INSTRUMENTATION AND THE MODERN CONCERT BAND

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For the degree of Master of Music in Conducting

By

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and

Dedicated to my parents, Gilbert and Katherine.
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ABSTRACT

INSTRUMENTATION AND THE MODERN CONCERT BAND

By

Zachary Matthew Borquez

Master of Music in Conducting

Music written specifically for wind instruments can be traced back to antiquity; however, a standard instrumentation for the wind band dates back only to the beginning of the 20th Century. While a large portion of original band compositions were written in the 20th Century, most original band music written before this time needs to be adapted or changed in some way to accommodate performance by an ensemble today. The following five compositions were selected for performance in a graduate conducting recital in order to explore and assess how composers and arrangers utilize the instruments of the modern wind band, whether the piece is specifically written for the modern band or whether it is a transcription or adaption from a previous source or medium. These five compositions are Ludwig van Beethoven’s Écossaise, WoO22 (1810), Gustav Holst’s First Suite in E-flat Major for Military Band, Op. 28 No. 1 (1909), Daniel Bukvich’s Voodoo (1984), Johann Sebastian Bach’s Come, Sweet Death, BWV 478 (arranged by Alfred Reed) (1736/1976), and Hector Berlioz’s Apotheosis from Symphonie Funèbre et Triomphale, Op. 15 (1840).
INTRODUCTION

The instrumentation of the band medium has been in evolution over the past four hundred years. Ensembles that were precursors to the band tradition today are those that were comprised of either wind instruments or wind and percussion instruments. This does not include random or occasional instances of groups of wind instruments performing music together; but rather, the predecessors to today's band are those ensembles that had a regular or established instrumentation. The instruments used in these established wind ensembles, or "bands," were of course dependent upon the historical period in which they existed. Advancements in instrument making, the advent of newly invented instruments, and functional uses (for example: military, court or private purposes) directly affected the evolution of each band's instrumentation. Naturally, the instruments employed in today's band are the newest of their kind in technological and manufacturing development. Aside from variances in the materials used to create these instruments, their design has been unchanged for close to a century.

The American band instrumentation can appear to be somewhat inconsistent over the last century, with potential discrepancies coming from the use (or disuse) of certain family or consort members, and also from variances in the number of instrumental forces applied. If we take into account these discrepancies it becomes difficult to define the band as having a standard instrumentation; but if we limit these factors and only approach the instrumentation in terms of which general families are used, then a common denominator can be found and a standard instrumentation emerges. The list below identifies what we can consider to be the modern instrumentation of the band, listing only
those instruments (or instrument families) that would be considered the “common denominator.”

Core Instruments of the Modern Band
Flutes
Oboes
Bassoons
Clarinets
Saxophones
Trumpets
French Horns
Trombones
Euphoniums
Tubas
Percussion

The instrumentation listed above, which we have determined to be the base (or “standard”) instruments of the modern band, should now be assessed to identify commonly used extended family members and discuss the reasons why those rarer consort members cannot always be considered as part of the “standardized” instrumentation of the band medium. We can first identify the primary reason for the inclusion or exclusion of certain instruments as being inherent to the two primary roles in which bands function. Today, bands are primarily school ensembles in their amateur form and can be seen at the professional level throughout our nation’s military band system as well as in certain collegiate band programs. Professional bands of the military and financially secure collegiate groups have the resources to fulfill all instrumentation demands required by an editor, arranger or composer. Amateur bands in K-12 schools must approach instrumentation from a realistic and practical point of view.
School bands should always attempt to use a complete instrumentation; however, they are (and always will be) victims to the resources at hand. Because there are personnel changes every year, it is impossible to anticipate the number and ability level of incoming players. Also, depending on the fiscal resources of the school and the socio-economic level of the students, instrument availability (especially for those rarer consort members) can be a major challenge. As we identify the ideal extended consort members from each instrument family listed above, those that would be employed by a professional group in order to fulfill a complete instrumentation, we can also explore common practices and options for school ensembles to effectively and practically render performances of pieces that call for these instruments.

In addition to the modern C flute, one player will generally double on piccolo if a piece calls for that instrument. Other members of the flute family (alto and/or bass flutes) are occasionally called for if a composer chooses to write for them specifically, but the C flute and the piccolo are the standard members of the flute family that composers and arrangers write for when writing for the band medium.

One of the oboe players will also double on the English horn if a piece calls for that, but this is typically found only at the collegiate or professional level. It is rare that a school ensemble will have access to an English horn, unless a student owns (or rents) the instrument personally. Despite being a standard base instrument from the list above, some school ensembles do not always have capable oboe players available. In public schools, the oboe is typically taught as a secondary instrument where the student switches
to the oboe after playing the flute or clarinet first.\(^1\) Also, many public high school directors over prioritize their marching band programs. The marching band does not utilize the oboe (a double-reed) in its instrumentation. This can sometimes result in a lack of encouragement for woodwind students to switch to the oboe or focus on improving existing oboe students’ abilities for performances with the concert bands. Despite the reason for oboes being less commonplace in school bands, the absence of the instrument is frequent enough for composers, arrangers and editors to account for it by cueing important oboe passages in other instruments. With the use of mutes, trumpets and trombones can somewhat mimic the timbre of oboes and English horns.

Bassoons are generally used in pairs. Extended members of the bassoon family are only very rarely used. A contrabassoon part might occasionally be transferred over from an orchestral transcription, but it would be incredibly rare for a school ensemble to be able to utilize the instrument. A contrabass clarinet (not the contrabassoon) would be the more practical option if the ensemble desires the bass woodwind voice. Despite being a part of the band’s core instrumentation, like the oboe, the consistency of bassoons in school ensembles often suffers. Being a double-reed instrument, the bassoon is not utilized in the marching band; and, like the oboe, the instrument is taught as a peripheral instrument. A student typically must first learn the flute, clarinet or saxophone before they can switch to the bassoon.\(^2\) Unfortunately, there are no great alternatives if bassoons are not available. The timbre and color of the bassoon is so unique that you really cannot hope to mimic it effectively. If school ensemble chooses to perform a piece that is

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\(^2\) Cooper, *Teaching Band & Orchestra: Methods and Materials*, pg. 15.
written for bassoons, they can only ensure that the parts are covered in other instruments—solo and soli bassoon parts must be doubled to maintain musical integrity.

The extended consort members of the clarinet family that would be considered the ideal, or “standard,” instrumentation for a professional group would be: the E-flat clarinet, B-flat clarinet, E-flat alto clarinet, B-flat bass clarinet and perhaps the E-flat contra alto or B-flat contrabass clarinets. A typical school ensemble is likely to employ B-flat clarinets and the B-flat bass clarinet. The E-flat clarinet might be used if it were practical to obtain a quality instrument, perhaps if the director had pre-existing access to one. B-flat clarinets can easily cover E-flat clarinet parts and it is common practice among school ensembles to do so. Likewise, the combined range of the B-flat clarinet and the B-flat bass clarinet allows the complete exclusion of the E-flat alto clarinet. With the practice of creating editions, arrangements and compositions that utilize the E-flat and alto clarinets being prevalent for the majority of the 20th Century, it is always import for school band directors to check a score for any independent or solo passages in the E-flat and alto clarinet parts. These passages can either be written out for a B-flat clarinet or B-flat bass clarinet; or, the E-flat clarinet parts can be given directly to a B-flat clarinet player and used as an opportunity to practice transposition at sight. With minimal difference in timbre (and effort on the part of the director), a school ensemble can effectively use B-flat clarinets to cover parts written for E-flat and alto clarinets.

Despite being the most recently invented wind instrument, the saxophone has maintained a consistent representation of multiple family members in the band’s standard instrumentation. Saxophone writing for the band medium has consistently utilized two E-flat alto saxophone parts along with the B-flat tenor and E-flat baritone saxophones.
Because orchestral and choral transcriptions and arrangements, as well as editions of works originally written for precursor band ensembles, must create original saxophone parts without disrupting the composers’ musical intentions, these parts are often doublings of other instruments. Composers for the band (since the inclusion of the saxophone in its standard instrumentation) have expanded saxophone writing to its full solo and soli potential—truly exploiting the unique timbre and expressive range of the instrument. Being a single reed instrument, the saxophone consort can seamlessly integrate with the rest of the woodwind choir; and, because of the richness and depth of tone that the saxophones are capable of producing, the saxophones can also be used to complement brass choirs as well. Most school ensembles will have no lack of saxophone players, and should be able to acquire tenor and baritone saxophones easily.

The B-flat trumpet is the preferred choice as the core soprano brass voice of the band medium—not the C trumpet, which is more commonly utilized by the orchestra. The modern band has always had the luxury of valve trumpets; and, for the first hundred years of its existence the common practice has been to use both trumpets and cornets. The typical Sousa model of trumpet writing often uses three cornet parts along with two trumpet parts; sometimes (as in the case of Sousa marches) there will also be an individual solo cornet part. The pure, round tone of the conically shaped cornet was the intended primary lyrical and melodic voice of the section. The contrasting tone of the cylindrically shaped trumpet, with its brassy and piercing directionality, can either be used to accompany and differently color the cornet part, or it can be used independently of the cornet part—often given fanfare or rhythmic accompaniment parts (those lines which require the trumpet’s percussive capability of attack and tone production).
Unfortunately the use of the cornet as standard practice has declined and it is rare that a school ensemble would use anything other than B-flat trumpets to cover both the trumpet and cornet parts. Travis Heath, in his article “Rediscovering the Cornet,” describes the common experience for many band directors who “come across an old cornet, bent, broken, and long forgotten, packed away in a smelly case in the back of the band room.”\(^3\) Heath attributes the decline in popularity of the cornet (the formerly preferred of the two instruments) to the orchestra’s preference for the trumpet’s “brilliant tone and ability to project,” and also to how “the popularity of jazz and big bands accelerated a preference among audiences for the brilliant, big sound of the trumpet.”\(^4\) This has resulted in new band works favoring the “trumpet because commercially geared composers write for the instruments that are in use today.”\(^5\) This phenomenon is unique to American school ensembles. In the absence of the cornet, trumpet students are encouraged to strive for a warm round sound for lyrical passages, reminiscent of the cornet’s timbre. Arrangers, editors and composers have embraced this trend, resulting in newly published works and editions that include only B-flat trumpet parts—not cornet parts. Through the use of specific mutes, trumpets can achieve a unique diversity of timbres.

The French horn has been a part of the band’s standard instrumentation for centuries. The modern band typically utilizes four horn parts, and in the case of the numbers of orchestral transcriptions, these horn parts are transferred directly over from


\(^4\) Heath, “Rediscovering the Cornet,” pg. 32.

\(^5\) Heath, “Rediscovering the Cornet,” pg. 28.
the orchestra’s horn parts. Being a standard member of both ensembles, the only variance in horn writing comes in the key in which it is written. Orchestral horn parts were written in whatever key the piece was in and the performer simply needed to use the appropriate crook for the natural (valve less) horns. Rotary valve horns in F are the standard today (often equipped with a B-flat trigger). The French horn is typically taught as a peripheral instrument, as with the oboe and bassoon, typically once a student has first played the trumpet.6 And, just as with the oboe and bassoon, being peripherally taught coupled with the marching band choosing the mellophone as the preferred horn voice, the use of the proper French horn is sometimes overlooked. Unfortunately this phenomenon is frequent enough for publishers to often include important horn passages cued in other instruments.

The trombone is one instrument in the band’s instrumentation that has remained consistent. School ensembles, and professional bands alike, both utilize the concert pitched tenor trombone as the standard. Typically written in three parts, with common practice being to have the third part played on a bass trombone. School ensembles can typically accommodate using a bass trombone, but can easily cover all parts using only tenor trombones if necessary. Many trombones today are equipped with F trigger attachments to aid in the ease of linear passages. Like the trumpets, trombones can also utilize mutes in order to greatly alter their sound and increase their versatility within the band’s sound structure.

The euphonium and the baritone horn have been the band’s choice as the tenor valve brass instruments. The ideal use of the two instruments can be compared to that of

6 Cooper, Teaching Band & Orchestra: Methods and Materials, pg. 15.
the trumpet and cornet principle. The baritone is cylindrical and the euphonium is conical, which creates a blend of two unique timbres—the round warmth of the euphonium and the directional brass quality of the baritone. And, just as with the cornet and trumpet, these two instruments are pitched the same using similar fingering systems; however, the euphonium has an extra fourth valve, increasing the number of possible finger combinations and improving intonation. Numbers of published works contain baritone and euphonium parts in both treble clef and bass clef. The euphonium is typically read in bass clef, like the trombone, which is written at the sounding pitch. The baritone is also read in this fashion; however, additional parts written up a major 9th and in the treble clef were created for the practicality and ease of trumpet players to double on baritone and read the part using the same clef and fingerings as they would use for a B-flat trumpet. Naturally, euphoniums can also read treble clef parts using the same fingerings as a trumpet would use. Past instrumentation guidelines recommend that “The Baritone (is) to have all the essentials of the Euphonium part cued in and visa versa,” and that “these two instruments, Baritone and Euphonium, (are) to be distinctly different parts.”

Despite the intended use of both instruments, the euphonium (like the trumpet over the cornet) has become the more frequently used in American school ensembles—perhaps due to the euphonium becoming a rising solo instrument of virtuosic capability (a tenor tuba family member) for low brass players at the collegiate level. School ensembles typically attempt to use the collegiate model; however, schools’ availability of

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and accessibility to either baritones or euphoniums is going to vary at each school. Today, the two instruments are used indistinguishably; and, school band director will make the decision to use euphoniums to play baritone parts, and vice versa, based upon which instrument is already available to the school.

The tuba has established itself as the modern band’s primary bass voice. Tuba music is written at pitch, which easily allows the player to cover the “basses” part contained in many publications. The advent of the tuba solved the band and orchestra’s lack of a consistent and quality-sounding bass wind voice in their instrumentation. Common practice of band bass instrument use has come to include the string bass. The string bass will generally double the tuba (or basses) part unless a newer edition, arrangement or composition includes separate parts for string bass.

The percussion section has the most inconsistent instrumentation from piece to piece. The most commonly used percussion instruments would be the standard battery of timpani, snare drum, bass drum and some form of cymbals (typically suspended or crash). Mallet percussion instruments (xylophone, glockenspiel, marimba and vibraphone) are also among the more frequently used percussion instruments. Some works may also call for the use of triangles or chimes. It is within the percussion section that the greatest possibility of instrument variation exists. Due to the extant of percussion instruments available to the band, discussions of standardized instrumentation will focus primarily on the wind instruments that are employed by the band.

Joseph Manfredo has done extensive research into the instrumentation of the modern band. In his article from the Journal of Band Research, he attributes the modern band instrumentation to the efforts made (in 1931) by the American Bandmasters
Association (ABA) as they set forth in their initial objective “to secure the adoption of a universal band instrumentation so that band publications of all countries will be interchangeable.”

Manfredo’s article also accounts for the discrepancies in the band’s standard instrumentation over the last century. He does this by comparing the instrumentation of the first “Standard A.B.A. Edition,” which was established at the second annual ABA convention in 1931, with that listed in the 2004 instrumentation guideline for the ABA/Ostwald Band Composition Contest. The first of these instrumentations represents the ABA members’ (in 1931) desires to have a large expanded woodwind section.

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<th>Standard A.B.A Edition Instrumentation (1931)</th>
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<tr>
<td>Piccolo</td>
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<tr>
<td>Flutes</td>
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<tr>
<td>Oboes (and English Horn)</td>
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<tr>
<td>E-flat Clarinet</td>
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<tr>
<td>B-flat Clarinets</td>
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<tr>
<td>Alto Clarinet</td>
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<tr>
<td>Bass Clarinet</td>
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<tr>
<td>Bassoons</td>
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<tr>
<td>Alto Saxophones in E-flat</td>
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<tr>
<td>Tenor Saxophone in B-flat</td>
</tr>
<tr>
<td>Horns in F</td>
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<tr>
<td>Alto (horns) in E-flat</td>
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<tr>
<td>Cornets in B-flat</td>
</tr>
<tr>
<td>Trumpets in B-flat</td>
</tr>
<tr>
<td>Trombones in Bass Clef</td>
</tr>
<tr>
<td>Trombones in Treble Clef</td>
</tr>
<tr>
<td>Baritone in Treble Clef</td>
</tr>
<tr>
<td>Euphonium in Bass Clef</td>
</tr>
<tr>
<td>Basses</td>
</tr>
<tr>
<td>Timpani (xylophone, etc.)</td>
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<tr>
<td>Bass Drums and Traps</td>
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10 Manfredo, In *Journal of Band Research*, pg. 78.
The instrumentation also lists optional (ad lib) parts for soprano saxophone in B-flat, mezzo soprano saxophone in F, bass saxophone in B-flat and harp.\textsuperscript{11} Manfredo quotes the ABA’s Committee on Music Instrumentation (CMI) on their statements regarding the flexibility of this recommended instrumentation. Peter Buys, chairman of the CMI, states that the “instrumentation as recommended, can accommodate a band up to 90 musicians, (but) we must never lose sight of the fact that if properly cued, the compositions will be satisfactorily playable with 22 men.”\textsuperscript{12} Although numbers of instrumental forces used is not the central focus of this greater discussion on instrumentation, Buys’ statement touches upon the necessity for new compositions (using the ABA guideline) to be playable by large and small ensembles alike.

Manfredo addresses the work of Joseph Maddy and his role as chairman of the Committee on Instrumental Affairs (a division of the Music Supervisors National Conference, now called the National Association for Music Education, NAfME—formerly MENC) from 1926–1934.\textsuperscript{13} Maddy’s committee determined that the clarinet family would be the band’s substitute for the string family in the orchestra, stating “It was decided that a choir of clarinets would best serve this purpose because of the similarity of tonal quality, versatility, extent of range and minimum of fatigue to the players.”\textsuperscript{14} Maddy’s committee goes on to specify the use of E-flat and B-flat clarinets as the first

\textsuperscript{11} Manfredo, In \textit{Journal of Band Research}, pg. 78.
\textsuperscript{12} Manfredo, In \textit{Journal of Band Research}, pg. 78.
\textsuperscript{14} Manfredo, pg. 34.
violins, the B-flat clarinets would be used as the 2nd violins and violas, the alto clarinets would be the cellos (supplemented by the tenor and baritone saxophone when requiring more volume), and that the bass clarinets be used as the double basses (supplemented by the bass saxophone and tuba for more volume). These indications for the supplementation of clarinet choirs for string instruments are a result of the fact that a large portion of the band’s repertory, at this time, was comprised of orchestral transcriptions.

Brian Silvey discusses the impact of the first National Bands Contest of 1923 on the development of the band’s standard instrumentation. Silvey suggests that the development of a standardized instrumentation, in the decade following the first band contest, was influenced by the popularity of the subsequent band contests in conjunction with influence on these contests by the instrument manufacturers. Instrument manufacturers “became the beneficiaries of increased sales” based on the fact that “instrumentation was one of the evaluative criteria” in many of the state contests. The contests increased the popularity and development of school bands, so of course the instrument manufacturers wanted to push for (and even offer to finance) future contests. Bands trying to meet the required instrumentation would be an ideal source of instrument sales.

James Keene, past president of the ABA, provides the following description for the 21st-century band:

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15 Manfredo, pg. 34.
17 Silvey, In Journal of Band Research, pg. 60.
The American model and today’s concept of a wind-band’s instrumentation: “I believe there is a standardized instrumentation for ‘educational’ literature. However, the wind-band’s finest (art) music uses a more general framework for its instrumentation... providing composers options, opportunities and a pool of players... In many ways, the wind-band has various instrumentations within the instrumentation.”

Keene’s opinions are reflected in the instrumentation required in the 2004 ABA/Ostwald Contest Rules:

**ABA/Ostwald Contest Instrumentation Guideline (2004)**

- Flutes
- Oboes
- Bassoons
- B-flat Clarinets
- B-flat Bass Clarinet
- E-flat Alto Saxophones
- B-flat Tenor Saxophone
- E-flat Baritone Saxophone
- B-flat Cornets (Trumpets)
- B-flat Trumpets
- F Horns
- Trombones (Bass Tbn. on 3rd part)
- Euphoniums
- Tubas
- Percussion

The contest rules include other options, stating that the “score may include Piccolo, English Horn, E-flat Clarinet, E-flat Alto Clarinet, E-flat and/or B-flat Contra Bass Clarinets, String Bass, etc.”

The guidelines also address factors regarding percussion instruments and ensemble size variations:

> Percussion may include Piano or any other keyboard instrument, and anything else from which a sound can be produced. The composer may

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specify one player per part (Wind Ensemble) or multiple players per part (Symphonic Band).\(^{21}\)

Manfredo describes the evolution of the band’s instrumentation over the last century as a shift from “strict guidelines to a general framework.”\(^{22}\) His assessment of the band’s instrumentation supports and accounts for the “Core Instruments” concept presented at the beginning of the discussion.

The use (or disuse) of extended instrument family members, having previously been established (and confirmed in Manfredo’s research) as the primary discrepancy in standardized band instrumentation of the 20th Century, is a key topic of discussion in Manfredo’s multiple interviews with prominent American band directors. These interviews highlight the fact that the use of any instrument will ultimately be determined by the preference of the individual director—as is supported by the varying opinions Manfredo receives when asking the various directors their thoughts on the use of the complete clarinet choir. Dr. Mark Hindsley, Director of Bands Emeritus at the University of Illinois, says:

> Oh yes! I wanted the complete family (of clarinets). However, I soon discovered that the alto clarinet was not very useful…They (his students) could only find two measures (in their entire library of music) which they played that nobody else played. So…I never had any more alto clarinets in the band, unless the instrumentation called for it and featured the alto clarinet.\(^{23}\)

Dr. Harry Begian, another Director of Bands Emeritus from the University of Illinois, shares similar opinions in his interview, stating:

> I have always used one sopranino clarinet in E-flat since I felt that the band’s instrumentation has always been weakest in the soprano


\(^{23}\) Manfredo, “Interview with Dr. Mark Hindsley,” pp. 222-223.
woodwinds. I gave up using alto clarinets soon after I was appointed Director...I finally came to the conclusion that those instruments added nothing to the section sound texturally and that the parts assigned them to play were most often duplications of the third clarinet or the bass clarinet parts.\(^{24}\)

Finally, Mr. Herbert Hazelman, ABA member and former Director of Bands of Greensboro High School (North Carolina), presents an opposing opinion in his interview:

And I believed in the alto clarinet. I’ve always felt that the alto clarinet is to the band what the viola is to the orchestra. You don’t eliminate an instrument just because other instruments of the same family can play in the same range. You don’t take the viola out of the orchestra because the cello can bridge the gap between the string bass and the violin. That doesn’t make sense. So I had six alto clarinets.\(^{25}\)

With the modern band instrumentation being established as a framework of instrument families, rather than the strict guideline that it once attempted to be, discussions can shift to the evolution of the band medium and the classifications of the music within its repertory. By doing so, compositions performed by the band will be able to be assessed effectively and meaningfully for multiple factors all dealing with the overarching topic of instrumentation.

\(^{24}\) Manfredo, “Interview with Dr. Harry Begian,” pg. 233.
\(^{25}\) Manfredo, “Interview with Mr. Herbert Hazelman,” pg. 226.
EVOLUTION OF THE BAND MEDIUM

David Whitwell is responsible for perhaps the most complete and thoroughly researched account of the history of the wind band. Whitwell earned his Ph. D. in musicology from the Catholic University of America in Washington D.C. He was a former Director of Bands at California State University, Northridge, and also served as President of the CBDNA. The first five volumes of his nine volume series entitled The History and Literature of the Wind Band and Wind Ensemble cover the history of wind instruments and their ensembles spanning from antiquity through the end of the 19th Century. In volumes six through nine, Whitwell catalogs “Multi-Part Instrumental Music for Wind Instruments or for Undesignated Instrumentation.” He makes an important distinction between a “wind band” and a “wind ensemble” within his research. Whitwell uses “the term “wind band” where an established, regular ensemble is extant and the term “wind ensemble” for gatherings of wind players for single occasions.”

Bands of the Middle Ages

Since all of the works catalogued before 1600 are classified as either “designated for winds, for any instrument, or without specific designation” it will be helpful to first identify instruments that we may discuss or that may have been used at the time. These instruments include the medieval shawm (a soprano reed instrument), the doucaine (a

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27 Whitwell, vol. 1, iii.
double reed relative to the shawm), the flute family (which includes recorders), the
trumpet, the medieval cornett (a wooden instrument with a cup mouthpiece), and the
sackbut (a predecessor to the trombone).\textsuperscript{30} The idea of the civic wind band grew out of
the use of tower musicians in the towns of the Middle Ages. Towns were often enclosed
communities that were surrounded by walls.\textsuperscript{31} The musicians were employed to the
towers along the city walls to serve the civic function of alerting the townspeople audibly
of pertinent information; whether it was announcing the time of day or warning the
people of a fire with the use of a specific tune so as to even indicate the location of the
fire within the city.\textsuperscript{32}

The tower musicians were called upon to perform at city events such as
executions and public corporal punishments, which offered musicians the opportunity to
show off their abilities on their instruments.\textsuperscript{33} These factors, coupled with advancements
in the instruments' construction for better tone production, led to a shift from the purely
functional uses of the tower signals to a civic use of these musicians for entertainment
purposes.\textsuperscript{34} They would provide entertainment for fairs, civic banquets, and also began
giving concert performances from the towers and for dances in the town square.\textsuperscript{35} The
groups of musicians likely improvised, or played from memory, much of their music, but
with the increasing amount of polyphonic music in the fifteenth century it is believed that
the performers likely used some form of written music for multi-part chansons and

\textsuperscript{30} Whitwell, vol. 1, 256-263.
\textsuperscript{31} Whitwell, vol. 1, 93.
\textsuperscript{32} Whitwell, vol. 1, 94.
\textsuperscript{33} Whitwell, vol. 1, 95.
\textsuperscript{34} Whitwell, vol. 1, 95.
\textsuperscript{35} Whitwell, vol. 1, 97.
motets. Whitwell goes on to say, “a very historic moment had occurred in the history of western music. Not only were these the first real concerts, but they represented the first small step toward music as an art and not a mere craft.”

The other ensemble of the Middle Ages that is important to mention is the wind band of the court. Just as the civic wind bands came to provide entertainment to the commoners, the court wind bands provided entertainment for the aristocracy at any given event. Probably the most significant aspect of these court bands was the fact they were divided into two groups, “soft” ensembles and “loud” ensembles. This division of the instruments was for the entirely practical purpose of having “loud music for outdoors and large palace rooms and soft music for smaller rooms.” The inside, soft, ensemble consisted of “flutes, recorders, lute (a plucked string instrument) and keyboards,” with the loud ensemble being the “pure wind ensemble, consisting usually of members of the trumpet, trombone, shawm, horn, bagpipe, and percussion families.” This loud ensemble develops in France in to the Renaissance period and becomes known as the *Ecurie*, “an outdoor stable band of loud instruments.”

**Bands of the Renaissance**

Court music of the Renaissance continued in the same tradition of that of the Middle Ages. What distinguishes the court wind bands of the Renaissance from their

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36 Whitwell, vol. 1, 96.
37 Whitwell, vol. 1, 97.
38 Whitwell, vol. 1, 136.
40 Whitwell, vol. 1, 136.
predecessors is the concept of the consort, in which ensembles were comprised of whole families of the same instrument.\textsuperscript{42} The wind instruments of the Middle Ages that were mentioned are all present in the Renaissance, with better construction techniques and tone quality. The Renaissance brings the first prototypes of what would become the bassoon as well as presence of the crumhorn, which was a capped double reed instrument that any person could produce a tone on and that was incapable of being over blown at the octave.\textsuperscript{43} It is likely that the idea of the consort was a result of the fact that the much of the literature being performed by these groups was transcriptions of the polyphonic vocal music of the time.\textsuperscript{44} Consisting of four to eight different sizes of the same instrument, a consort was capable of creating a more homogeneous sound (as could be heard in the original vocal music) and also allowed for more precise tuning within the ensemble.\textsuperscript{45} “Variety in instrumental color, in performance, was achieved by the alternation of consorts,” which required musicians to be proficient on multiple instruments.\textsuperscript{46}

Civic wind bands of the Renaissance followed in the same fashion as the court wind bands, embracing the principles of the consort. For both bands, the pure consorts led to the more practical mixed (or broken) consort, which solved problems in certain families of instruments that lacked either upper or lower voices.\textsuperscript{47} By the end of the Renaissance the court wind bands would eventually have mixed string-wind consorts, which would have been for the purpose of establishing the nobility as separate from

\textsuperscript{43} Whitwell, vol. 2, 265-266.
\textsuperscript{44} Whitwell, vol. 2, 2.
\textsuperscript{45} Whitwell, vol. 2, 2.
\textsuperscript{46} Whitwell, vol. 2, 2.
\textsuperscript{47} Whitwell, vol. 2, 4.
common citizens who had available to them the civic wind band consorts. One aspect of the developing civic wind band that is important to mention is the advent of “private wind bands supported by wealthy merchants, who are (were) clearly trying to emulate the aristocracy.” These independently supported groups were essentially professional bands because their performances were not dictated by any form of government agency, such as those civic bands employed for city functions, and court bands which were used solely for court and aristocratic entertainment purposes.

The last aspect of wind bands during the Renaissance pertains to the church. Early on, the church borrowed civic bands for its masses and for music which required wind instruments; however, by the end of the Renaissance “chapels in the Low Countries seem to have had permanent wind players...a list of personnel of the royal chapel in Brussels for 1576 lists three priests, nine singers, two cornett players, one trombonist, an organist, and an organ tuner.” Whitwell emphasizes the fact that church wind music of the Renaissance in formal education is centered completely on Giovanni Gabrieli and his works through St. Mark’s Cathedral in Venice. The point he makes is that music history would have it seem that the church wind music of Gabrieli is an “isolated appearance...rather than as the logical climax of something which was going on throughout the century.”

Bands of the Baroque Era

The oboe (developing from the shawm) and the bassoon were the integral winds of the Baroque era. The tradition of civic, church, and court wind bands continues for much of the Baroque period, but all of these ensembles will be eclipsed by those that include string instruments by the beginning of the Classical period. Perhaps the most important development of the wind band occurs in the French court of the early 17th century, with the "Les Grands Hautbois." It is in this ensemble, through the court of Louis XIV, that we can see the beginnings of an established instrumentation of what we today would call a wind band. The twelve-member group consisted of:

...three sizes of oboes: dessus (the modern size instrument), two larger forms, haute-contre and taille (two players played each of these instruments), and two more who performed on "basse de hautbois," which most scholars take to mean bassoon. To these eight double-reeds were added two cornets and two trombones.

This ensemble would be imitated by courts throughout Europe, and eventually shape the evolution of the wind band into what it is today.

It is in the Baroque period that the first military wind bands are formed, and as Whitwell states, "Its significance may not lie in its music, but in the fact that for the following two hundred years many people will identify wind bands primarily with this facet of their existence." As mentioned, Les Grands Hautbois was replicated throughout Europe and its instrumentation is the root of the military band; however, Whitwell's research of this ensemble as recreated in Germany (known as the

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Hautboisten) reveals it as the source of the other significant ensemble to develop in the Baroque period, and later proliferate in the Classical period:

Traditional studies treat this ensemble only as a military unit (and indeed the name continues to mean military musicians for a long time in Germany), but as the following volume will document there was a concurrent court concert band existing at the same time, under the same name, and with the same instrumentation. It was this concert wind band which would develop into Harmoniemusik and not its military counterpart. 56

The standard Harmoniemusik instrumentation in the Classical period was an eight-person ensemble, pairs of oboes, clarinets, horns, and bassoons. 57

It is important to note that the military wind bands, those that evolved from the Les Grands Hautbois ensemble and that exist in Europe to this day, were typically independent and privately supported ensembles. The decline of the civic musician (known as the Stadtpfeifer tradition) and the civic wind band was due in large to the military band being readily available for the purpose of civic entertainment, fulfilling the services once held by the Stadtpfeifers. 58 The rise of the orchestra and the new aesthetics of the string-wind ensembles also led to the decline of the civic wind band, as well as the church and court wind bands.

Bands of the Classical Era

The Harmoniemusik ensemble, having a standard instrumentation, was a very popular medium that was comprised of “original works (small symphonies for band) as

56 Whitwell, vol. 3, 4.
57 Whitwell, vol. 3, 1.
well as lucrative arrangements of opera scores." It is necessary to mention the Turkish influence on European music during the Classical period. For our purposes, the influence of the Turkish Mehter Band on European military bands "helped solve the basic problem of mass movement among the new standing armies" by introducing new exotic percussion instruments such as the bass drum, cymbals and triangle.

Finally, the influences of the French Revolution and the creation of the Parisian National Guard Band must be addressed. A few aspects of this ensemble are necessary to mention, the first being its increase in size from twelve members to over forty-five members. This transformation took place in a little more than a year from the day the Bastille fell, establishing in Paris, "a full-time, paid, 'concert' band." The size of the band was likely due to the fact that it gave outdoor performances for extremely large crowds; however, virtually all bands after this group would adopt the larger instrumentation. "Richard Franko Goldman suggested that the modern band began with the French Revolution and the organization of the French National Guard Band." The political air of the French Revolution was centered on the rejection of aristocracy; therefore, it is likely that this is the reason behind the wind band, not the orchestra, becoming the representative music ensemble of the new government. It is this

60 Whitwell, vol. 3, 94-96.
61 Whitwell, vol. 4, 151.
62 David Whitwell, 1979, Band music of the French Revolution, Tutzing: Schneider, pg. 16.
63 Whitwell, vol. 4, 151.
philosophy that is the likely reasoning behind the clarinet replacing the "aristocratic oboe" as the "fundamental melodic vehicle" for the band.\textsuperscript{65}

Discussions will focus now on the evolution of bands in America. It is important to mention first, the advancements in instrument construction during the Romantic period. It is during this period that the saxophone, the tuba and valves for brass instruments are invented.\textsuperscript{66}

**Bands of America**

The first 150 years of our nation’s existence witnessed professional music ensembles that were predominately wind bands. The first professional music ensemble in the United States was in fact the U.S. Marine Band, signed in by John Adams in 1798.\textsuperscript{67} The Marine Band was originally founded as a drum and fife band, in tradition with the American and British military bands of the Revolutionary War, and was later replaced by a woodwind, brass and percussion band similar to the many developing civilian and militia bands across the country.\textsuperscript{68} The recognition of the U.S. Marine Band as a musical ensemble of the highest caliber would not come until the later part of the 19th Century, while under the direction of John Philip Sousa. Early 19th-century bands existed as independent militia bands. These militia bands were essentially the civic bands of America. The still newly formed government of the United States was not fully ingrained in the minds of the communities of America. Similar to the townships of the Middle Ages, the early communities of the U.S. had their own individual militias from

\textsuperscript{65} Whitwell, vol. 4, 151-152.  
the Revolutionary War (and thus, their own militia bands). The first community band in the U.S. (with no military association) was the Allentown (PA) Band, established in 1828. The “first completely professional band, the Independent Band of New York, was formed in 1825,” and in 1836, “Thomas Dodworth changed the band’s instrumentation to all brass and renamed it “Dodworth’s Band.”

By the time the Civil War started, most all bands in the U.S. were brass bands. The Civil War brass band instrumentation consisted of a family of Saxhorns, which were three valve baritone-like instruments whose bells faced backwards when played so the troops marching behind the band could hear the music. While Dodworth’s Band did not have the instrumentation of the modern concert band, it did set a precedent as a successful professional concert ensemble that would be mimicked by future bandleaders. The first noteworthy aspect of Dodworth’s Band was the fact that it was a professional wind ensemble that toured under the name recognition of its leader. Another important aspect of this band was the business savviness enacted by Thomas Dodworth and his sons in promoting the band’s performances, which established the professional band to be a very profitable endeavor for Dodworth and his successors in the field. Lastly, the programming of music (albeit transcriptions) by European composers set the bar for the wind band as an ensemble that performs music of the highest caliber.

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73 Stoffel, September 29, 2009.
74 Stoffel, September 29, 2009.
The man responsible for the modern instrumentation of concert band in America is Patrick Sarsfield Gilmore (1829–1892). Gilmore is regarded as the founder and father of the concert band in the United States. Gilmore’s career as a band director began in the 1850s as conductor of various brass bands, but gained recognition when he made significant changes to the instrumentation of the wind band through the addition of multiple reed instruments. The name “Gilmore’s Band” was applied to multiple groups directed under his baton (the Boston Brigade Band and the 22nd Regiment Band of New York). Gilmore’s professional success as a bandleader was largely due to his coordinating of two National Peace Jubilees (1864 and 1869), and a World Peace Jubilee in 1872. In 1878, Gilmore led the 22nd Regimental Band of New York on a European tour, which was “an important milestone in Gilmore’s life and in the development of American bands.” Gilmore’s instrumentation was greatly influenced by bands he heard in Germany and France, and it was in 1878 that he had arrived at an instrumentation of 66 players (53% of the total ensemble being woodwind instruments, 40% brass instruments, and 7% percussion instruments). It was this balance of woodwinds (which included some 20 clarinets) that defined the sound of the wind band.

Gilmore’s instrumentation, as well as his programming of orchestral transcriptions, was a practice that was carried on by John Philip Sousa. Sousa is the last

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76 Manfredo, 51.
77 Manfredo, 52.
79 Manfredo, 52.
80 Schwartz, *Bands of America*, pg. 104.
81 Manfredo, 53-55.
of the immensely successful professional bands in America, and was by far the most successful and well known. Sousa became director of the U.S. Marine Band in 1880, transforming it into the premiere example of a wind band that it is today. After twelve years with the Marines, Sousa retired and was convinced to form his own civilian band, which carried his name (Sousa’s Band) in the fashion of Gilmore and Dodworth. Sousa’s greatest influences to the wind band medium are his refinement of the Marine Band as a premiere ensemble, the success of the Sousa Band, his support of the early stages of the “School Band Movement,” and of course his contributions to the body of original band music through his marches (as well as his transcriptions of orchestral masterpieces). 82 The Sousa Band performed some 15,200 concerts in its 40-year existence, which brought music (that was played by the nation’s best musicians) directly to Americans. 83 The professional wind band had lost the interest of Americans by the time of Sousa’s death in 1932. Whether the reason behind this was due to the advent of the early recording industry, or from the popularity of new popular music forms such as jazz, the decline of the professional band coincided with the rise of the school band.

The “School Band Movement” was spearheaded by the work of Albert Austin Harding, while serving as Director of Bands at the University of Illinois. Harding’s band at Illinois established the model for which other school bands (high school and college) would emulate; not just in the expanded instrumentation of the concert band, but also the annual layout of the a school band and its association with the sport of football during the

82 Lawrence Stoffel, “The “Golden Age” of Bands in the USA, Part. 2: “The Professional Band”,” (lecture, California State University, Northridge, Northridge, CA, October 1, 2009).
William Revelli, former Director of Bands at the University of Michigan, "stated that Harding was the single most influential factor in the development of band programs in the United States next to the national band contests." These national band contests began as individual state contests, and in 1923 the first national band contest was held in Chicago. These contests influenced schools around the country to start band programs of their own. In 1922, the Committee of Instrumental Affairs was established at a meeting in Nashville just prior to the first national band contest. At this meeting the committee determined that:

The high school band is no longer an incidental school enterprise, prompted largely by the volunteer services of a high school teacher who happened to have a few music lessons, but rather a program which is assigned to a definite place in the school schedule with a class period under the leadership of a trained teacher. And with credit for work done satisfactory.

William Revelli discusses his experience participating in the national band contest in 1928, specifically referring to the instrumentation requirement set forth by the contest adjudicators. The numbers of each instrument, while larger than the instrumentation of the Gilmore Band, emphasized the idea of the large woodwind section specifically in the number of clarinets.

The balance of the large symphonic bands of A.A. Harding can be (and are) still applied to bands today, and it is the responsibility of the individual band director to

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85 Manfredo, 57.
88 Revelli, DVD.
89 Revelli, DVD.
ensure the proper balance of any medium. Also, the concept of the “wind ensemble,” as created by Frederick Fennell in 1952 at the Eastman Conservatory, is another option for wind bands and the proper balance of instrumentation. Fennell’s wind ensemble utilizes the concept of one player per part, or the exact instrumentation indicated by the composer. Most universities, and many high schools, have both the larger symphonic band as well as the more intimate wind ensemble.

The band’s history and evolution is clearly established, allowing for its repertory to be assessed and classified based upon the original source of each composition.

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90 Battisti, *The Winds of Change*, pg. 211.
CLASSIFICATIONS OF THE BAND’S REPERTORY

There are four primary classifications that can be applied to the repertory of music belonging to the band medium: original composition, edition, transcription and arrangement. When the classification of a piece of music is in question, instrumentation is a key-determining factor—that is, the instrumentation of the music in question as well as that of the original source. When bands perform compositions that are unchanged from the composers’ original preparations or publications, these works are considered to be original compositions—the music is unchanged, hence the instrumentation is unchanged (in this case, band instrumentation). Steven Rosenhaus, in his article “The Maze of Editions,” emphasizes the fact that original compositions can include quotations of other works, and also that “variations that use borrowed themes are compositions.”91 His point is significant when considering the definitive aspects of the next main classification, arrangement. He states:

There are fewer hard and fast boundaries between one type of musical work and another, such as the differences between composing and arranging. Even an experienced director might mistake a set of variations for an arrangement because, after all, arranging is composing with someone else’s ideas. A composer, however, transforms the original material, even while keeping it in the listener’s ear.92

Malcom Boyd, in Grove Music Online, states, “the word ‘arrangement’ might be applied to any piece of music based on or incorporating pre-existing material.”93 He goes on to define the term:

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In the sense which it is commonly used among musicians, however, the word may be taken to mean either the transference of a composition from one medium to another or the elaboration (or simplification) of a piece, with or without a change of medium. In either case some degree of recomposition is usually involved, and the result may vary from straightforward, almost literal, transcription to a paraphrase which is more the work of the arranger than of the original composer.  

Rosenhaus describes arranging as the creation of a framework for a particular piece of music through the potential addition of new introductions, fills, interludes, and endings. He goes on to say that arrangers “may reharmonize important themes, possibly develop countermelodies, and add his (their) personal ideas to an existing work, all to present it in a new way without transforming it into a new piece of music.” Within the band’s repertory, arrangements are typically classified using the definition of “arrangement” as stated in The Oxford Dictionary of Music—an adaptation of a piece of music for a medium other than that for which it was originally composed. Although, depending on how readily the music can be transferred to the new medium, a transfer of media might not always warrant classification as an arrangement. For example, consider the compositional devices or creativity level required to transfer fully realized and harmonized vocal chorales to wind instrumentation that employs the same SATB principles. In this situation, the piece would (and should) be classified as belonging to the third main category of the band’s repertory—the transcription.

95 Rosenhaus, “The Maze of Editions,” pg. 47.  
In the article, “Arrangement versus Transcription and Other Consideration,” Dewey Owens presents multiple definitions for “arrangement” and “transcription” ultimately establishing transcriptions as subcategories of arrangements, stating that the transcription is “more or less a strict arrangement of a work for instrument(s) other than those for which it was originally written.”⁹⁸ Rosenhaus’ description of transcriptions, “or orchestrations,” reflects the description by Owens, and goes on to add that, “A transcriber changes the colors of the music while retaining the form, melodic shapes, harmonies, and rhythms of a work as much as possible.”⁹⁹ He even goes so far as to describe the terms transcription and orchestration as “interchangeable, although the former implies that the rescoring includes no liberties as to the addition, deletion, or changing of octaves.”¹⁰⁰

The term transcription (in terms of the band’s repertory) typically refers to a work adapted for modern band instrumentation that originated as a composition for orchestra. If Rosenhaus’ delineation were applied, most of these would technically be categorized as orchestrations; however, the term “orchestral transcription” is most commonly used.

The Oxford definition concludes the ambiguity of the terms arrangement and transcription by describing the tendency in America “to use ‘Arrangement’ for a free treatment of the material and ‘Transcription’ for a more faithful treatment.”¹⁰¹

The final classification for band music is the edition. Sydney Charles, in *Grove Music Online*, establishes the term edition as containing many subcategories and definitions. Rosenhaus describes editions as:

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prepared published versions of a composer’s work; the amount of preparation depends on the type of edition a publisher wants to create. There are many types of editions, the most common being facsimile, urtext, scholarly (or critical), performance, and educational. Again, no hard lines of demarcation exist among them, and many hybrids exist.102

The critical edition is established as the version intended for use and study of by musicologists. Charles, contrasts the critical edition with “the ‘practical’ or ‘performance’ edition, which...may incorporate additions or changes designed to help the modern performer.”103 Rosenhaus considers performance editions to be “hybrid editions that balance respect for the composer’s intent with the needs of the performer.”104 These definitions would allow most band editions to be labeled as “performance editions.”

However, in terms of the band’s repertory, editions refer to compositions that are adapted for modern band from an original source that uses instrumentation belonging to a predecessor ensemble of the band medium.

Using these definitions, and clarifications, for the classification of band works, composers, arrangers and editors can be evaluated on how they adapt their original sources for performance using the modern band instrumentation. Considerations in to the use or disuse of extended consort instruments are necessary while assessing scoring decisions that are theoretically based upon the instrumentation of the original version.

Also, it is important to analyze how the preparers meet the needs of the band ensembles that are to be performing these publications. Meeting the needs of an ensemble can include considering a composition’s playability, for ensembles lacking complete

104 Rosenhaus, “The Maze of Editions,” pg. 45
instrumentation, by including performance cues or by doublings and the use of thick scoring. Original compositions, arrangements, transcriptions and editions should always strive to account for the limitations of instrumentation in school ensembles. The term “school ensemble” is used for secondary ensembles whose players are capable of performing the music at the originally intended (or unintended) difficulty level. Simplifications of music for performance by younger players would be categorized as educational editions, as described by Rosenhaus and Charles.
CONSIDERATIONS IN RECITAL WORKS

Of the five compositions performed on the May 15, 2011, recital, three are performance editions of original compositions for the band medium, one is an artistic arrangement for the band, and the last is a proper original composition for the modern band instrumentation. The editions will be assessed for their respective editors' considerations in updating the composition from the original instrumentation to that of the modern band. The arrangement can be analyzed for orchestration choices of the arranger, and the way they utilize the band’s aesthetic colors to artistically (and convincingly) convey music from a completely different medium. Finally, the original composition can be analyzed for its innovative uses of the modern band instrumentation and its versatile personnel.

Écossaise, Wo022, by Ludwig Van Beethoven

Beethoven wrote Écossaise für Militärmusik, Wo022 in the town of Baden, where he spent two months during the summer of 1810. The name “écossaise” comes from the form and style of the piece, which was a dance. The music was typically quick, energetic and in a 2/4 meter—characteristically having sections of stark dynamic contrast. The style was a ballroom favorite in Vienna during the first part of the 19th Century, and Beethoven “wrote a number of écossaises for piano, orchestra and wind

band between 1806 and 1810." The form of the piece consists of three, 8 bar sections, the third of which is labeled “trio.” Each section repeats the first time through and on the Da Capo, only the first two sections are played (without repeats).

Original Instrumentation\textsuperscript{107}

- Flauto piccolo
- Oboi
- Clarinetti in A
- Corni in D
- Tromba in D
- Tamburo militare
- Triangolo
- Cinelli
- Fagotti
- Contrafagotto

Erik Leidzen adapted Écossaise for “modern band” in 1952. The roadmap for the Leidzen edition is the same as the original; however, the Da Capo is removed and the A and B sections are instead written out at the end without repeats. The key of piece is also changed from D major to C major—a more comfortable key for modern wind instruments.

Leidzen Edition Instrumentation\textsuperscript{108}

- Piccolo
- Flutes


\textsuperscript{107} Ludwig van Beethoven, 1900, Complete edition of all his works, Huntington Station, L.I., New York: Kalmus, vol. 32.

\textsuperscript{108} Ludwig van Beethoven and Erik Leidzen, 1952, Écossaise composed for military band in 1810 adapted for modern band by Erik Leidzen, New York: Associated Music Publishers, Inc.
The instrumentation that Leidzen uses for his edition is representative of the typical large American concert band of the 1950s. The transfer of music from the original instrumentation to the modern instruments is a straightforward transposition/transcription. Aside from the Da Capo being written out and the key being changed, the only other notational difference worth mentioning is in the 7th bar of the B section in the upper woodwind parts. In the original version, these instruments have a appoggiatura written at the beginning of the measure (m. 15) followed by four Eighth notes. Leidzen does not leave it to the performer to properly play the appoggiatura in the classical style; he instead rewrites the rhythm as two Sixteenth notes followed by three Eighth notes to ensure that the appoggiatura is played as a Sixteenth note beginning on the downbeat—not as a pick-up note to beat one.
In addition to the pre-existing piccolo part, two flute parts are added. The flute parts are borrowed from the oboe parts, with the only difference being that the bottom line from the oboe part is placed up an octave in the flute part to become the upper harmony of the divisi. The oboe and bassoon parts both transpose over directly with the occasional change in octave doubling. There is one change to the original bassoon part in the last three measures of the trio; here, Leidzen has the bassoons reinforce the bass line—played originally by the contrafagotto.

The A clarinet parts from the original version transfer primarily to the E-flat clarinet and 1st and 2nd B-flat clarinet parts. In the B section, Leidzen’s edition has the clarinets playing the same material as the oboes and flutes; however, in the original version the clarinets play an independent counter melody that can be seen in the 2nd and 3rd cornet and trombone parts of the 1952 edition. The alto clarinet, bass clarinet and 3rd B-flat clarinet parts are all derived from the original bassoon parts; except for in the B section where the 3rd B-flat clarinets break away to accompany the rest of the B-flat clarinets.

The D horn parts from the original version transfer directly to the F horn parts with the occasional re-voiced harmony. In the original version, the solo figure shared by the horns and trumpet in the first three measures of the trio is omitted from the horn parts in the Leidzen edition. The original D trumpet part is maintained in the 1st cornet and trumpet parts of the modern edition.

The contrafagotto is the bass voice of the original version and naturally transfers over to the bass instruments of the 1952 instrumentation. The bass saxophone, euphonium, string bass and basses (tuba) parts are all derived from the contrafagotto line.
Sections of this part can also be seen in the added timpani part of the modern edition. The rest of the additional wind instruments in Leidzen’s version are given harmonically reinforcing doublings (and variations) of the upper woodwind and bassoon parts from the original version. These instruments include the alto, tenor and baritone saxophones, the 2nd and 3rd cornets, and the trombones. The trombone part is perhaps the most unique from the original; their part serves to rhythmically and harmonically accentuate important and stressed beats in the piece.

Finally, the four percussion instruments from the original remain unchanged in the Leidzen edition. Despite the thick scoring of the 1952 concert band instrumentation, the integrity of the pronounced percussion parts remains. Beethoven uses the triangle and cymbals prominently in order to showcase the exotic Janissary instruments that had become available around the time he wrote the piece. By featuring these instruments in his 1952 edition, Leidzen maintains the historical significance of the range of Turkish influences at the turn of the 19th Century.

Leidzen’s version of Écossaise für Militärmusik, WoO22 can be considered an edition within the band’s repertory, despite the fact that the majority of the parts are transcribed and transposed from the original instrumentation. Beethoven writes for the military band of his time, an ensemble that is a precursor and predecessor to the band for which Leidzen writes. This establishes the piece as a pre-existing band work, one that Leidzen updates and edits for performance by a modern band. Despite the simplistic nature of the music and minimal scoring in the original version, Leidzen utilizes the full range of extended consort members (including a string bass part) due to that being a common practice of the time the edition was created. Even though the instrumentation
calls for E-flat and alto clarinets, and even the B-flat bass saxophone, any ensemble could effectively perform the piece due to the extensive doublings and thick scoring. Any potential conflict surrounding an ensemble’s inability to employ both trumpets and cornets would be deemed moot, based on the fact that there is only one trumpet part in the original. Leidzen chooses the euphonium as his preferred tenor ranged, valved brass voice—and not the baritone. Although, because neither instrument appears in the original, a school ensemble’s use of a baritone to play Leidzen’s euphonium part would never be considered inauthentic. It would be up to the discretion of the individual director whether they would want to have their baritones play the written euphonium part (an upper voicing of the bass line—which as mentioned, is already being played by a wide range of instrumental timbres) or have them blend in with the trombones as a reinforcement of the 2nd or 3rd part. In reality, any aesthetic differences resulting from either decision would be virtually indiscernible to the ear because of the thick scoring. And, it is as a result of his thick scoring, that makes Leidzen’s edition of Beethoven’s original work for band very accessible and playable by school and professional bands alike.

**Apotéose from Grande Symphonie Funèbre et Triomphale, by Hector Berlioz**

Berlioz composed *Symphonie militaire* in 1840 as a commission by the Minister of Interior, Charles de Rémusat. The piece was written for the celebrations commemorating Frenchmen who died in an uprising ten years earlier in 1830.  

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110 Hector Berlioz and David Whitwell, *Symphony for band* (1840) modern edition by David Whitwell, [pg. 1].

41
Containing three movements (Marche funèbre, Hymne d’adieu, and Apothéose) and scored for large military band, Berlioz later added string and choral parts to the symphony; and, in Brussels on September 26, 1842 the final version was heard for first time—renamed Grande Symphonie Funèbre et Triomphale.\textsuperscript{111} The second movement was also renamed Oraison funèbre at this time.\textsuperscript{112}

It is believed that because of the speed in which Berlioz completed the commission, that the piece is comprised of previously composed material—completed in six weeks between June 7 and July 19, 1840.\textsuperscript{113} The second movement, Oraison funèbre, has been proven to be a “reworking of a scene from the abandoned opera Les francs juges dating from 1826”\textsuperscript{114}—reworked as the trombone solo.\textsuperscript{115} The first movement, Marche funèbre, and third movement, Apothéose, are believed to have “originally formed part of a much larger project, Fête musicale funèbre à la mémoire des homes illustres de la France, dating from 1835 and planned in seven movements.”\textsuperscript{116}

Hugh Macdonald edited and wrote the forward to the 1976 edition of the original Bärenreiter-Verlag, Kassel score that was published in 1966. Macdonald states that he uses the same source as the first full score published by Schlesinger in 1843, which was “an early manuscript score, partly in Berlioz’s hand, partly written by a copyist.”\textsuperscript{117}

Because Berlioz added optional choral and string parts after the first performance (which

\begin{thebibliography}{99}
\bibitem{111} Macdonald, \textit{Grande symphonie funèbre et triomphale}, pg. IV.
\bibitem{112} Macdonald, \textit{Grande symphonie funèbre et triomphale}, pg. IV.
\bibitem{113} Macdonald, \textit{Grande symphonie funèbre et triomphale}, pg. III.
\bibitem{114} Macdonald, \textit{Grande symphonie funèbre et triomphale}, pg. V.
\bibitem{116} Macdonald, \textit{Grande symphonie funèbre et triomphale}, pg. V.
\bibitem{117} Macdonald, \textit{Grande symphonie funèbre et triomphale}, pg. VI.
\end{thebibliography}
were made available for purchase along with the original 1843 score), Macdonald adds these parts along with the original French military band instrumentation in his edition. He makes a couple of very minor deviations from the instruments listed in his original source. Instead of using the D-flat piccolos, E-flat flutes (flûtes tierces), and 2\textsuperscript{nd} ophicleides in E-flat, Macdonald chooses to print all of these parts in C.\textsuperscript{118} Below is the original instrumentation of the third movement, Apothéose, as listed by Hugh Macdonald—omitting the additional choral and string parts.

**Original Instrumentation\textsuperscript{119}**

<table>
<thead>
<tr>
<th>Instrument</th>
</tr>
</thead>
<tbody>
<tr>
<td>Petites Flûtes</td>
</tr>
<tr>
<td>Flûtes Tierces</td>
</tr>
<tr>
<td>Hautbois</td>
</tr>
<tr>
<td>Petites Clarinettes (En Mi-flat)</td>
</tr>
<tr>
<td>Clarinettes (En Si-flat)</td>
</tr>
<tr>
<td>Clarinettes Basses (En Si-flat)</td>
</tr>
<tr>
<td>Bassons</td>
</tr>
<tr>
<td>Contre-Basson (non obligé)</td>
</tr>
<tr>
<td>Cors I, II (En Mi-flat)</td>
</tr>
<tr>
<td>Cors III, IV (En Sol)</td>
</tr>
<tr>
<td>Cors V, VI (En Ré)</td>
</tr>
<tr>
<td>Trompettes (En Si-flat)</td>
</tr>
<tr>
<td>Cornets à Pistons (En Si-flat)</td>
</tr>
<tr>
<td>Trombones I (altos ou ténoirs)</td>
</tr>
<tr>
<td>Trombones II, III (ténoirs)</td>
</tr>
<tr>
<td>Grand Trombone Basse (non obligé)</td>
</tr>
<tr>
<td>Ophicléides</td>
</tr>
<tr>
<td>Tambours (avec les timbres ou dévoilés)</td>
</tr>
<tr>
<td>Pavillion Chinois (placé près des tambours)</td>
</tr>
<tr>
<td>Timbales (non obligées) (En Si-flat, Fa)</td>
</tr>
<tr>
<td>Cymbales</td>
</tr>
<tr>
<td>Grosse Caisse</td>
</tr>
</tbody>
</table>

\textsuperscript{118} Macdonald, *Grande symphonie funèbre et triomphale*, pg. VI.

\textsuperscript{119} Berlioz and Hugh Macdonald, *Grande symphonie funèbre et triomphale*, pg. 52.
David Whitwell is responsible for the modern edition of *Grande Symphonie Funèbre et Triomphale*. He states in the forward, “The goal of this revision was to make one for American instrumentation, yet one as faithful as possible to the original”\(^{120}\) - entitling the edition in English, *Symphony for Band*.

<table>
<thead>
<tr>
<th>Whitwell Edition Instrumentation(^{121})</th>
</tr>
</thead>
<tbody>
<tr>
<td>Piccolo</td>
</tr>
<tr>
<td>Flute</td>
</tr>
<tr>
<td>Oboes</td>
</tr>
<tr>
<td>Clarinets</td>
</tr>
<tr>
<td>Bass Clarinet</td>
</tr>
<tr>
<td>Bassoons</td>
</tr>
<tr>
<td>Alto Saxophone</td>
</tr>
<tr>
<td>Tenor Saxophone</td>
</tr>
<tr>
<td>Baritone Saxophone</td>
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<tr>
<td>Trumpets</td>
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<tr>
<td>Cornets</td>
</tr>
<tr>
<td>Horns</td>
</tr>
<tr>
<td>Trombones</td>
</tr>
<tr>
<td>Euphonium</td>
</tr>
<tr>
<td>Tuba</td>
</tr>
<tr>
<td>Timpani</td>
</tr>
<tr>
<td>Snare Drum</td>
</tr>
<tr>
<td>Cymbals</td>
</tr>
<tr>
<td>Bass Drum</td>
</tr>
</tbody>
</table>

Whitwell’s edition includes all of the modern counterparts to the band instruments utilized by Berlioz—with the exception of the *non obligé* grand trombone basse and contre-basson parts. He also omits the use of the pavillion chinois (also known as a Jingling Johnny, a standard member of French military bands of Turkish origin) in the

\(^{120}\) Whitwell, *Symphony for band* (1840) modern edition by David Whitwell, [pg. 1].  
third movement. As in the Macdonald edition, the piccolos and flutes are in C. The clarinets, bass clarinets, trumpet and cornet parts are all standardized as the modern B-flat transposing instruments. The horns parts are all transposed for horn in F. The added euphonium part is written to support and reinforce the trombone and tuba parts. The tuba replaces the ophicléide as the superior bass wind voice.

The saxophones and euphonium are added because they are standard in 20th century band instrumentation. Whitwell uses the timpani part, even though the timbales part from the original is listed as non obligées—intended for use in a stationary concert setting. Since the first performance was played by uniformed ranks along the funeral procession route (led and conducted from Berlioz’s baton as he walked backwards), timpani would not have been used. Whitwell best describes how he preserves the historical and musical integrity of the Grande Symphonie Funèbre et Triomphale in his edition for American instrumentation:

The saxophone parts, an instrument not yet available to Berlioz, are completely doubling and may be left out, if one desires to approach the original even closer. The conductor is advised that all horn and trumpet parts are identical with the original, save for transposition to the more familiar keys. As the original parts were governed by the original natural instruments, vis-a-vis the key required, you may want your normal first horn player to play the third part here, etc.

David Whitwell’s version of Grande symphonie funèbre et triomphale can be considered an edition, despite the fact that the majority of the parts are transcribed from the original version. Berlioz wrote the piece for the band medium (using the French military band instrumentation of the time) and Whitwell updates the instrumentation to

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122 Macdonald, Grande symphonie funèbre et triomphale, pg. VI.
123 Macdonald, Grande symphonie funèbre et triomphale, pg. III.
124 Whitwell, Symphony for band (1840) modern edition by David Whitwell, [pg. 1]
make it playable by a band today—securng its classification as an edition within the band’s repertory. Whitwell’s instrumentation is representative of the “core families” concept previously discussed. He chooses to only write for B-flat and bass clarinets, excluding the E-flat and alto clarinets – despite the fact that Berlioz uses an E-flat clarinet. However, he does maintain Berlioz’s use of both the trumpet and cornet timbres. It is also worth mentioning the fact that he favors the euphonium as his choice for the tenor ranged, valved brass instrument. Although Whitwell makes his edition highly accessible to any band ensemble (any groups not containing proper cornets would simply play these parts on trumpets), the playability of the piece would still likely be restricted to college and professional groups due to the difficulty of the music itself.

First Suite in E-Flat for Military Band, Op. 28 No. 1, by Gustav Holst

The first performance of Holt’s First Suite is generally considered to be that taking place on June 23, 1920 at the Royal Military School of Music’s Kneller Hall—performed by the school’s 165-member band.125 The actual date of composition is recorded as 1909, as is indicated “In the notebook in which he (Holst) kept a record of his compositions from 1895 until his death.”126 Two primary factors likely led to Holst’s decision to compose this work for the band medium. “Appeals given by many British military bandmasters during the early years of the twentieth century in order to secure new and original works for the band medium”127 is the first of these factors. The other

125 Battisti, The Winds of Change, pg. 15.
factor may have been the band composition contest put on by the Worshipful Company of Musicians; however, it cannot be proven whether or not the piece was ever submitted.\textsuperscript{128} Regardless the reason behind the initial decision, Holst’s mastery in composition, orchestration and familiarity of the band medium led to the creation of one of the most iconic works in the band’s repertory—“Excluding the Sousa marches, the First Suite is probably the most played composition in the wind band repertoire.”\textsuperscript{129}

Holst’s original instrumentation clearly indicates his awareness and consideration to the inconsistent band instrument at the time he wrote the First Suite. The following is the instrumentation listed in Holst’s original manuscript:

\textbf{Original Instrumentation}\textsuperscript{130}
- Flute and Piccolo in D-flat
- Clarinets in E-flat (2\textsuperscript{nd} ad lib)
- Oboes (ad lib)
- Solo Clarinet in B-flat
- 1\textsuperscript{st} Clarinet in B-flat ripieno
- Clarinets in B-flat
- Alto Saxophone in B-flat (ad lib)
- Tenor Saxophone in B-flat (ad lib)
- Bass Clarinet in B-flat (ad lib)
- Bassoons (2\textsuperscript{nd} ad lib)
- Cornets in B-flat
- Trumpets in E-flat (ad lib)
- Trumpets in B-flat (ad lib)
- Horns in F
- Horns in E-flat (ad lib)
- Baritone in B-flat (ad lib)
- Tenor Trombones (2\textsuperscript{nd} ad lib)
- Bass Trombone
- Euphonium
- Bombardons
- String Bass (ad lib)

\textsuperscript{128} Battisti, \textit{The Winds of Change}, pg.14.
\textsuperscript{129} Battisti, \textit{The Winds of Change}, pg.14.
\textsuperscript{130} Mitchell, \textit{From Kneller Hall to Hammersmith}, pg. 25-26.
Boosey & Co. published the work in 1921, in the year after its first performance, which contained “a set of parts with a reduction for piano-conductor.” In 1948, Boosey & Hawks published “a new edition, constructed from a set of parts without reference to the original score, (and) contained many misprints.” The full score printed in 1948 has parts for E-flat alto clarinet, B-flat bass clarinet, B-flat bass saxophone, contra bass clarinet and flugel horns that are not shown in the original manuscript score.

The goal of this edition, as stated by Frederick Fennell in response to the addition of parts, was “probably at the request of Albert Austin Harding (ca. 1932) to have the score conform to instrumentation standards in American school band contests. The parts for the baritone saxophone and bass saxophone/contrabass clarinet were the idea of the publisher.”

The 1948 edition also omits “important informational notes for conductors regarding the performance of the First Suite,” which are given on the title page of Holst’s manuscript score and also included in the 1921 publication. The most detrimental of these omissions is Holst’s note to the conductor that “As each movement (three

131 Matthews, “Introduction” in First suite in E-flat for military band.
132 Battisti, The Winds of Change, pg. 15.
134 Mitchell, From Kneller Hall to Hammersmith, pg. 24.
135 Battisti, The Winds of Change, pg. 15.
movements in total) is founded on the same phrase it is requested that the Suite shall be played right through without a break.”\textsuperscript{136}

Other indications from the original manuscript are representative of Holst’s careful considerations to the playability of his composition, which is evident with his inclusion of numerous of “ad lib” parts (over 40% of the instrumentation).\textsuperscript{137} He also makes the following request to conductors:

It is requested that in the absence of a string bass the ad lib part for that instrument in the Intermezzo shall not be played on any brass instrument but omitted excepting where the notes are cued in other parts. Also in the absence of Timpani the ad lib part for the latter is to be omitted entirely.\textsuperscript{138}

It is evident that Holst’s use of “ad lib” parts indicates his desire for the piece to be capable of being performed by bands of varying sizes—due to his awareness of inconsistent and ever developing band instrumentation in the beginning of the 20th Century. He establishes an ideal list of instruments to strive for, but also provides indications for the base (essential—or core) that can be employed to still faithfully render a performance.

Colin Matthews is responsible for the current edition of Holst’s First Suite, released in 1984. He sets out to correct the numerous mistakes found in the 1948 edition (with “the invaluable assistance received from Dr. Fred Fennell”\textsuperscript{139}).\textsuperscript{140} He acknowledges the changes in band instrumentation over the course of the 20th Century and notes that “this new edition of the score does not attempt to go back wholly to the

\textsuperscript{136} Mitchell, \textit{From Kneller Hall to Hammersmith}, pg. 22.
\textsuperscript{138} Mitchell, \textit{From Kneller Hall to Hammersmith}, pg. 23.
\textsuperscript{139} Matthews, “Introduction” in \textit{First suite in E-flat for military band}.
\textsuperscript{140} Battisti, \textit{The Winds of Change}, pg. 15.
original manuscript.”\textsuperscript{141} In the 1984 edition, “the instrumentation is once again adjusted to better match that found in contemporary wind bands.”\textsuperscript{142} The following is the instrumentation, as indicted by Colin Matthews in his edition of Holst’s First Suite.

\begin{center}
\textbf{Matthews Edition Instrumentation}\textsuperscript{143}
\begin{itemize}
\item Concert Flute & Piccolo
\item Oboes
\item E-flat Clarinet
\item Solo B-flat Clarinet
\item B-flat Clarinets
\item B-flat Bass Clarinet
\item Bassoons
\item E-flat Alto Saxophones
\item B-flat Tenor Saxophones
\item E-flat Bariton Saxophone
\item B-flat Bass Saxophone
\item B-flat Cornets
\item B-flat Trumpets
\item Horns in F
\item Trombones
\item Euphoniums
\item Basses
\item String Bass
\item Timpani
\item Percussion
\end{itemize}
\end{center}

Matthews describes the editorial decisions that he makes in updating the score to accommodate the modern concert band. He indicates that he omits the “second pair of trumpets,”\textsuperscript{144} referring to the E-flat trumpets from the original. He omits the baritone allowing for the expansion of the euphonium part, “most notably in the Intermezzo after the letter D, and at the beginning of the Finale, where it doubles the 1\textsuperscript{st} cornet at the lower

\textsuperscript{141} Matthews, “Introduction” in \textit{First suite in E-flat for military band}.
\textsuperscript{142} Battisti, \textit{The Winds of Change}, pg. 15.
\textsuperscript{143} Matthews, “Instrumentation” in \textit{First suite in E-flat for military band}.
\textsuperscript{144} Matthews, “Introduction” in \textit{First suite in E-flat for military band}.
Matthews does choose to maintain the baritone and bass saxophone, which were added in the 1948 score. The following notes are provided for the conductor:

Holst’s concern to allow the work to be played by a small ensemble has been respected, and many parts remain *ad lib.* (It is possible for the *First Suite* to be played in this edition by as few as 19 players plus percussion). Particular care has been taken to ‘cover’ *ad lib.* parts... The only important places where an *ad lib.* instrument must be replaced by another are: the string bass, cued into the bass part at bar 16 of the *Chaconne*; the oboe, cued into the 2*nd* clarinet after letter C of the *Chaconne*; and the 2*nd* E-flat clarinet cued into the 1*st* clarinet for much of the *Intermezzo.*

Boosey & Hawkes published two other versions of the First Suite: an arrangement by Sydney Herbert for Brass Band in 1921 (the same year as the first published parts), and an arrangement by Gordon Jacob for orchestra in 1940 (titled “Suite in E flat”). Also, an arrangement of the first movement, the *Chaconne*, exists for organ by Henry Ley in 1933.

Colin Matthews’ 1984 edition of the First Suite does employ the use of some extended instrumentation that would likely require some consideration on behalf of the director for many ensembles—primarily in the high independent E-flat clarinet parts (particularly in the 2*nd* movement). The 2*nd* E-flat clarinet part is graciously cued in the 1*st* B-flat clarinet part; however, the lack of a 1*st* E-flat clarinet cue presumes and implies that an ensemble will at least have one E-flat clarinet available. This assumption must be considered in the fact that Mathews’ edition is approaching thirty years since its publication. Future editions could potentially include full cues of both E-flat clarinet parts. The bass saxophone’s presence purely for color and its absence should not be of

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145 Matthews, “Introduction” in *First suite in E-flat for military band.*
146 Matthews, “Introduction” in *First suite in E-flat for military band.*
147 Matthews, “Introduction” in *First suite in E-flat for military band.*
148 Holst, *A thematic catalogue of Gustav Holst’s music,* pg. 27.
149 Holst, *A thematic catalogue of Gustav Holst’s music,* pg. 27.
concern to any school ensemble lacking availability to the instrument. The same approach is applied to the string bass part. The euphonium is once again favored over the Baritone, being prominently featured as a very melodic instrument. Finally, the use of cornets would be ideal for the faithful rendering of a composition in the British military band tradition; however, the use of all trumpets will end up being the practical solution for most school ensembles. The First Suite, being a staple of the band’s repertory, has been researched and analyzed extensively for Holst’s compositional techniques. In approaching the piece from the perspective of instrumentation and scoring implications, the 1st movement (Chaconne) must be highlighted for the way Holst differently colors and varies each of the fifteen repetitions of the opening eight bar phrase.

**Come, Sweet Death, BWV 478, by J.S. Bach, arr. Alfred Reed**

*Komm’, Süßer Tod, BWV 478* was first published in Georg Christian Schemelli’s *Musikalisches Gesangbuch*, 1736. The piece is one of the sixty-nine “Sacred Songs” melodies, attributed to Johann Sebastian Bach, that serve as the musical setting to Schemelli’s collection. The 954 songs and hymns of the collection are called “‘geistreiche, sowohl alte als neue Lieder und Arien’—old and new spiritual songs and arias.” The foreword indicates “Bach edited the figured bass for some of the melodies, while others were entirely new compositions by him.” Walter E. Buszin cites the preface as stating: “The melodies contained in this hymnbook are in part newly

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composed, and in part improved in the figured bass, by Herrn Johann Sebastian Bach, Capellmeister to the Grand Duke of Saxony, and Directore Chori Musici in Leipzig." 152

The Musikalisches Gesangbuch was not intended for congregational use. It was to be “sung in the home for private devotion and in the family circle during the singing period.” 153 The original set of melodies exists only in the form of a single melodic line over figured bass.

There has been some dispute over how many of the chorale melodies, from the “69 Sacred Songs and Airs,” can actually be attributed to Bach—whether he wrote them or merely edited them. Albert Riemenschneider, in the forward to his 371 Harmonized Chorales and 69 Chorale Melodies with Figured Bass by Johann Sebastian Bach, states: “Let us begin by saying that the melodies of these chorales were in only a few instances created by J.S. Bach. In the large majority of cases the melodies were in current use by the Lutheran church.” 154 In the program note to Alfred Reed’s arrangement of Komm’, Süsser Tod, BWV 478 for concert band, Reed defends the chorale as being an authentic work or Bach’s:

Since the first appearance of this group of pieces in 1832, there have been at least eight other editions prepared by different authorities and published, and that the melody of COME, SWEET DEATH appears in all of them; its authenticity as an original work from Bach’s own hand seems never to have been questioned by any of the compilers and editors of these collections during the past 150 years. 155

152 Buszin, Sacred songs: from Schemelli’s Gesangbuch, pg. 4.
153 Buszin, Sacred songs: from Schemelli’s Gesangbuch, pg. 4.
Riemenschneider, as an appendix to his edition, indexes the 69 chorale melodies according to the number they are listed as in different editions in which they appear. He happens to compare eight different editions that contain some or all of the original 69 melodies. This is likely the source of Alfred Reed’s argument; the chart indicates that Komm', Süsser Tod, komm sel'ge is one of only six chorales (out of the entire collection of 69) to appear in all eight of the listed editions.\footnote{Reimenschneider, pg. 165.}

As previously mentioned, the original version of Come, Sweet Death exists only as a single melodic line over figured bass. The chorale is merely twenty-one measures in length, with indicated phrase endings (fermata); however, multiple verses would dictate that the piece be repeated. Alfred Reed, in his setting for band, maintains faithfully Bach’s key (C minor), harmonic progression and form. He indicates in the score that the band version is “freely transcribed”\footnote{Reed, Come, Sweet Death, pg. front cover.} from the Bach’s original setting, which would have been performed by voices and organ (or other keyboard instrument used for the realization of the figured bass harmony at sight). Although, Reed’s use of the description of the work being “freely transcribed” is a humble assessment of the final product. In reality, Reed creates a truly artistic arrangement, seamlessly blending and utilizing the distinct timbres of the band’s instrumentation. Reed states that, “Bach’s harmonic intentions have been faithfully adhered to throughout, and except for specific choices of voicings and instrumental colors, very little has been added.”\footnote{Reed, Come, Sweet Death, pg. 3.} What Reed neglects to mention is the care he takes in realizing the harmonies and contrapuntal inner lines that are not dictated in the original—they would have been improvised at the keyboard.
Reed’s compositional background, and knowledge of Bach’s chorale figured bass realization practices, truly factors into the expressivity and effectiveness of his final product. In order to assess how Reed utilizes the band’s unique timbres to convey Bach’s chorale melody, it is necessary to identify the instruments for which he writes.

Reed Arrangement Instrumentation

- C Flutes
- C Piccolo
- E-flat Clarinet
- B-flat Clarinets
- E-flat Alto Clarinet
- B-flat Bass Clarinet
- E-flat Contrabass Clarinet
- B-flat Contrabass Clarinet
- English Horn
- Oboes
- Bassoons
- E-flat Alto Saxophones
- B-flat Tenor Saxophone
- E-flat Baritone Saxophone
- B-flat Trumpets
- B-flat Cornets
- Horns in F
- Trombones
- Baritones (TC & BC)
- Tuba
- String Bass
- Timpani

Reed maintains the general form of the original 21 bar melody; however, instead of using fermatas at phrase endings, he inserts additional measures (or partial measures) of sustained harmony or phrase extensions. Essentially, he writes out how to perform the fermata in real time. The written bass line from the original version is maintained in the

159 Reed, *Come, Sweet Death*, pg. 2.
proper bass instruments, of the band, throughout both repetitions of the choral melody.
The tuba assumes the roll of the leading bass voice, but this part is also played
completely in the string bass, baritone saxophone, 2nd bassoon and contrabass and bass
clarinet parts.

The first statement of chorale is lead by the woodwind section. The instruments
to carry the original melodic line in the first two phrases are the 1st oboe (assuming the
lead voice), E-flat clarinet and 1st B-flat clarinet—accompanied by the rest of the
woodwind section. In measure 9 at the start of the third phrase, the flutes take over as the
primary voice of the melodic line, assisted by the 1st clarinet and 1st alto saxophone.
Horn is now being integrated into the woodwind accompaniment of the melody and bass.
The oboe quickly retakes the lead role of the original melody in the fourth phrase, and by
measure 16 (halfway through the fourth phrase) the entire woodwind army is coloring the
previously stated bass instruments in preparation for the climax of the chorale at measure
19. Reed effectively employs the SATB principle within each individual woodwind
choir. Trombones and cornets reinforce the woodwind climax and also serve to deny
satisfaction of the final cadence by immediately beginning preparation to the beginning
of the second statement of the original chorale melody, which will now employ full use
of the complete brass section.

Measure 24 begins the first phrase of the repeated chorale statement in which the
1st trumpet leads the 1st flute and baritone as the voices chosen to play the original
melody. The remaining members of the brass choir provide the harmonic
accompaniment to the melodic line and the woodwinds (oboes and clarinets) are used as a
poly-dynamic textural coloring of the brass accompaniment. The second phrase utilizes
the same melodic instruments, now with the 1st and 3rd horns and 1st trombone added as reinforcement of the original melody. By the time the climax of the second phrase is prepared in measure 28, we finally get to see Reed’s full use of the instrumentation. However, the full scoring and dynamics provide a false climax as just one bar later, in measure 29, the dynamic rapidly decreases and the trumpets, cornets and flutes softly lend their voices to the completion the second phrase. The third phrase begins at measure 32, where the flutes, 1st oboe and 1st alto saxophone play the original melody. This is similar voicing as was used in the first statement of the chorale, except the flute part is now in the upper octave and the oboe is added. The English horn countermelody is the same as the tenor saxophone and both parts are being used against Bach’s melody within their respective instrument families in the same fashion, which masterfully interweaves the texture of timbres. The remaining accompaniment comes from remaining woodwinds, minus the E-flat and B-flat clarinets, and reinforced in the horns. The fourth phrase quickly contrasts the third by moving back to the brass-dominated sound. The 1st trumpet takes quick control of the original Bach melody and is assisted by the 1st B-flat clarinet with the remaining clarinets and brass (minus the cornets) providing the harmonic accompaniment. Reed scores measures 38–40 almost the same as he does this phrase in the first statement of the chorale melody—in measures 16–18. The only differences in the two statements of this phrase are the elimination of the reinforcing cornet and 1st trombone parts, as well as the flute part being changed to an accompanying harmony line rather than the proper melodic line.

Measure 41 results as the proper climax of Reed’s arrangement. Naturally, the full instrumental force is utilized in this phrase. Aside from those instruments that are
playing the original bass line, every other instrument is given Bach's original melody's contour, except for the 1st bassoon, trumpets, and 1st and 2nd trombones – the trumpets and 1st trombone play a sustained chord behind the original melody, which is a background harmonic foundation for the moving Eighth notes that are in the foreground. It is in this climactic phrase that we get the first and only use of the piccolo, putting the melody in the highest register at the climax. The rest of the phrase is completed using full instrumentation as the climax results with a massive decrescendo leading in to the penultimate measure and the final cadence in measures 44 and 45. In measure 44, the "ritenuto al fine" begins on beat one, and the measure is subdivided (as indicated by Reed) with each Eighth note getting its own individual beat from the conductor. Reed adds an extra beat at the end of the penultimate measure, creating a 4/4 measure, rather than using the original chorale's maintained 3/4 meter. The extra beat four is used as a means to dictate how to perform the final ornamental figure that would have been performed by the keyboardist. The instruments used in this measure to carry the original melodic line are the English horn, E-flat clarinet, 1st and 2nd B-flat clarinets, 1st alto saxophone, and the 1st and 3rd horns. The 3rd clarinet, 2nd alto saxophone, and 2nd and 4th horn parts serve as the countermelody that works to create the series of suspensions leading into the final ornamental figure. The final chord is without flutes, trumpets and cornets, reducing the brilliancy of the timbre and creating a "softer" and more solemn finish to the deeply emotional music. The trombones join the final chord on the downbeat of measure 45 to help soften the woodwind, horn and bass blend from the previous measure.
Alfred Reed’s version of *Come, Sweet Death* would be classified as an arrangement within the band’s repertory, not a transcription. Even though the melody, bass line, form and harmonic intentions are provided, there are multiple compositional factors that (when considered) validate Reed’s work as being more than a standard transcription. One factor to consider is the significant change in performance medium. The original version was to be performed by voices and keyboard, and Reed writes it for wind instruments. He makes all decisions of instrument combinations and scoring based upon aesthetic and artistic preferences. Also, Reed indicates extensive dynamics as well as expressions intended to dictate a desired tone or color—Bach indicates no dynamics or expressive markings. Reed’s use of time is another artistic factor to consider. He sets a slow, sustained and patient pace in order to fully explore all facets of the timbre combinations. Also, the intentional disuse of the fermata at phrase endings is done out of compositional decisiveness, and clearly not out of transcriptional necessity.

We can assess Reed’s arrangement of *Come, Sweet Death* for its playability by a school ensemble. The piece was published in 1976, a time when the use of extended consort members was still standard practice, as is evident in Reed’s instrumentation list. Reed’s thick scoring and doublings allow for most ensembles to give a genuine and convincing performance. Reed also extensively cues many sections in multiple instruments, and even includes alternatives for the instruments that might not be available to school ensembles (such as the oboe and English horn). He indicates that, “The conductor may also make use of the indicated cues and cross-cues to strengthen or replace weak or missing instruments where needed.”\(^{160}\) The opening oboe melody and

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\(^{160}\) Reed, *Come, Sweet Death*, pg. 3.

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English horn accompaniment is cued in the cornets and 1st trombone and indicated to be played using straight mutes in a way to mimic the timbre of the double reed instruments. The entire clarinet choir is utilized as could be assumed for most 1976 band publications; however, an ensemble with only B-flat and bass clarinets could still effectively perform the piece. The indicated use of only baritones, and not euphoniums, is noteworthy but mostly insignificant – the piece could be performed without either instrument and it is likely that a school band director would have no problem using euphoniums to play the baritone parts. The string bass part is an added bonus, providing the additional color of a string instrument; however, an effective performance would not be dictated by an availability of the instrument. Finally, Reed addresses the balance of trumpets and cornets within his orchestration. He indicates that:

The Trumpets, rather than the Cornets, are to be regarded as the main upper voices of the “brilliant” Brass choir, and the proportion should be two Trumpets on each of the three Trumpet parts to one Cornet on each of the two Cornet parts. In this work the Cornets must always play with a “round”, warm, lyrical tone...But...Trumpets...must not be allowed to become over-brilliant or strident; depth of tone color, richness, and blend must come first.  

As previously established, the performance of this arrangement by a school ensemble would likely see the use of only trumpets, without cornets. Because Reed identifies the trumpet as the main upper brass voice, the playing of trumpets on cornet parts would not significantly disrupt the intended timbre of the artistic arrangement. Alfred Reed’s considerations in to the playability of his arrangement make the piece accessible to professional bands and school ensembles alike. The professional group would be able to make use of Reed’s large extended instrumentation, providing the highest possible level

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161 Reed, *Come, Sweet Death*, pg. 3.
of artistry and variance of timbre; and, Reed’s consideration of part doublings and cues, provides the means for a school ensemble to be able to give an effective and quality rendering of his arrangement.

**Voodoo, by Daniel Bukvich**

*Voodoo* is an original composition for the band medium that was commissioned for the Idaho All-State Band in 1984. Like many of Daniel Bukvich’s compositions for concert band, this piece was written with an intended educational purpose. *Voodoo* challenges its “performers to listen to each other.” Bukvich states that, “To accomplish this, it occurred to me to turn the lights off.” The original educational function of the darkness is utilized as a tool in Bukvich’s compositional process. The visual and theatrical aspects he employs in *Voodoo* are just as integral to a successful performance as the musical itself.

The inspiration for (and name of) the piece comes “from a conversation Bukvich had with his friend who was a missionary nun living in Guatemala. “She told me that the sounds of the Jungle, at night time, reminded her of ‘those old Voodoo movies’ they used to watch.” Bukvich innovatively exploits the versatility of the band ensemble personnel, and utilizes an extended percussion section, to create the aesthetic and textural qualities of the jungle (visually and aurally). *Voodoo* is an example of the band’s range

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163 Bukvich, McCrann and Weaver, “Program Notes” on *Voodoo “details” page.*

164 Bukvich, McCrann and Weaver, “Program Notes” on *Voodoo “details” page.*

165 Bukvich, McCrann and Weaver, “Program Notes” on *Voodoo “details” page.*
in possibilities of timbre variation through the use of non-traditional means of producing sound on wind instruments and their accessories. Bukvich also utilizes the band’s personnel for their non-instrumental musical abilities by having them sing, clap and perform on flashlights. The flashlight parts are the primary visual aspect in the performance of Voodoo, undeniably conceived as a direct result of the decision to perform the piece in complete darkness.

Bukvich Instrumentation

- Flutes
- Oboes
- Bassoons
- Clarinets (B-flat)
- Bass Clarinet
- Alto Saxophone
- Tenor Saxophone
- Baritone Saxophone
- Trumpets
- F Horns
- Trombones
- Baritones (T.C. & B.C.)
- Tuba
- Percussion
- Audience and Solo Flashlights

The percussion instrumentation alone is quite extensive, requiring a minimum of six players. The instruments required include timpani, congas, tom toms, bass drum, bird whistle, triangles, cowbell, fire alarm bell, a metal bowl with ball bearings (BB’s), a cricket, chacolo, maracas, claves, and temple blocks. Bukvich provides extensive setup and performance instructions specifically for the percussion section.

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The three main sections within the form of *Voodoo*, aid in progressing the theatrical intention of the piece. The first of these sections establishes the environment of the jungle. In the percussion, the BB's rotating inside of the metal bowl creates the foundation of the ambient nighttime jungle noise accompanied by the bird whistle and the cricket. The meter in this section is not readily discernable by the listener and is dominated by textural sounds that work to create a mysterious feel. The only melodic content of this section is introduced in the flutes and echoed in the first entrance of voices (mm. 7-8). Bukvich loosely bases the primary melodic material "on a favorite Gregorian chant," stating that, "he simply finds the melody appealing. It is also a smooth, flowing, conjunct melodic line which works well while singing the word 'voodoo.'"\(^{167}\)

Just as with percussion parts, Bukvich provides individual instructions to the wind players on how to properly execute any atypical indications in their music. In the first section the 3rd trumpets and trombones are instructed to blow across the bottom of their straight mutes (like a flute) to provide a textural dynamic effect. The 1st and 2nd trumpets join in by blowing across their 2nd and 1st valve slides respectively. This requires the players to actually remove these tuning slides from their instruments, seal off one end with a finger or palm, and blow across the open hole like a flute. The different sized tubes have unique innate pitches, which can be altered by increasing air speed. Later in measures 16-17, the 1st trumpets are instructed to play a passage where they jump between partials with 2nd valve pressed, but with the 2nd valve slide still removed—creating a unique squawking sound to mimic an exotic jungle bird.

\(^{167}\) Bukvich, McCrann and Weaver, "Program Notes" on *Voodoo* "details" page.
In measures 11 and 19, the flashlights are introduced as visual coloring of the triangles, which play five consecutive Eighth notes at the beginning of each of these bars. Each Eighth note of the triangle passage is designated to one solo flashlight player beginning with an oboe on the downbeat and moving on through a baritone, clarinet, horn and concluding with a tenor saxophone on beat three. Each player is to perform their Eighth note by turning their flashlight on and off (in tempo) just as if they were playing a note of that duration on their instrument. Measure 22 has the flashlights once again associated with the triangle, this time the triangle is rolling for the measure while multiple sections are instructed to turn their flashlights on and off in a ripple effect from stage right to stage left—ending on the downbeat of measure 23.

Measure 23 is the transition into the second section of the piece. It is indicated as a fermata that is to be ten seconds in length. The flashlight ripple from measure 22 results in a solo flashlight on the downbeat of measure 23 (shining their light low on stage left wall) accompanied by the flutes and 2nd and 3rd trumpets on sustained pitches. The flutes are playing with their head joints only, closing the end with one hand. The 2nd trumpets are again blowing across their 1st valve slides and the 3rd trumpets are blowing across the bottom of their straight mutes. The solo flashlight is instructed to slowly move their light to the top of the stage left wall by the end of the ten-second fermata, with the flutes corresponding the rolling of their head joints to raise the pitch as the light travels upward.

The second section de-mystifies the foreign jungle atmosphere established in the first section by incorporating a leisurely and comfortable tempo in the percussion parts. The section feels like a curious stroll through the jungle, with the solo flashlight from
measure 23 assuming a more interactive role—being instructed to “trace slow, graceful patterns on the wall.”168 The music provided by the rest of the instruments serves as the soundtrack to the solo flashlights stroll through the jungle. Most sections are simply repeating three-measure patterns indicated numbers of times. The trumpets and trombones are using straight mutes, but all instruments are being played in the proper fashion. The flutes and clarinet provide the melody line; however, because most sections are repeating their harmonic material over and over again, the actually melody takes a secondary roll to the layering that occurs throughout the harmonically static stroll through the jungle. The solo flashlight continues until the downbeat of measure 71, where the transition to the third section begins—all repeating rhythmic and harmonic accompaniment parts end precisely on this downbeat as well. The flashlight and triangle combination is brought back again in measure 67 and 70, although instead of the ripple effect the each player is instructed to blink their flashlights on and off as fast as possible for the measure long duration of the triangle roll—turning all light off precisely on the next downbeat.

The transition to the third section begins with a four measure downward glissando of all voices beginning with the syllable “Sss” and ending in the syllable “Shh” which is sustained from measure 75 to measure 83 (the start of the third section). Measures 75–82 of this transition section have no discernable meter to the listener. The combination of the mysterious voices along with the menacing melody line in the bass instruments creates a tense feeling of impending danger to come. Bukvich also uses spatial proximity to aid in creating the intended uneasy nature of the transition. Designated audience

flashlight parts require the player to physically move themselves into the audience while shining their lights in random directions, and turning them off once they reach a seat. One of these audience flashlight players is also a percussionist, who is instructed to get to the rear of the auditorium with the bird whistle and metal bowl with BB’s. The voices and the randomly repeating bass figure builds the tension by accelerating and getting louder during the fermata at measure 81.

The tension built up in the transition is released with the sudden timpani figure that is the measure long pick up into the start of the third section in measure 83. This section is no longer a leisurely and curious stroll through the jungle, but rather a frantic and nightmarish chase. Bukvich again uses repeated patterns for most of the instruments. The flashlights are being used as textural accompaniment in measures 83–92, for those instruments still onstage who are not playing a repeated pattern (the brass). These players are instructed to point their flashlights at the ceiling, and rotate their free hand (palm down) in a circular motion over the light—while chanting “voo-doo” as fast as possible, and at random. Bukvich increases the drama and theatrics at measure 93 where he utilizes the audience flashlights by having them stand to face the audience and shine their flashlights in their face to accompany the measure long scream that he indicates for anyone who is not playing. The bassoon, trombones and tuba provide an extremely low whole note foundation for the scream. An even faster tempo is also immediately applied to increase the fright. With a pick-up into the downbeat of the measure 94, the horns present the trumpeting tribal melody, which is then accompanied (and overtaken by) the voices. Measure 98 repeats the audience flashlight face shine (from measure 93)
accompanied by the low bass whole notes. All sections except for the percussion move to the chanting voice line by measure 102.

Measures 102–104 are indicated as a 30"–45" fermata. The tempo is maintained in the voices of all wind parts, some of which are also instructed to clap a specific rhythm at this point. Anyone who is not clapping is instructed to wave their arms over their heads during this fermata while the percussion “Ad Lib Wildly.” The visual aspect of the waving arms is accentuated by the audience flashlights, which are instructed to shine their lights on stage, moving quickly. Bukvich taps into the creative minds of the performers by including the instruction to add “Jungle Sounds” during this vamped section—most often resulting in unique animal noises that some players possess the ability to create. All parts are maintained as the 1st trumpet is cued at the beginning of measure 105. This four whole note figure indicates the transition approaching for all section at measure 109.

Similar to measure 23, the flutes return to using their head joints only to accompany the solo flashlight that also returns to the stage left wall. The clarinets add to the siren-like effect by playing on their mouthpieces only, along with the timpani, which is instructed to roll as high as possible. The solo flashlight begins the figure at the top of the wall this time, and descends through measures 109–116 as the timpani glissandos downward with the pedal—all while building a crescendo into the downbeat of measure 117. The chase-like characteristic of this third section build toward its climax in measures 117–124, using a fully scored instrumentation for the first time and having all parts play the same rhythmic 6/8 figure. This figure reaches its height in measures 125–128 by repeating the 6/8 Eighth notes for the entire four bars. The audience flashlights
accompany this highest point of tension by blinking their lights on and off rapidly at the stage for these four measures. Measures 129–134 interrupt all wind instruments and flashlights with three repetitions of a two-measure percussion figure that leads into the climax at measure 135, where all players shout “Voo-Doo” and shine their flashlight in their face for beat one—turning the flashlight off for beat two, creating one full beat of darkness and silence. The chase ends with one last statement of the 6/8 rhythmic figure on the downbeat of measure 136, concluding on beat two.

*Voodoo* ends with a return to the environmental jungle sounds that first presented by the metal bowl and BB’s and bird whistle at the beginning of the piece. This part is now heard behind the audience members at the rear of the auditorium, being played by the aforementioned percussionist who moved there during the transition beginning at measure 75. The audience is now completely immersed in the theatrical event that they just witnessed.

Because Bukvich composed this piece as a commission for a school ensemble, it makes sense that it is readily accessible for performance by any ensemble while maintaining its innovative uniqueness. He does not call for the use of extended consort members such as the E-flat and alto clarinets, and cornets. He does indicate the use of the baritone, and not the euphonium, although ensembles could play these parts on euphoniums with no concern of authenticity. *Voodoo* truly accentuates the range of versatility of the band medium that is available to composers and arrangers, through the use of extended percussion instrumentation, visual effects, atypical methods of producing sound using wind instruments and the utilization of the players’ voices. Bukvich does all
this while making the music very accessible to the conductor and players through extensive notes and instructions on how to successfully perform the piece.
CONCLUSION

The band, as a performance medium coming from a rich historical tradition, has been established as a versatile and effective ensemble for the performance of serious art music. Whether using the large symphonic band model, or the smaller wind ensemble model, it is the commonality of the instruments employed by both that establishes their relationship and shared repertory. Frank Battisti concludes the discussion and questioning in to proper numbers of band personnel:

Fennell’s intention was not to replace the traditional band and its literature with that of the wind ensemble, but, rather to expand the performance repertoire possibilities for all wind groups. David Whitwell’s statement captures the essence of Fennell’s concept, “…perhaps [now] it can be seen that the two are brothers and not competitors.”

Challenges have been established for many band directors in their attempts to achieve an appropriate balance of instrumentation, and also in their approach the dealing with the use of extended consort members. The use of the E-flat and alto clarinets has proven to be a topic of mixed opinions; and, the trumpet’s dominance over the cornet in America seems to be the result of social preferences. Band directors must take great care in their considerations for the instrumentation to be used in every piece they hope to perform. They must also become aware of the original source (and its instrumentation) for every piece that they perform in order to gain perspective and aid in producing an authentic rendering of the composer’s intentions. Battisti recommends using the instrumentation in a flexible manner, offering these five restrictions in the programming of any piece:

169 Battisti, The Winds of Change, pg. 211.
1. lack of the required number of players.
2. absence of required instruments.
3. inadequate rehearsal time.
4. inability of the players to meet the technical and musical demands found in the music.
5. inability of the conductor to deal with the challenges (technical and musical) of the music.  

Alfred Reed’s arrangement of Bach’s *Come, Sweet Death* displays the band’s expressive potential, and also offers an example of exceptional orchestration. Daniel Bukvich, in his original composition *Voodoo* (for modern band instrumentation), presents innovative ways for composers to utilize the band’s personnel. He calls for the use of flashlights, voices, atypical means to produce sound on the instruments (blowing on valve slides or mutes), and an extended percussion section containing unique accessory members. Both pieces display the artistic and compositional possibilities of the modern band instrumentation. Percy Grainger presents the best description of the band instrumentation’s range of timbres, and affirms the continued need and desire for quality works to expand the band’s repertory.

Why this cold-shouldering of the wind band by most composers? Is the wind band—with its varied assortments of reeds (so much richer than the reeds of the symphony orchestra), its complete saxophone family that is found nowhere else (to my ears the saxophone is the most expressive of all wind instruments—the one closest to the human voice. And surely all musical instruments should be rated according to their tonal closeness to man’s own voice!), its army of brass (both wide-bore and narrow-bore)—not the equal of any medium ever conceived? As a vehicle of *deeply emotional expression* it seems to me unrivalled.  

Grainger’s plea to composers has assuredly been answered in the decades that have passed since he made this statement. The question that cannot yet be answered is

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whether the band’s instrumentation has reached the end of its evolutionary development, or whether the ensemble will continue to evolve as it has been doing for centuries. Whatever the outcome, band directors will always be looking for the next new and innovative use for the modern concert band and its versatile instrumentation.
BIBLIOGRAPHY


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APPENDIX A:

California State University, Northridge
Mike Curb College of Arts, Media, and Communication
Department of Music

present

Zachary Borquez, conductor

In his Master of Music Recital

A student of Dr. Lawrence Stoffel

Sunday, May 15, 2011, 7:30 PM
Music Recital Hall

In partial fulfillment of the Master of Music degree
in Instrumental Conducting
PROGRAM

Ecossaise, WoO22.......................................................Ludwig van Beethoven
(1770-1827)

First Suite in E-flat Major
for Military Band, Op. 28 No. 1..............................................Gustav Holst
(1874-1934)
I. Chaconne
II. Intermezzo
III. March

Voodoo........................................................................Daniel Bukvich
(b. 1954)

Come, Sweet Death, BWV 478..........................................J.S. Bach (1685-1750)
arr. Alfred Reed (1921-2005)

Apotheosis from
Symphonie Funèbre et Triomphale, Op.15..............................Hector Berlioz
(1803-1869)
PROGRAM NOTES

Ecossaise, WoO22 was composed for military band in 1810. This march truly captures the simple elegance of Beethoven’s melodic and contrapuntal writing. With Turkish influence being ever present, Beethoven highlights some of the new exotic percussion instruments of the time, such as the triangle and cymbals. The music itself contains sections of stark dynamic contrast – a common characteristic of the ecossaise dance form.

Holst composed the First Suite in E-flat for Military Band in 1909. The piece has since become one of the most iconic and landmark works of the concert band repertory to come out of the British military band tradition. The entire first movement is built upon the opening melodic figure in the low brass, and with each new entrance of the melody in the various sections, Holst demonstrates the possibilities of variance through accompaniment and orchestration. The Intermezzo and March both employ a classic Holst compositional technique of introducing two independent themes and then combining the two at the end as a polyrhythmic accompaniment to one another.

Voodoo was commissioned for the 1984 Idaho All-State Band, and is no way related to the practice of religion. The name is inspired by a conversation that Daniel Bukvich had with a friend, a missionary nun living in Guatemala, who said that the sounds of the jungle at night reminded her of “those old Voodoo movies.” Voodoo is full visual and aural theatrics, as Bukvich truly captures the “sounds of the jungle” by the use of innovative percussion instruments and by giving the wind musicians some atypical ways of make sounds on their instruments. This piece will be performed in the dark - a caution to those audience members with medical conditions triggered by fast blinking lights.

Come, Sweet Death (or Komm', Süßer Tod) is a chorale prelude first published in a group of 69 so-called “Sacred Songs and Airs” in 1736. The original version of the piece exists only in the form of a single melodic line and bass line with indicated figured bass. This version performed today is Alfred Reed’s arrangement and realization of the work for wind ensemble, which was first performed with the University of Miami Symphonic Wind Ensemble under the direction of Frederick Fennell.

This final movement of Hector Berlioz’s grand Symphony for Band is everything we would expect from his lush, romantic compositional style. It was this piece, composed in honor of Frenchmen killed in an uprising in 1830, which convinced Richard Wagner (who had already heard Symphonie fantastique and Romeo and Juliet) that Berlioz was a compositional genius. The Apotheosis is Berlioz’s representation of the exaltation of those fallen to the divine level. Truly a masterpiece of the band’s repertory to come out of the early 19th century French military band tradition.
**RECITAL WIND ENSEMBLE**

Mr. Zachary Borquez, conductor  
Mrs. Maleah Martin, concert master

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*Principal
APPENDIX B:

Curriculum Vitae

ZACHARY BORQUEZ
14014 Moorpark St. apt. 202
Sherman Oaks, CA 91423
(661) 916-5939
zmborquez@gmail.com

EDUCATION

B.A. in Music Composition, University of California, Davis, 2006

TEACHING EXPERIENCE

Graduate Assistant, Music Department, California State University, Northridge, 2009–11
* Fulfilled any clerical duties required by the director for the two CSUN bands and served as graduate assistant for the director's undergraduate conducting course.

Interim Band Director, Cal Aggie Marching Band, University of California, Davis, 2008
* Assumed responsibilities of the band director during their leave of absence. Ran rehearsals, supervised marching practices and arranged music for select football performances. Managed the band’s budget for fall travel and travelled with the band to away football games.

* Assumed all of a teacher’s responsibilities, in their absence, in multiple classrooms throughout a K-12 school district.

AWARDS

Music Department Band Scholarship, Cal State University, Northridge, 2010-11
Pi Kappa Lambda National Music Honor Society, Cal State University, Northridge, 2011
California Music Project Fellow, Cal State University, Northridge, 2011

AFFILIATIONS

Member of the National Association for Music Education (NAfME)
Member of the California Music Educators Association (CMEA)
Member of the California Band Directors Association (CBDA)