emotional perception.

It seems to us that with greater concreteness of musical images, greater prevalence of thematic material, and greater breadth of melodic phrasing, these compositions would greatly gain in the evaluation of their live concert audience.

We do not doubt that the Quartet, the Concerto for Orchestra, the Suite for Orchestra, and the Symphony, written by a technically highly qualified and cultured composer, hold great interest for concert organizations.

In conclusion I would like to express to you our gratitude for giving us the opportunity to study your works.

We wish you, dear Mr. Kay, further creative successes and personal happiness.

With a friendly greeting
S. Abayev

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 Nature of authorship Music Birth 1887 Death (Year)
 Domicile American Academy in Rome, Via Appia, Palazzo, 5, Rome Italy (Address)

(b) Name (First) (Middle) (Last) Citizenship (Country)
 Nature of authorship Birth (Year) Death (Year)
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June 4th, 1963

Mr. Ulysses Kay
143 Belmont Street
Englewood, New Jersey

Dear Mr. Kay:

This will confirm that by mutual understanding we have as of this date terminated our agreement of March 13, 1955 relating to your composition entitled *SOLENN PRELUDE*.

At the same time, we have executed our new agreement commencing today and, as you will note, we have provided thereon for a participation on your part of 15% (instead of the customary 10%) in the retail price of all sheet music sold.

Please be good enough to sign and return to us one copy of the agreement that is enclosed herewith. The original of the agreement is, of course, for your files.

Very sincerely yours,

ASSOCIATED MUSIC PUBLISHERS, INC.

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Vice-President

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The American Wind Symphony

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District No. 2

Mr. Ulysses Kay
Broadcast Music, Inc.
559 Fifth Avenue
New York 17, N. Y.

Dear Mr. Kay:

The American Wind Symphony hopes that you will accept a \$500 commission to compose an original work for our 1961 season. We will be celebrating our Fifth season.

The work should be about ten minutes in length. You have complete freedom as to the length however.

Because of a special program dedicated to the 100th Anniversary of the Civil War, I would like a work with narration, possibly, the Gettysburg Address. I am most interested in suggestions from you.

The work is to be written for two opposing wind orchestras or for Wind Choir in an antiphonal arrangement to the Brass and Percussion Choirs. If you select the first instrumentation, use half of our instrumentation as the model for wind orchestra. We will have a second Eb and Bass clarinet at your disposal. Use only two Eb/A clarinets in each orchestra.

It is usual that score and parts are presented as the composer's part of the commission. We can discuss this matter further in regard to publication in the AWS Editions at your convenience.

With kind regards, I remain,

*Please send my
best wishes to Mr. Kay.*

Sincerely,

Robert Austin Boudreau
Robert Austin Boudreau
Director

RAB:cl

THE AMERICAN WIND SYMPHONY EDITIONS published by C. F. Peters Corporation, 272 Fourth Avenue, New York 14, N. Y.

The American Wind Symphony

HARCOCK BOULEVARD AND KUMMER ROAD, ALLISON PARK, PENNSYLVANIA, WELLSFORD 12244

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Pittsburgh Symphony

HAL LOBBE
Executive Producer

Mr. Ulysses Kay
Broadcast Music Incorporated
589 Fifth Avenue
New York City, New York

Dear Ulysses:

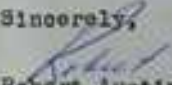
My Board of Directors hopes that you will accept a commission for 1960 from the American Wind Symphony. The Board has agreed to all of our verbal agreements except the amount of the commission. They felt that we should not exceed our normal commissions but agreed to approve a commission of \$600.

If you are agreeable to this, which I hope you will be, I will send you a formal contract including all of our verbal agreements. I will then hope to meet with you discussing the work in greater detail later in the year, at a time convenient to you.

I appreciate your consideration of this commission.

With kindest regards, I remain,

Sincerely,


Robert Austin Boudreau
Musical Director

RAB/el

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CIVIL WAR CENTENNIAL COMMISSION

The Honorable John F. Kennedy, Secretary Chairman
The Honorable Lyndon B. Johnson, Minority Vice Chairman
The Honorable John Edgar Hoover, Secretary Vice Chairman



Major General Daniel C. Gribble, USA, Ret., Chairman
The Honorable William H. Hunt, Vice Chairman
Earl B. Holt, Secretary Vice Chairman

700 JACKSON PLACE, N.W.
WASHINGTON, D. C.

EX-100-1-100, November 1961

February 2, 1962

Mr. Ulysses Kay,
c/ Broadcast Music, Inc.,
509 Fifth Avenue, New York.

Dear Mr. Kay:

It gives me genuine pleasure to write you that the Civil War Centennial Commission, by unanimous vote, has authorized me to ask you to present a special composition, adapted to use by the Marine Band, to be played at the ceremony which we have planned for September 22d next in commemoration of the Emancipation Proclamation.

At this ceremony, which according to our plans will take place in the Lincoln Memorial, or rather before it, the President of the United States will speak; so with others; Archibald MacLeish will read an original poem; and we shall have in attendance a number of the most distinguished men of this and other countries. We hope you will feel, as we do, that participation in the event will be a signal honor.

We shall be glad to meet all your expenses in connection with the authorship of this composition, and with your journey to Washington, though we regret that our straitened budget will not permit us to pay you any fee. We feel that your composition should be long enough to comport with the dignity of the occasion, but not so long as to occupy an inordinate part of our ninety-minute program. By this I mean that you may take any time you please up to fifteen minutes period which I hope you will regard as adequate.

We are hopeful that you can find it possible to accept this invitation, and we shall be most appreciative if you can do so.

Sincerely yours,

Allen Nevins
Allen Nevins

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Conch

Duke University
DURHAM
NORTH CAROLINA

DEPARTMENT OF MUSIC

July 26, 1967

POSTAL CODE 27708
TELEPHONE 919-686-2324

Mr. Ulysses Kay
Broadcast Music, Inc.
589 - 5th Avenue
New York 10017

Dear Ulysses:

I noted the first performance of your Concert Sketches for Band program by Herbert Hazelman and his Grimsley High School Band this past spring. I would be very interested in a full score of this work in the hope that we might plan for its programming here at Duke since I am conducting our Concert Band this coming year during the sabbatical leave of its regular conductor, Dr. Paul R. Bryan.

Always with most cordial wishes for the continued prosperity of your fine career.

Most sincerely,


Allan H. Bone

AHB:r

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1. James Bondart, Vice President
2. University of California Band
Berkeley, California 94720

11. Col. Samuel R. Lafuze, President
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The U.S. Army Band
Fort Myer, Va. 22211

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Arlington, Virginia 22207

The American Bandmasters Association

February 1, 1968

HONORARY LIFE PRESIDENTS

John Philip Sousa (d. 1932)
Dr. Edwin Franko Goldman (d. 1950)
Dr. Robert Austin Weising (d. 1940)
Dr. Frank Simon (d. 1947)
Earl L. King

HONORARY LIFE MEMBERS

Sam E. Beaman

PAST PRESIDENTS

Dr. Edwin Franko Goldman (d. 1950)
Dr. Charles D'Neef (d. 1940)
Herbert L. Conde (d. 1945)
Dr. Frank Simon (d. 1947)
Dr. Albert Austin Weising (d. 1940)
Earl L. King
Dr. Peter Ruge (d. 1944)
Capt. R. B. Hayward (d. 1942)
Henry Pittman (d. 1938)
Sam E. Beaman
Col. W. C. Brown (d. 1958)
J. S. Richards (d. 1956)
Harold E. Schuman
Earl Earl D. King
Dr. William G. Beaman
Lt. Col. Wm. F. Spickard
Gen. Charles Brander (d. 1945)
Dr. James E. Harper
Col. George E. Howard
Walter W. Bruckley
Harold W. Gonyea
Dr. Raymond F. Brown
Carlton L. Stewart
Otto J. Winkler
Dr. Earl D'Neef
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Fred McCall

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Mr. Ulysses Kay
143 Belmont
Englewood, New Jersey 07631

Dear Mr. Kay:

As chairman of the ABA-Ostwald Composition Contest, I wish to take this opportunity to thank you for submitting a composition for the committee's consideration.

You may be interested to know that over sixty entries were received and all were recorded for the committee by the five service bands based in Washington.

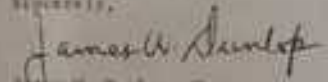
Although your number was not selected as the winner this time, we hope you will continue your creative efforts. Much fine band music was heard by the committee and it is good to know that you and other composers are writing significant works for the medium of the band.

Your score and parts are being mailed to you from the office of the United States Marine Band, Washington, D. C., via certified mail, return receipt requested.

The winning composition has been forwarded to the host of the American Bandmasters Association Convention at Long Beach, California and will be performed there on March 8th.

Thank you again for your participation and interest.

Sincerely,


James W. Dunlop, Chairman
ABA-Ostwald Composition Contest

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List of Works Withdrawn

****	1939	SINFONETTA	****
****	1940	OBOE CONCERTO	****
		FIVE MOSAICS	
		PIANO SONATA	****
****	1941	FOUR PIECES FOR MALE CHORUS	
	1942	SONATINA FOR VIOLIN & PIANO	
	1943	FLUTE QUINTET	
		SUITE FOR BRASS CHOIR	
	1944	EVOCATION	
	1945	SONG OF JEREMIAH (1945 version only)	
	1946	STRING QUARTET NO. 1 DEDICATION	
****	1949	STRING QUARTET NO. 1	****
		SOLENN PRELUDE	
	1950	SONG OF AHAB	
	1968	BLEEKER STREET SUITE	
	1973	HARLEM CHILDREN'S SUITE	

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APPENDIX D

PROGRAMS OF WIND BAND WORKS



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FRIDAY, MAY 10, 1946

- Mackenzie High School Choir, Detroit ROBERT LUSCOMBE, *Director*
1. O Sing Your Songs - - - - - *Noble Cain*
 2. Set Down Servant - - - - - *Robert Shaw*
 3. Mountains - - - - - *Oscar Rasbach*
 4. Work - - - - - *Harold Eisinger*
(*Honorable Mention*)
 5. Alleluia - - - - - *Randall Thompson*

INTERMISSION

~~Wayne University Concert Band~~ GRAHAM T. OVERGARD, *Director*
ROY M. MILLER, *Assistant Director*

6. Ode to Victory - - - - - *Nathaniel Shilkret*
- ~~7. Evocation - - - - - *Ulysses Kay*~~
~~(*Honorable Mention*)~~
8. "El Ropano" - - - - - *Grant Connell*
9. Of Valleys and Cragged Peaks - - - - - *Francis J. Pyle*
(*First Prize Band Work*)

PUBLIC FORUM

RAYMOND KENDALL, *Chairman*

The members of the forum will be chosen from the composers, conductors, educators, and critics.

twenty-one

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Baylor University
School of Music
Daniel Sternberg, Dean

PRESENTS

The Baylor
Golden Wave Band
Donald J. Moore, Director

WITH

Walter Hendl
Guest Conductor

THURSDAY, FEBRUARY 16, 1950
8:35 P.M.
WACO HALL

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Program

DONALD I. MOORE, *Conducting*

ULYSSES KAY: SOLEMN PRELUDE (First Performance)

Born in 1917, educated at the University of Arizona and the Eastman School of Music, Kay is among the most promising of young American composers. He has studied composition with Paul Hindemith, Howard Hanson and Bernard Rogers, and in 1949 won the coveted Prix de Rome. He is now studying at the American Academy in Rome.

Of this work, which was written for the Baylor Band and is dedicated to its director, Donald Moore, the composer says: "Using quite simple musical materials and avoiding all so-called 'effects', I have attempted to achieve symphonic expression while observing the characteristic qualities of the full concert band."

GOSSEC: SYMPHONIE MILITAIRE (1793)

Allegro Maestoso
Pastorale (Larghetto)
Allegro

Gossec, the celebrated composer of operas, also distinguished himself in symphonic composition and works for band. The bands of his period numbered 50 to 70 players, and such composers as Melul, Cherubini, and Berlioz began to write for the concert band as a medium for serious musical expression. Gossec wrote three symphonies for band in addition to many other works which have only recently been "rediscovered" by Richard Franko Goldman.

The present work is not really a symphony in the usual sense, but is a miniature. The form is obvious, the harmony and melody simple, with typical early classic alternations of loud and soft passages. This is believed to be the first performance of this work outside of New York.

FRANCIS POULENC: MOUVEMENTS PERPETUELS

Assez modere
Tres modere
Alerte

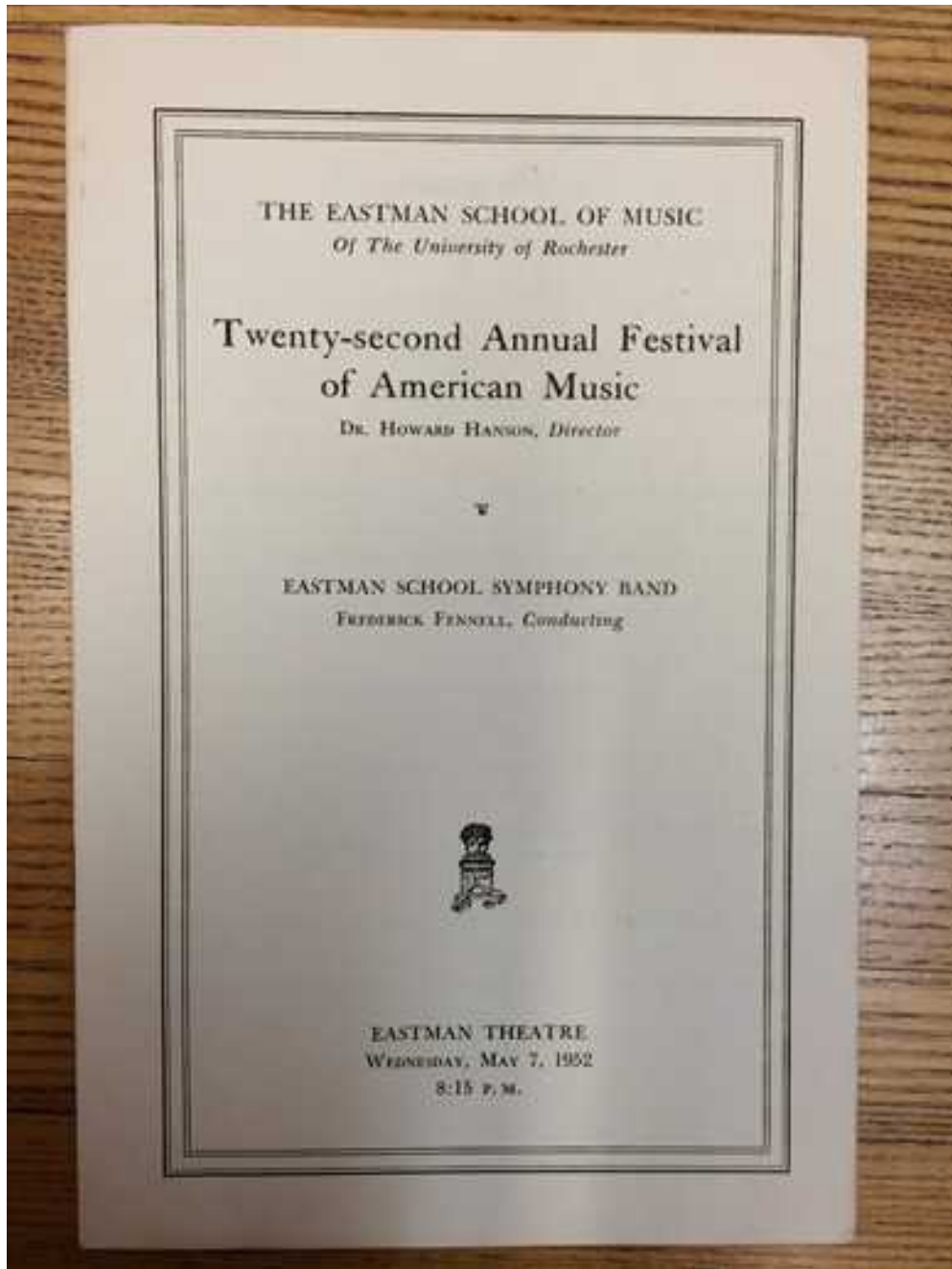
Poulenc was associated with Satie, Honegger, Milhaud, and Auric in a crusade to free French music from the Debussy influence. His work reflects his admiration of Satie in its tongue-in-cheek humor and brittle gaiety. These three little pieces are from a set for piano solo.

The arrangement for small band was done by Douglas Gallez for the band at West Point. This marks the first performance for the general public of his arrangement, and the manuscript was loaned to the Baylor Band by G. Schirmer, Inc., who will publish it soon.

PEDRO SAN JUAN: CANTO YORUBA

A Basque by birth, San Juan was educated in Madrid, where he served as conductor of the Madrid Philharmonic Orchestra and the Guardia Civil Band. Later he moved to Cuba and founded the Havana Philharmonic Orchestra. He now lives in the United States. Canto Yoruba was written for the Goldman Band.

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Program

THE RIFLE REGIMENT, MARCH	<i>John Philip Sousa</i>
FOURTH OF JULY (First Rochester Performance)	<i>Morton Gould</i>
TUNBRIDGE FAIR—AN INTERMEZZO (First Rochester Performance)	<i>Walter Piaton</i>
PASSACAGLIA AND FUGUE	<i>Wallingford Riegger</i>
GEORGE WASHINGTON BRIDGE—AN IMPRESSION (First Rochester Performance)	<i>William Schuman</i>
SOLEMN PRELUDE (First Rochester Performance)	<i>Ulysses Kay</i>
CANZONA (First Rochester Performance)	<i>Peter Mennin</i>
RUSSIAN CHRISTMAS MUSIC (First Rochester Performance)	<i>Alfred Reed</i>
OLD COMRADES, MARCH	<i>Warren Tzike</i>
HUGLES AND DRUMS, MARCH	<i>Edwin Franko Goldman</i>

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SOLEMN PRELUDE

Ulysses Kay (1917-)

Ulysses Kay is a graduate of the Eastman School of Music and several of his orchestral works have been performed for the first time by the Eastman Rochester Symphony Orchestra, conducted by Dr. Howard Hanson. He has received many fellowships and prizes in recognition of his talent. His Solemn Prelude for Concert Band was published in 1950.

CANZONA

Peter Mennin (1923-)

Peter Mennin is a native of Erie, Pa. After study at the Oberlin Conservatory, he came to the Eastman School of Music for further work. He holds the degree of Ph.D. from the University of Rochester. For several years he has taught at the Juilliard School of Music. Although Dr. Mennin is not yet thirty years old, he has already an impressive list of compositions to his credit. This includes no less than five symphonies, several of which have been widely performed in this country. Audiences in European countries are also coming to know his name. The Canzona was commissioned by the League of Composers for the Goldman Band and was first performed in New York last summer.

RUSSIAN CHRISTMAS MUSIC

Alfred Reed (1921-)

Alfred Reed, a native of Wantagh, Long Island, studied at the Juilliard School of Music and is at present a free-lance composer and arranger for radio, television, and motion pictures. He served in an American Air Force Band from 1942 to 1946 and during this period wrote more than 200 band compositions and arrangements. His Russian Christmas Music, written in 1944 for a Russian-American Music Festival held in Denver, Colorado, under the auspices of Roy Harris, won a prize offered in 1946 by Columbia University. In the composition Mr. Reed uses actual Russian melodies. Four distinct sections may be recognized in the piece: (1) "Carol of the Little Russian Children"; (2) "Antiphonal Chant"; (3) "Village Song"; and (4) "Cathedral Scene."

COMING EVENTS IN THE FESTIVAL

THURSDAY AFTERNOON, 4:00 P.M., Kilbourn Hall, Eastman School Student Quartet under the direction of John Celentano.

THURSDAY EVENING, 8:15 P.M., EASTMAN THEATRE, Founder's Day Program, Eastman School Senior Symphony Orchestra, Howard Hanson, conducting.

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Hawaii - 3/20/76

Concert Program

HERALDS II Ulysses Kay ✓
Laura Garwin, Tim Siler, & Wyatt Newman, Trumpets

FROM THE DELTA William Grant Still
1. Work Song
2. Spiritual
3. Dance

AUTUMN WALK Julian Work

SHORT SUITE Ulysses Kay ✓

IN MEMORIAM ZACH WALKER T. J. Anderson

CRISPUS ATTUCKS Arthur Cunningham
Premiere Performance

INTERMISSION

THREE LITTLE FEELINGS John Lewis
William Emerson Trumpet soloist
David Small Trombone soloist
Nick Palmer String bass
Dean Cummings Percussion

EXCHANGES Hale Smith
Robert Nagel, trumpet soloist

LINCOLNSHIRE POSY Percy Granger
1. Lisbon
2. Harkstow Grange
3. Rufford Park Poachers
4. The Brisk Young Sailor
5. Lord Melbourne
6. The Lost Lady Found

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EMANCIPATION
CENTENNIAL

1962



THE LINCOLN MEMORIAL

WASHINGTON, D. C.

SEPTEMBER 22, 1962

11 A.M.

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CALL TO ORDER

DR. ALLAN NEVINS
Chairman, U. S. Civil War Centennial Commission

INVOCATION

REV. FREDERICK BROWN HARRIS
Chaplain, United States Senate

THE NATIONAL ANTHEM

MISS MAHALIA JACKSON AND THE AUDIENCE
Accompanied by the United States Marine Band

INTRODUCTION OF MR. ARCHIBALD MacLEISH

"AT THE LINCOLN MEMORIAL: A POEM
FOR THE CENTENNIAL OF THE
EMANCIPATION PROCLAMATION"

BY ARCHIBALD MacLEISH

INTRODUCTION OF MR. ULYSSES KAY

"FOREVER FREE: A LINCOLN CHRONICLE"

BY ULYSSES KAY
*Performed by the United States Marine Band
Captain Dale Harpham, Conducting*

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**blossom
music
center**

THE BLOSSOM FESTIVAL CONCERT BAND

MORTON GOULD Conducting

Thursday, July 4, 1975 7:30 p.m.

**"The American Sound"
A Bicentennial Prologue**

- GOULD "Fourth of July" ("Holiday Music")
- SCHUMAN "Chester" Overture
- KAY "Forever Free" ("A Lincoln Chronicle")
The Young Lincoln - Conflict - Proclamation
- GOULD Symphony No. 4 ("West Point")
Epitaphs
Marches
- INTERMISSION
- COPLAND "Variations on a Shaker Melody"
from "Appalachian Spring"
- GOULD "Jericho"
- arr. GOULD "Yankee Doodle"
"Battle Hymn of the Republic"
"Dixie"
- GOULD "American Salute" (Variations on
"When Johnny Comes Marching Home")

**We invite you to remain for a fireworks display which
will commence immediately following the Band Concert.**

The taking of photographs during performances in the Pavilion is not permitted.
Tape recorders may not be brought onto the Blossom grounds at any time.
• The Restaurant is open 2 1/2 hours before all performances; for reservations,
call 861-5674 or 925-3048. • Food and beverages may not be brought into the
Pavilion. • Physicians and others expecting urgent calls are requested to leave
their name and seat number with the Security Office inside the Main Gate, upon
arrival. • Blossom weather bulletins may be heard over your favorite radio station.

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The Pennsylvania State University
Black Studies Program
Institute for the Arts and Humanistic Studies
College of Arts and Architecture, School of Music

presents

MUSIC BY ULYSSES KAY

Anthony T. Heach
250 W. Ridge
State College
Pa 16801

Anthony T. Heach
250 W. Ridge Ave.
State College, Pa. 16801

Saturday Evening, May 3, 1980, 8:30 p.m.

Eisenhower Auditorium

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PROGRAM

Heralds I
Trumpets - Carl Goshy, Ben Bristol, Karl Frantz,
James Leininger
Trombones - David Mangle, Mike Trolier, Aaron Gould,
Tony Schoener

Concert Sketches
Prologue
Parade
Promenade
Carnival
Holiday
Epilogue
Symphonic Wind Ensemble, Smith Toulson, conductor

Song of Jeremiah
Raymond Brown, bass-baritone, Karen Eckenroth, soprano
University Choirs, Penn State University Symphony
Orchestra; D. Douglas Miller, conductor

Intermission

Heralds II
Trumpets - Carl Goshy, Ben Bristol, Karl Frantz

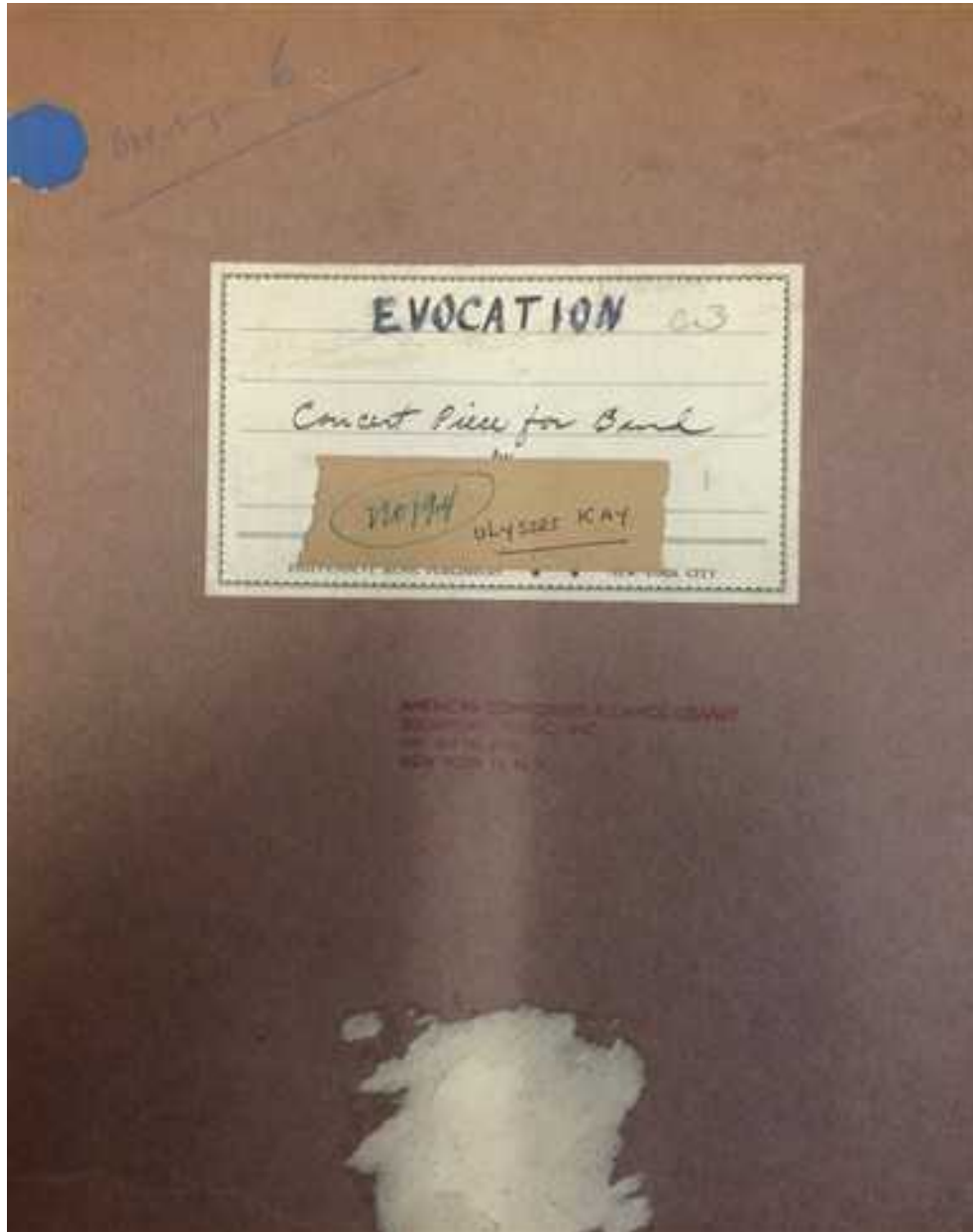
Southern Harmony
Penn State University Symphony Orchestra,
D. Douglas Miller, conductor

Choral Triptych
Give Ear to My Words, O Lord
How Long Wilt Thou Forget Me, O Lord
Alleluia
Penn State Singers, Penn State University Symphony
Orchestra, Raymond Brown, conductor

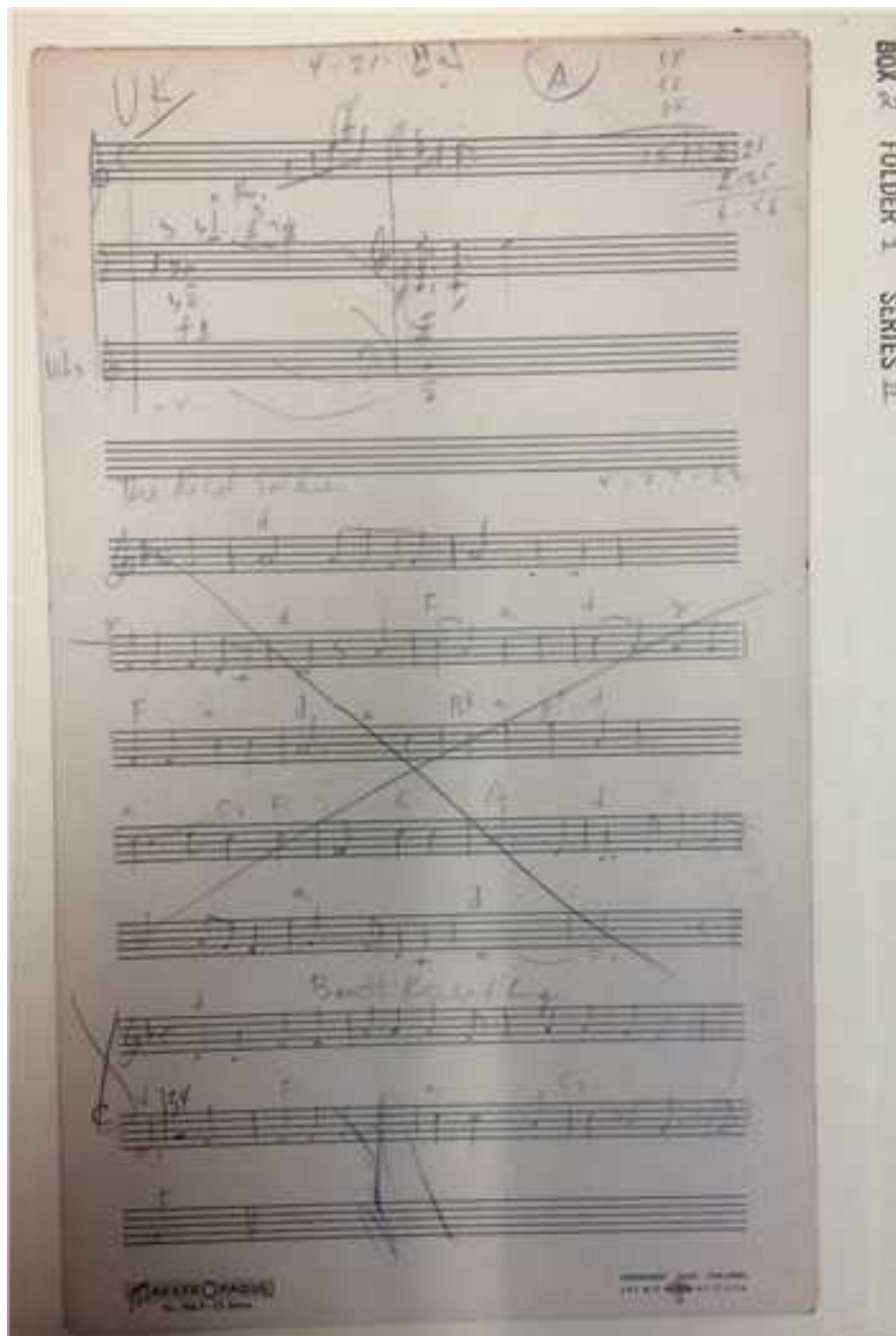
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APPENDIX E

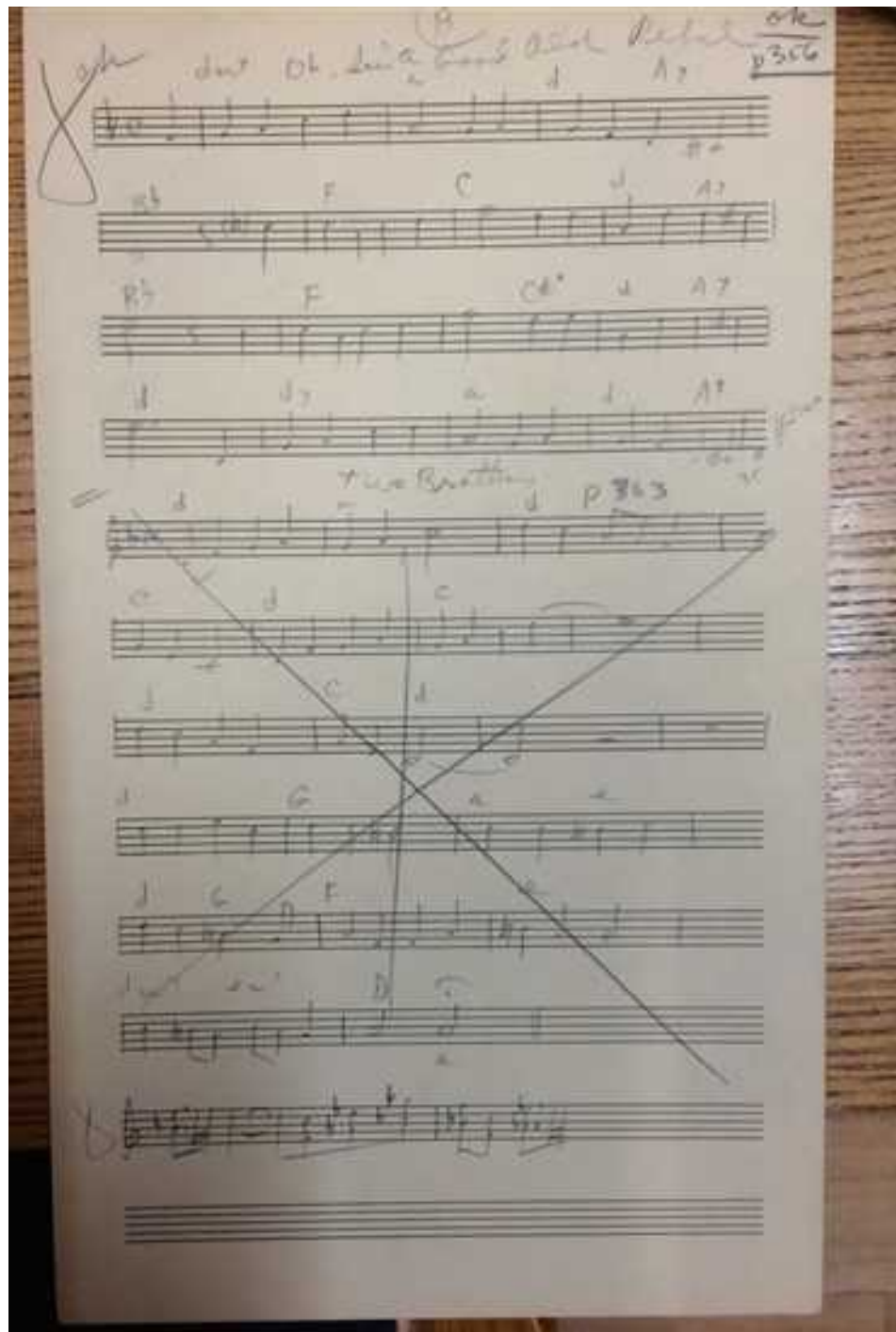
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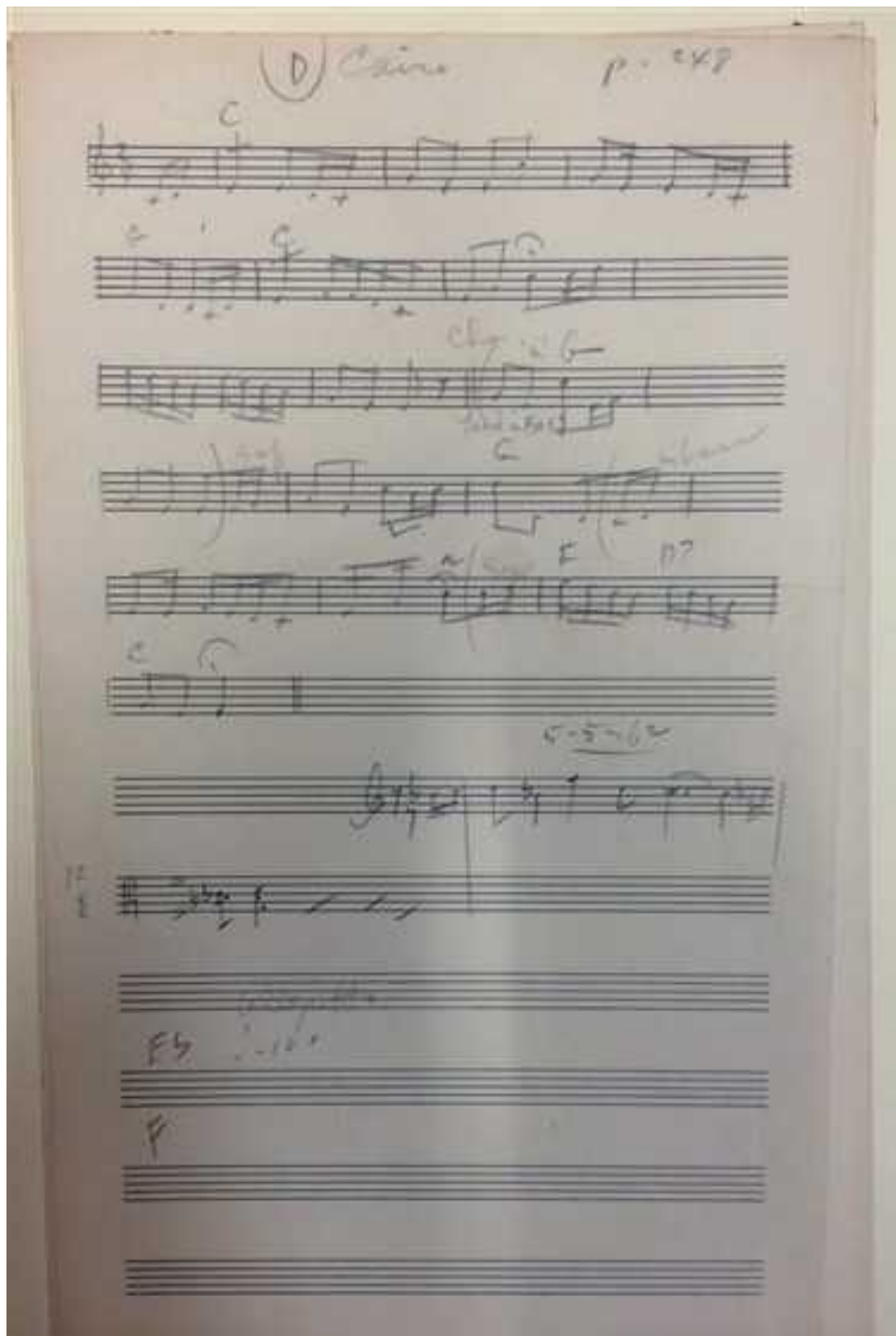
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Jeff's Jetticoast ^C
Hurry Truckee must use Cooper

Chord progression: C F C D7 G7
E7 - F E G7
C F C D7 C7 C
F D7 C7
Blk for Ar
the u F

MACKETT'S CHORDS
S. J. MACKETT
LONDON

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June 10, 2016

Tremon Kizer
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Duron Bentley
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Schedule A

FOREVER FREE (A Lincoln Chronicle)

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By Ulysses Kay

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May 26, 2016

Tremor Kizer
Department of Music
University of Dayton
Dayton, OH 45440

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May 24, 2016

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APPENDIX F

RECITALS

University of South Carolina

School of Music

IN A DOCTORAL REHEARSAL RECITAL

Submitted by

Tremon B. Kizer

Candidate for the Doctor of Musical Arts Degree
In Conducting

Tuesday, February 18, 2014
2:20pm
School of Music Room 016

Lohengrin: Introduction to Act III	Richard Wagner (1813-1883) (arr. George Drumm)
Sea Songs	Ralph Vaughan Williams (1872-1958)
Rhosymedre	Ralph Vaughan Williams
Niagara Falls	Michael Daugherty (b. 1954)
La Mezquita de Cordoba	Julie Giroux (b. 1961)
From Glory to Glory	Kevin Walczyk (b. 1964)

University of South Carolina

School of Music

IN A DOCTORAL COMPILATION RECITAL

submitted by

Tremon B. Kizer

Candidate for the Doctor of Musical Arts Degree
In Conducting

Sketches on a Tudor Psalm	Fischer Tull (1934-1994)
Chorale and Alleluia	Howard Hanson (1896-1981)
An American Fanfare	Rick Kirby (b. 1945)
Prelude, Siciliano, and Rondo	Malcolm Arnold (1921-2006) (ed. John Paynter)
Song for Lyndsay	Andrew Boysen Jr. (b. 1968)
Postcard from Singapore	Philip Sparke (b. 1951)
Point Blank	Paul Dooley (b.1983)

DMA Conducting Recital
Friday, September 19, 2014
6:00pm
School of Music Recital Hall

USC Wind Ensemble
Tremon Kizer, conductor

Assisted by:

Lydia Burrage-Goodwin, violin
Jake Mann, clarinet
Dan Wolfe, bassoon
Bill Anonie, trumpet
Alexander Gex, trombone
Andrew Price, double bass
Brett Landry, percussion
Brenton O'Hara, narrator
Kate McKinney, Hannah
Chase Harding, Joe
Stann Gwynn, Sam Hill

The Devil's Tale

Jim Stephenson
(b. 1969)

PART I

Intro: Percussion solo

- I. Never Odd or Even
- II. Live, O Devil, revel ever! Live! Do Evil
- III. Seven Eves
- IV. Too hot to hoot
- V. Three dances:
 - a. Cigar
 - b. Toss it in a Can
 - c. It is so Tragic
- VI. Now, I Won
- VII. Part I Finale (Three Dances reprise)

PART II

- VIII. Devil never even lived
- IX. Seven Eves (reprise)
- X. Never odd or Even (short reprise)
- XI. Evil, a sin, is alive
- XII. Name No One Man
 - a. No, It is opposition
- XIII. Never Odd or Even (short reprise)
- XIV. Now I Won (reprise)

A special thank you to Ellen Schlaefter and the Opera at USC for their assistance and on this special project.

Mr. Kizer is a student of Dr. Scott Weiss. This recital is presented in partial fulfillment of the requirements for the Doctor of Musical Arts degree in Conducting.



UNIVERSITY OF
SOUTH CAROLINA

School of Music

presents

TREMON B. KIZER, *conductor*
in
DOCTORAL LECTURE-RECITAL

Thursday, April 23, 2015
2:30 PM • Koger Large Rehearsal Hall

Solemn Prelude (1949)	Ulysses Kay (1917-1995)
Trigon (1962) I. Prologue II. Canticle III. Toccata	Ulysses Kay
Forever Free: A Lincoln Chronicle (1962) I. The Young Lincoln II. Conflict III. Proclamation	Ulysses Kay
Concert Sketches (1965) I. Prologue II. Parade III. Promenade IV. Carnival V. Holiday VI. Epilogue	Ulysses Kay

*Mr. Kizer is a student of Dr. Scott Weiss.
This lecture recital is presented in partial fulfillment of the
requirements for the Doctor of Musical Arts degree in Conducting.*