

A COMPARISON OF THE WIND BAND WRITING OF
THREE CONTEMPORARY COMPOSERS:
KAREL HUSA, TIMOTHY BROEGE, AND CINDY MCTEE

by

David Charles Fullmer

A dissertation submitted in partial fulfillment of the
requirements for the degree of

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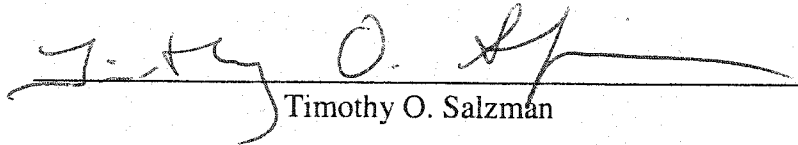
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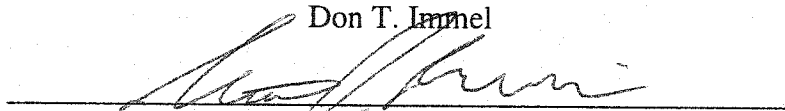


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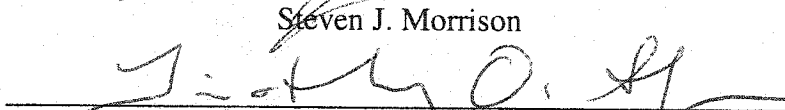
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Abstract

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Chairperson of the Supervisory Committee:
Professor Timothy O. Salzman
Department of Music

Karel Husa, Timothy Broege, and Cindy McTee have each composed works which represent significant additions to the wind band repertoire. The purpose of this study is to compare the contributions of these three contemporary composers.

The dissertation examines the biographies, compositional philosophies, and compositional styles of Husa, Broege, and McTee. The writer includes analysis of representative works from each composer as well as a chronological list of works.

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INTRODUCTION

The repertoire for the wind band is relatively new. While many highly regarded composers throughout history, including Haydn, Mozart, Mendelssohn, Wagner, Vaughn Williams, Holst, Schoenberg, Stravinsky, Grainger, Prokofiev, Milhaud, Hindemith, Hanson, Copland, Mennin, Persichetti and others have contributed masterworks for winds, the wind repertoire remains limited in size and quality compared to the orchestral repertoire. Much of the earlier wind band repertoire is comprised of military marches and orchestral transcriptions. Only recently have composers recognized the inherent uniqueness of the band's acoustical properties. Many of these contemporary composers are attracted to the opportunity of creating new color combinations of woodwind, brass and percussion sounds offered by the wind band genre and are accepting commissions from what their predecessors might have considered "educational" ensembles. They are discovering that, generally speaking, wind ensembles and their conductors are not only musically sensitive and capable, but are extremely interested in contributing to the wind repertoire by commissioning and premiering new works.

Karel Husa, Timothy Broege, and Cindy McTee comprise a representative cross section of these contemporary composers. While all three composers have contributed works of artistic merit to the wind band repertoire, a comparison of their background, philosophy and compositional style reveals substantial diversity. This diversity is evidence of the

wind band's compelling invitation for many living composers and is a main reason for the inclusion of Husa, Broege, and McTee in the comparison study.

Husa is the eldest and most recognized of the three. His life and career, which span most of the 20th century, uniquely reflect the trials and triumphs of that century. Born in Prague in 1921, Husa is the only one of the three composers not born in the United States. Trained in Czechoslovakia and France, Husa represents the European tradition. He is the well established, Pulitzer Prize winning orchestral conductor and composer.

Timothy Broege, born in Belmar, New Jersey in 1947, studied piano, harpsichord, and composition at Northwestern University earning a Bachelor of Music Degree with Highest Honors in 1969. He began his career as a public school music teacher in Chicago and New Jersey. After 11 years of teaching, Broege began to pursue a career as a performer and composer.¹ Broege represents the "educational" composer and gained compositional experience writing for his own school ensembles. He acknowledges his interest in composing *Gebrauchsmusik* or music for every day use. Broege believes his music should contribute to society by being practically useful now.

Cindy McTee, born in Tacoma, Washington in 1953, is the youngest of the examined composers. Her formal composition education produced degrees from Pacific Lutheran

¹ T. Broege, phone conversation with author (November 10, 1997).

University, Yale, and University of Iowa. She gained important international experience during her year studying at the Higher School of Music in Cracow, Poland with Krzysztof Penderecki. She is currently a Regents Professor of Music Composition at one of the most respected schools of music in America; the University of North Texas, Denton, Texas.² McTee represents the American Academic composer in this comparison.

Perhaps the most significant similarity shared by these three distinctly different contemporaries is their common enthusiasm for composing for the wind band. Each has composed works which represent significant additions to the wind band repertoire. They have utilized the colors of the wind band in unique combinations. Each has successfully originated a distinctive "voice" with compositions that have redefined the sound possibilities of the wind band.

Broege believes there is hope for the future of wind music as a growing number of orchestral conductors, (Leonard Slatkin, and Pierre Boulez for example), are beginning to program more wind music and are also aware of the quality of the wind repertoire.³

Karel Husa explains his reasoning for selecting the wind band medium for his masterwork *Music for Prague 1968*.

² Letter from C. McTee to the author, June 5, 1998.

³ T. Broege, phone.

I was sure that the music I would write for Prague would be scored for the concert band, a medium that I have admired for a long time. The combination of wind and brass instruments with percussion fascinated me; the unexplored possibilities of new sounds and combinations of instruments had attracted me for some time. I am not speaking here against the orchestra for this is a medium I have written much for and in addition to being an orchestral conductor; I used to play the violin. However, so much great music has been written for orchestras and strings in the past that it is difficult to produce new works in which orchestral musicians would be interested...⁴

All composers of new music are interested in having their music performed as much as possible. Husa describes one of the primary benefits of writing music for wind ensemble; increased performance exposure.

I write for those who like to play my music. I'm a violinist, but I like to write for woodwinds, brass and percussion, too. Composers should be able to write for any ensemble. I won a Pulitzer Prize for a string quartet that hardly gets played. I received a Pulitzer Prize in 1969 for the string quartet, the same year *Music for Prague* premiered at the National MENC. *Music for Prague* has received over 10,000 performances while the string work less than 800. The universities have very good bands with conductors interested in playing new music. The orchestra conductors cannot. They have such extended repertoire with so many masterpieces and are not interested in new music as much. Composers must look for ensembles that will play their music. I don't want my compositions to sit on the shelf.⁵

Given the fact that bands typically have more time to rehearse, McTee finds great freedom in composing for the wind band, especially in writing challenging music that requires ultimate rhythmic precision. In addition to the additional rehearsal hours, wind conductors seem to have more freedom to try out new ideas than do their orchestral counterparts. She has compared college bands with professional orchestras; in both cases expertise and virtuosity create clarity and precision. McTee views college wind

⁴ Richard Miles, *Teaching Music through Performance in Band* (Chicago: GIA Publications, Inc., 1997), 422-23.

⁵ K. Husa, phone.

conductors as heroes because of the numerous opportunities they provide composers, and she expresses great enthusiasm about organizations such as the College Band Directors National Association which commissions and premieres many new compositions each year.⁶ McTee advocates a long-term view in gaining acceptance of a new wind repertoire.

Wind bands are performing the repertoire of the future. It would seem that a medium is only as successful as its literature. Therefore, the future depends upon a close collaboration between wind players, conductors, and composers. I think the seeds of this collaboration have already begun to grow in a very important way. For example, CBDNA conferences are about new music -- about premieres. What could be more exciting!⁷

Husa, Broege, and McTee are representative of many esteemed contemporary composers, including Colgrass, Corigliano, Daugherty, Gillingham, Harbison, Ito, Maslanka, Reed, Schwanter, Stanhope, Syler, Ticheli, and others who are a part of a relatively recent phenomenon of "crossing over" from orchestral writing to composing works of artistic merit to add to the growing body of wind literature. In the foreword to "A Composer's Insight: Thoughts, Analysis and Commentary on Contemporary Masterpieces for Wind Band," Michael Colgrass expresses the enthusiasm of contemporary composers when considering the wind band medium.

... today's wind ensembles are commissioning top composers and offering them the chance to express themselves freely. In this way the symphonic wind band is constantly reinventing itself, which will give it a fresh appeal for listeners... The energy is there.

⁶ C. McTee, phone conversation, June 1, 1998.

⁷ C. McTee, letter.

The new generation of wind ensemble directors is bubbling with resourceful and imaginative minds, and they are commissioning new works hand over fist.⁸

This comparison has several purposes. Studying the works of these composers reveals some of the unique sound possibilities of the wind band genre. This comparison also makes a case for the validity of writing music for the wind band. The enthusiasm expressed by the three examined writers seems to indicate an opportunity in this genre for composers of new music. This comparison may help clarify why many outstanding contemporary composers from diverse backgrounds are attracted to the wind band genre.

⁸ M. Colgrass, *A Composer's Insight: Thoughts, Analysis and Commentary on Contemporary masterpieces for Wind Band*, (Galesville, Maryland: Meredith Music, 2003), vi.

CHAPTER 1: KAREL HUSA

Karel Husa, internationally known conductor, composer and Pulitzer Prize winner, has had a uniquely 20th-century career: exiled for 40 years from his native country of Czechoslovakia, he has prevailed over the tyranny which disrupted his life by summoning a quiet determination and fortitude that he has drawn upon to create a body of inimitable and imperishable music. This music, which by its originality and authenticity transcends the composer's own time and personal experience, inspires performers and listeners throughout the world and will continue to instruct and sustain succeeding generations. It is clear that Karel Husa is an artist whose compassionate voice will resonate well into the next century and beyond.¹

Biographical Information

Karel Husa was born August 7, 1921 in Prague, Czechoslovakia. Although his parents wanted their son to become an engineer, they also insisted that Karel learn to play a musical instrument. In 1929 he began taking two violin lessons a week with Antonin Svejnoha. These lessons were a significant financial sacrifice for the Husa family, but the parents deemed it important that their children receive a musical education. Over time Husa displayed remarkable musical abilities causing Svejnoha to encourage him to

¹ Byron Adams, *Karel Husa* (New York: Associated Music Publishers, 1997), 8.

consider application to the Prague Conservatory.

However, his parents' wishes prevailed and he soon began his engineering studies.²

Husa came face-to-face with oppression at an early age and his reactions to these experiences would serve as a major creative catalyst throughout his life. Just before his graduation in the spring of 1939, the German army occupied Czechoslovakia. Shortly after Husa enrolled for further education at the technical institute the Nazis closed all the universities in Prague in reaction to a student protest. Husa was then drafted to work in a Dresden munitions factory but was miraculously granted a last-minute exemption due to his job at his father's shoe store.³

While working with his father Husa began studying privately with Jaroslav Ridky, a composition teacher at the Prague Conservatory. Ridky, impressed with his student's rapid progress, convinced Husa's parents to permit their son's enrollment at the conservatory in 1941. Concurrent with his composition studies Husa also studied conducting with Pavel Dedecek and enjoyed a successful professional debut with the Czechoslovak Radio Orchestra in 1945. By the time he graduated in that same year Husa

² Susan Hayes Hitchens, *Karel Husa: A Bio-Bibliography* (Westport, CT: Greenwood Press, (1991), 4.

³ Karel Husa, phone conversation with author (February 14, 1998).

was already receiving considerable public acclaim for his compositions.⁴

After Czechoslovakia was liberated Husa was granted a fellowship to continue his studies in Paris with Arthur Honegger, Nadia Boulanger and Darius Milhaud. Even though his early compositional output led one Czech music critic to consider Husa "one of the greatest hopes of Czech music," the government revoked his passport in 1949.

Reluctantly choosing not to return to his homeland, he forfeited his Czechoslovak citizenship and remained in Paris as a refugee under the protection of the French government. Despite the discouraging circumstances Husa developed a plan based upon his desire to compose:

My main reasons for not returning when ordered to were artistic, not only political. I would study for two to four years in Paris, go to the United States, travel, conduct and become a known composer. It was not mainly politics; I wanted to prove that I was a composer.⁵

He ultimately received his conducting diploma in 1949 from the Conservatoire Nationale de Musique. His compositions continued to attract attention in Paris and he conducted the first recording of Bartok's ballet *The Miraculous Mandarin* with the Centi Soli

⁴ S. Hitchens, p. 5.

⁵ Ibid, p. 7.

Orchestra in 1953.⁶

In 1954 Husa moved to America and accepted a teaching position at Cornell University where he was Kappa Alpha Professor until his retirement in 1992. He was also a lecturer at Ithaca College from 1967 to 1986. Husa has achieved considerable acclaim for his compositional output and has received numerous awards. He was elected Associate member of Royal Belgian Academy of Arts and Sciences in 1974 and he has received numerous honorary doctorates from institutions including Coe College, the Cleveland Institute of Music, Ithaca College, and Baldwin Wallace College. The New York Philharmonic has commissioned two works from Husa: the *Concerto for Orchestra*, premiered by Zubin Mehta and *Concerto for Violin and Orchestra* premiered by Kurt Masur and concertmaster Glen Dicterow.

Through his compositions, Husa has earned the label of humanitarian. His response: "I like it. Any epitaph I can get, I take it."⁷ His relationship with his home country of Czechoslovakia came full circle when the November 1989 Velvet Revolution, led by Vaclav Havel's Civic Forum, began; by the end of the month, Prague was free. Havel was elected president in December 1989 after helping to inspire the massive public protests that peacefully toppled the country's Communist rulers. Husa recalls the

⁶ B. Adams, p.8.

⁷ K. Husa, phone.

remarkable events that followed.

In December of 1989, I received a fax from a Schirmer Music agent in Berlin which read, "Mr. Husa, We have just received an order to send *Music for Prague 1968* to Prague." On February 13, 1990 I received the invitation to guest conduct *Music for Prague*. My visit to Prague was amazing. Everything looked like there had been no problem...the same as it had 30 or 40 years earlier.⁸

Husa did conduct the State Symphony Orchestra in a performance of *Music for Prague 1968* for the first time in Prague. On a program featuring works about past oppression, Husa received a tumultuous response by both the orchestra and audience. He also learned that recordings of his works had circulated underground during his absence from his homeland, just as in his youth the forbidden scores of Bartok, Honegger, and Stravinsky were distributed in quiet defiance of the Nazis. Husa reflects on the lessons of Prague:

My native city is free now, which I didn't think I would see in my lifetime. I hope some day it will be an additional thousand years old, still majestic and beautiful, although marked by its tragedies, sadness, and joy.

⁸ Ibid.

It is free now, and this all depends on people, not Czechs only but also those around them, to keep it so. Freedom is, however, very fragile and can be easily destroyed. This is what I would write about Prague today. And I would write the work also for the wind ensemble, because of its conductors and performers, who have always had a great interest in my music.⁹

In 1995 Husa was awarded the Czech Republic's highest civilian honor--the State Medal of Merit, First Class. On June 2, 1997, *Music for Prague 1968* was programmed with the Beethoven 9th Symphony as the finale of the 52nd International Spring Music Festival in Prague. Czech exile conductor Zdenek Macal conducted the Czech Philharmonic in the closing concert that had the "character of an exceptional event." Husa felt deep satisfaction with the music critic who wrote, "The substantial feature of Husa's work rang precisely in a similar way with Beethoven's dream for the freedom of the human race."¹⁰

Compositional Overview

Until the end of the 1950s, Husa's compositions were influenced by the neo-classicism of Honegger and Stravinsky and by the folkloric idioms of Janacek and Bartok. His first

⁹ Karel Husa, "A Talk with Karel Husa." *Wind Works: A Journal for the Contemporary Wind Band* (Fall, 1997): 10.

¹⁰ Petr Zapletal, "The Most Remarkable from Prague Festival." *Rozhlas, Weekly magazine of the Czech Broadcasting Corp.* (July 15, 1997).

published composition for winds, *Divertimento for brass and percussion* (an arrangement of four of his *Eight Czech Duets* for four hand piano, 1955), is a modern setting of Czech folk music representative of his interest in writing music for young people.¹¹

When *Divertimento* premiered on February 17th, 1960, in Ithaca, New York, Husa had already begun to move away from tonality toward serialism. *Mosaiques for orchestra* (1961) is a prominent work that was written in his newly adopted serialistic style. This period of experimental serialism was followed by a period of reflection and stylistic consolidation during the mid-1960s.

With the composition of his first work for concert band, the *Concerto for Alto Saxophone and Concert Band* in 1967, Husa synthesized all of the disparate elements of his previous styles and experiments. He retained the clarity and formal logic of neo-classicism, the expressive qualities and intervallic contours of the folkloric idiom, the intricate motivic interrelationships derived from serialism, and an ongoing fascination with new and unusual instrumental techniques and orchestrations.¹²

One of the unusual compositional techniques employed in the *Concerto for Alto Saxophone and Concert Band* is the use of extreme ranges and dynamics required of the

¹¹ Husa, phone.

¹² B. Adams, p. 3.

soloist as well as the ensemble. His assessment of the technique required of soloist and ensemble is clear:

The soloist must have complete control of the entire 3 1/2 octave range of the instrument at all dynamic levels, and must be well versed in contemporary techniques. The ensemble needs to have strong players throughout who are equally capable of playing contemporary notation and techniques.¹³

In the spring of 1968, Husa received an invitation from his sister to return to Prague for a visit. She told him of the political excitement surrounding the new freedoms of Alexander Dubcek's reforms known as the "Prague Spring." Husa had already accepted a prior invitation to teach summer courses as a visiting professor at Northwestern University in Chicago and was unable to make the trip. On August 21, Soviet led Warsaw Pact troops invaded Prague and put an end to Dubcek's reforms. These disturbing events compelled Husa to compose his powerful commemoration, *Music for Prague 1968*.

It was in late August of 1968, when I decided to write a composition

¹³ Paul Cohen, "Vintage saxophones revisited: 'classic' band music for the saxophone soloist." *Saxophone Journal* (March/April, 1989): 8-10.

dedicated to the city in which I was born. I had thought about writing for Prague for some time because the longer I am far away from this city (I left Czechoslovakia in 1946) the more I remember the beauty of it. I can even say that in my idealization, I actually see Prague even more beautiful. During those tragic and dark moments...I suddenly felt the necessity to write this piece for so long meditated...I was sure that the music I would write for Prague would be scored for the concert band, a medium that I have admired for a long time. The combination of wind and brass instruments with percussion fascinated me; the unexplored possibilities of new sounds and combinations of instruments had attracted me for some time. I am not speaking here against the orchestra for this is a medium I have written much for and in addition to being an orchestral conductor, I used to play the violin. However, so much great music has been written for orchestras and strings in the past that it is difficult to produce new works in which orchestral musicians would be interested...¹⁴

Eleven days after the invasion, Husa learned that the Ithaca College Concert Band would definitely be commissioning a piece for their performance at the Music Educators National Conference in Washington. Within two months Husa had completed the work

¹⁴ Richard Miles, *Teaching Music through Performance in Band* (Chicago: GIA Publications, Inc., 1997), 422-23.

that would bring him his greatest notoriety. This composition has been described as more than a memorial to a tragic episode in the history of one city; its cries of anguish and indignation are relevant wherever the innocent are crushed and victimized by the strong.¹⁵ *Music for Prague 1968* received its premiere on January 31, 1969. In the forward to the score Husa writes;

Three main ideas bind the composition together. The first and most important is an old Hussite war song from the 15th century, "Ye Warriors of God and His Law," a symbol of resistance and hope for hundreds of years, whenever fate lay heavy on the Czech nation. It has been utilized also by many Czech composers, including Smetana in *My Country*. The beginning of this religious song is announced very softly in the first movement by the timpani and concludes in a strong unison (chorale).

The second idea is the sound of bells throughout; Prague, named the "City of One Hundred Spires," has used its magnificently sounding church bells as calls of distress as well as to signal victory.

The last idea is a motif of three chords, first appearing very softly under the piccolo solo at the beginning of the piece, then in flutes, clarinets, and

¹⁵ B. Adams, p. 4.

horns. Later it reappears at extremely strong dynamic levels--for example, in the middle of the *Aria*.

Different techniques of composing as well as orchestrating have been used in *Music for Prague 1968* and some new sounds explored, such as the percussion section in the *Interlude*, the ending of the work, etc. Much symbolism also appears: in addition to the distress calls in the first movement (*Fanfares*), the unbroken hope of the Hussite song, sound of bells, or the tragedy (*Aria*), there is also the bird call at the beginning (piccolo solo), symbol of the liberty which the city of Prague has seen only for moments during its thousand years of existence.¹⁶

Husa has utilized several innovative compositional techniques in the creation of this work. The experimental use of extreme ranges in his saxophone concerto continued in *Prague* with the opening piccolo solo:

In that frustration or anger over the Soviet invasion, I had the idea that the piece would start with two measures of the "War Song," in the beginning pianissimo, and then it would all finish fortissimo with five measures of

¹⁶R. Miles, p. 421.

the song. This drama of the fifteenth century, when the Hussites went into their war, I imagined this just as a symbol. And then I thought, "Yes, as a symbol of freedom--like a bird song." I could have put flute, but I thought so many pieces have started with flute, but not with piccolo. Piccolo would make a more unusual beginning... the uneasy quietness before the storm. I knew that the piccolo has a 'D' low note, but I didn't know how it would sound. It's sort of unusual. I'm sure that the flute would have sounded beautiful in that register, but that is maybe why I didn't want it.¹⁷

Many of the Husa's unconventional orchestrations were a result of his deliberate intention to write in a way that would maximize the coloristic potential of the large choirs of instruments available in the contemporary wind band. He based many of his orchestrational choices on his aural 'glossary' of sounds, a sound memory based upon the symphony orchestra. In applying the same techniques to his scoring for the wind band he was, admittedly, stepping into unfamiliar orchestrational territory. His experimentation resulted in many wonderful new sounds. He writes the following about his scoring of the saxophone section:

¹⁷K. Husa, *Wind Works*, p. 10.

At the time when I wrote *Prague*, I didn't have very much experience with instruments that normally play a leading role in a wind band. For instance, had I had more knowledge, I may not have written the *Aria* for saxophones. At that time, the saxophones were not used to having melodic ideas in the music. I really didn't know, so I mostly put instruments together merely like I was used to doing for a symphony orchestra, except now I had only winds. Maybe the deduction I made was; because I don't have strings, it will be up to the clarinets and saxophones to replace them. I thought the saxophones would be great for the lower beginning in the *Aria*, but I didn't realize that the saxophones were not used the same way as cellos and violas in a string section. I was always amazed by the saxophones when I conducted Gershwin. Grofe put them in (*Rhapsody in Blue* and *An American in Paris*), and it is a rich and powerful sound in a symphony orchestra. Maybe that's where I got that idea to use them in the *Aria*. I like the several-octaves sound in saxophones.

The title of *Aria* might be a little surprising; it is, of course, not an 'aria' in an operatic sense, the word may be a little sarcastic for that occasion: it is not a happy aria. I have given it to the saxophones purposely: they have the tremendous ability to sing, sound strong and loud, and yet expressive

at all times; also by their vibrating quality, it may be close to what we call vox humana on the organ. And this is what this melodic line was about: to say the anguish, fear and desolation in awaiting what will come next.¹⁸

One of the more important innovations found in Husa's compositions is the expanded role of the percussion section. He was satisfied with the color and contrast of his percussion movement in his *Mosaïques* for orchestra, which included percussion, piano, celesta and harp. With virtually no precedent in band literature, *Music for Prague 1968* raised the importance of the percussion section to be equal with brass and woodwinds. This trend culminated in 1971 with his *Concerto for Percussion and Wind Ensemble*, which was commissioned by the Ludwig Industries and premiered in 1972.

As I look at the development of the symphony orchestra...the development of the sections was about similar. I mean, the string body at first was involved constantly. Then in symphonies, you go to Haydn, Mozart--and the woodwinds, except for soli, were not yet fully explored....later they grew in Beethoven's and Brahms' music. Then in Debussy and composers at the turn of the century, the woodwinds were, we could say, fairly equal to the strings. But the brasses still weren't and then, suddenly, the brass instruments were coming, and now this section is equal in the symphony

¹⁸Ibid, pp. 8-9.

orchestra to the other two. Percussion has developed in the second half of the century into the fourth prominent instrumental section. I try to treat each of the four sections equally.¹⁹

Music for Prague 1968 has become a standard in the band repertoire with over 10,000 performances worldwide. A few months after the premiere, Husa was notified that he was the winner of the 1969 Pulitzer Prize in music for his *String Quartet No. 3* (1967). These two events -- the premiere of *Prague* and winning the Pulitzer Prize, created a tremendous demand for Husa's music. The resultant increase of commissions combined with the Cornell University music department's demands for Husa to teach graduate composition and his numerous guest-conducting invitations convinced Husa to resign from conducting the university orchestra in 1975.

Music for Prague 1968 was the first of a compositional triptych that Husa has named his three "manifests"; scores intended to address serious issues of international concern. The second work of the triptych, *Apotheosis of this Earth*, was composed in 1971 as a prophetic warning about the dire consequences of humanity's abuse of the environment. This three-movement work was commissioned by the Michigan School Band and Orchestra Association and dedicated to Dr. William D. Revelli upon his retirement as Director of Bands at the University of Michigan. Husa offers the following

¹⁹Ibid, p. 9.

programmatic explanation in the forward to the score:

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

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

The last movement is a *Postscript*, full of the realization that so little is left to be said: The Earth has been pulverized into the universe, the voices scattered into space. Toward the end, these voices--at first computer-like and mechanical--unite into the words of *this beautiful Earth*, simply said, warm and filled with regret...and one of so many questions comes to our

minds: "Why have we let it happen?"²⁰

Husa continued writing for the wind ensemble in 1973 with the 14-minute *Concerto for Trumpet and Wind Orchestra* that is to be performed by an orchestral wind section. This somewhat experimental work is not to be confused with Husa's *Concerto for Trumpet* (1987) written for Adolph Herseth of the Chicago Symphony.

Al Fresco, also written in 1973, was the first in a series of commissions in memory of Walter Beeler who conducted the Ithaca College Concert Band for over forty years. The Ithaca College Concert Band gave its premiere at the MENC Convention in Philadelphia on April 19, 1975, with the composer as guest conductor.²¹ Husa, with only a short time in which to complete this commission, based the work on his 1963 orchestral work *Fresque* that was based on a 1947 orchestral work entitled *Three Fresques*. Husa included the following explanation in the forward of the *Al Fresco* score:

Al Fresco has no programmatic content. However, the title indicates my admiration for the art of painting, especially mural painting on wet plaster. And I have always been greatly moved by the forceful, even grandiose and rough, mysterious pictures dealing with primitive life, war

²⁰K. Husa, *Apotheosis of this Earth* (New York: Associated Music Publishers, Inc., 1971).

²¹Mark Scatterday, "Karel Husa's *Al Fresco*: An Analysis and Performance Practice Guide." *College Band Directors National Association Journal* (Fall, 2001): 3.

and pageantry.²²

Coe College in Cedar Rapids, Iowa commissioned Husa in 1976 to commemorate the American Bicentennial and the 125th anniversary of the founding of the college. An *American Te Deum* is an exploration of Husa's American experience, an immigrant composer who became a U.S. citizen in 1959. It is a lengthy, intricate work for baritone voice, mixed chorus and wind ensemble. Husa selected texts illustrating the diversity of American culture, folk and traditional liturgical sources alternate with passages drawn from the writings of Thoreau, Engle, Brezina and others. Husa comments on his compositional perspective for this work:

An American Te Deum is the way I look at the U.S.: from an immigrant's point of view. Everybody wanted to work in this country.²³

During the late 1970s, Husa wrote three chamber pieces for winds and percussion.

Landscapes for the Western Brass Quintet of Kalamazoo, Michigan commissioned brass quintet in 1977. *Three Dance Sketches* is a percussion quartet composed in 1979 using three percussion families in three movements. Later that same year, a commission by the International Trumpet Guild *Intradas and Interludes* for 7 trumpets and percussion was

²²K. Husa, *Al Fresco* (New York: Associated Music Publishers, 1975).

²³S. Hitchens, p. 13.

completed.

The *Concerto for Wind Ensemble* was intended to be a virtuosic showpiece for band. Husa wanted to write a wind composition like Bartok's *Malipiero's* or Tippett's *Concertos* for orchestra. The work, commissioned by Michigan State University in 1982, is a brilliant technical challenge for soloists and small groups within the ensemble and earned Husa the first Sudler prize in 1983. The *Concertino for Piano and Wind Ensemble* premiered at the 1983 College Band Directors National Association and the National Band Association combined meeting in Florida, is a reworked version of the 1947 orchestral work.

Smetana Fanfare was commissioned by the San Diego State University for the 1984 International Musicological Conference and Festival of Czechoslovak Music honoring the Czech composer Bedrich Smetana (1824-1884). The San Diego State University Wind Ensemble on the occasion of the centennial celebration of Smetana's death premiered it on April 3, 1984. This short, declamatory work uses two excerpts from Smetana's symphonic poem *Wallenstein's Camp*, a work completed in 1859 in Goteberg, Sweden, during his exile from Prague.²⁴ Smetana's greatest influence on Husa was "his sincerity of feeling and his expression of the struggle for national identity and freedom in

²⁴K. Husa, *Smetana Fanfare* (New York: Associated Music Publishers, 1984).

Czechoslovakia."²⁵ *Smetana Fanfare* is undeniably Husa; massive fanfare-like textures with multiple divisions required (8 trumpet parts); driving ostinati, rhythmically unison woodwind choir dissonant textures and emphatic percussion are hallmarks of this work. Throughout the work there is a sense of increased dissonance via the use of "Renaissance thirds" or the simultaneous sounding of major and minor thirds. He achieves a forceful culmination through increased volume and instrumental texture by layering in lower voices in reverse score order.²⁶

ANALYSIS OF LES COULEURS FAUVES

In 1995 Husa completed *Les Couleurs Fauves* (The Vivid Colors), a commission by alumni and friends of the Northwestern University School of Music written in honor of the 40th anniversary of John P. Paynter's appointment to the faculty. Husa became acquainted with Paynter when he drove his family to Northwestern for a one-month summer teaching appointment in July of 1968 (the same appointment that prevented him from visiting his sister during the "Prague Spring"). Paynter had rented a home for the Husas, which, at the last minute, did not become available until after July 4th. Husa and his family stayed for a few days in Paynter's home. Husa remarks that John Paynter

²⁵Mark Scatterday, "Karel Husa's *Smetana Fanfare*: An Analysis and Discussion of Performance Issues." *College Band Directors National Association Journal* (Spring, 1998): 39.

²⁶Ibid, p. 40.

“was a wonderful friend and man; very gentle, and very powerful, monumental in front of the band. These two sides to Paynter are represented in the two movements of *Les Couleurs Fauves*.”²⁷ Regarding the composition of the work Husa writes:

I have always been fascinated by colors, not only in music but also in art and nature. The paintings of the impressionists and Fauvists have been particularly attractive to me, and their French origin accounts for the title of my piece. The two movements (*Persistent Bells* and *Ritual Dance Masks*) gave me a chance to experiment with colors...sometimes gentle, sometimes raw...of the wind ensemble, something that John (Paynter) liked to do. John has been a wonderful friend since we met for the first time in 1968, when we both taught summer courses at Northwestern University. At that time I had written only one work for band, the *Saxophone Concerto*. John’s devotion to wind ensemble made a great impression on me and certainly influenced me to write more for these instrument combinations. His honesty and dedication to the art of music and to teaching was exemplary. He had first-class baton technique and communicated to the players, as well as to the audiences, in a very moving way: powerful, passionate, or delicate and gentle, as the score required. I was reminded of those French painters whom I admired as young student

²⁷K. Husa, phone.

in Paris. They called themselves fauvists (vivid, wild), for they used bold, often powerful strokes of brushes with unmixed colors. Their paintings, though, breathe with sensitivity, serenity, and gentleness, John's transcriptions as well as his conducting had these characteristics and hopefully *Les Couleurs Fauves* will remind you of them.²⁸

Paynter postponed his retirement scheduled for the fall of 1995. Even though he passed away unexpectedly in January of 1996, ten months before the premiere, he was able to see the score and discuss it with Husa. One of Paynter's ideas was to add extra balcony brasses for the end of the piece.

The first of the two continuous movements, *The Persistent Bells*, opens with a delicate oboe solo in the first seven measures. The long notes of the oboe solo are decorated with soft sextuplet fragments in the glockenspiel (fig. 1).

²⁸K. Husa, program notes, Northwestern University Symphonic Wind Ensemble Concert, Evanston, Illinois, November 16, 1996.

The image displays two systems of musical notation. The first system consists of two staves: the top staff is for the Oboe (labeled 'Oboe') and the bottom staff is for the Glockenspiel (labeled 'Glockenspiel'). The Oboe part begins with a tempo marking of quarter note = 56, a dynamic of *p*, and a *dim* (diminuendo) instruction. The Glockenspiel part features a triplet of eighth notes and a first ending (l.v.) marked with a fermata. The second system shows the continuation of the Oboe and Glockenspiel parts. The Oboe staff has a first ending (l.v.) with a fermata. The Glockenspiel staff includes a triplet of eighth notes, a first ending (l.v.), and a sextuplet of eighth notes.

Figure 1: Measures 1-7, oboe and glockenspiel

In measure eight, the second oboe enters to create the first of many inventive woodwind duets. The rhythmic interaction is at times imitative, at times unison. Sextuplet fragments added by the vibraphone to the bells create an interesting rhythmic interplay (fig. 2).

The image shows a musical score for five instruments: Oboe 1, Oboe 2, Glockenspiel, Vibraphone, and Chimes. The score is for measures 8-12. Oboe 1 and Oboe 2 play melodic lines with dynamics *p* and *mp*. The Glockenspiel, Vibraphone, and Chimes provide rhythmic accompaniment. The Chimes part includes a dynamic marking *l.v.* and *p*. The score is written in 2/4 time and features various articulation marks such as slurs, accents, and slurs.

Figure 2: Measures 8-12, oboes and percussion

Beginning in measure twenty, the initial oboe duet becomes a trio with the addition of the English Horn. The melodic percussion answers the woodwinds during long note values. This “call and response” provides forward motion and a sense of persistent tension to the first movement. Husa also begins to add other supportive voices, which remain rhythmically static, but harmonically important. In order to maintain interest, it is imperative that all lines have an involving sense of contour.

In measure twenty-eight Husa combines all upper woodwind voices in unison rhythm and contrary melodic motion. The percussion section continues to answer during woodwind rhythmic inactivity, but the sextuplet fragments are noticeably longer in duration and stronger

dynamically. The addition of marimba and xylophone creates a thicker texture and heightened tension (fig. 3).

The image displays a musical score for measures 28-33, focusing on woodwinds and percussion. The score is arranged in two systems of staves. The first system includes Flute, Oboe, English Horn, Clarinet in E♭, Clarinet in B♭, Clarinet in A, and Bassoon. The second system includes Horn in F 1/2, Horn in F 3/4, Trumpet in C 1/2, Trumpet in C 3/4, Glockenspiel, Xylophone, Vibraphone, and Chimes. The music is written in 3/4 time with a key signature of one sharp (F#). The score features various dynamics such as *mf*, *dim*, *mp*, *p*, and *cresc*. The woodwinds play melodic lines with long notes and slurs, while the percussion instruments provide rhythmic accompaniment with patterns of eighth and sixteenth notes. The overall texture becomes thicker and more intense as the marimba and xylophone are introduced.

Figure 3: Measure 28-33, woodwinds and percussion

Measure 34 marks the entrance of the lower reeds to the woodwind choir. Beginning with a high solo voice, Husa gradually adds layers of voices in reverse score order to build tension. The addition of the low woodwinds completes this classic Husa compositional technique. This time the percussion answer to the woodwinds contains no more fragments. All four-mallet voices are playing nearly continuous sextuplets increasing in volume until the arrival point at measure 40 (fig. 4).

The image displays a musical score for mallet percussion instruments, covering measures 35 through 39. The score is arranged in two systems. The first system includes Glockenspiel, Xylophone, Vibraphone, and Marimba. The second system includes Gilt., Xyl., Vib., and Mrb. All instruments play continuous sextuplets. The dynamics start at *mf* (mezzo-forte) and increase to *ff* (fortissimo) by the end of the passage. The tempo is marked as $\text{♩} = 96$. The key signature has one sharp (F#), and the time signature is 3/4. The score shows a clear upward trajectory in volume and intensity across the measures.

Figure 4: Measure 35-39, mallet percussion

In this movement, as in previous Husa compositions, the saxophone section provides prominent color. The movement ends with interesting combinations of bassoon and bass

clarinet, upper woodwinds and percussion and finally a piccolo solo.

The second movement, *Ritual Dance Masks*, features intense brass punctuations alternating with dancing temple blocks in a six-eight meter (fig. 5).

Temple Blocks

The figure shows three staves of musical notation for temple blocks in 6/8 time. The first staff is labeled 'Temple Blocks' and includes a tempo marking '♩ = 192'. The notation consists of rhythmic patterns of eighth and sixteenth notes. The second staff begins with a measure number '4' and the third with '7'. The notation concludes with 'etc.'.

Figure 5: Measures 11-19, temple blocks

Sustained voices increase volume and harmonic dissonance to create tremendous dramatic tension. The section concludes abruptly with driving fanfare-like accents in duple meter (fig. 6).

Figure 6: Measures 252-256, trumpets

Mallory Thompson, Director of Bands at Northwestern University conducted the premiere and has described the second half of the second movement as a “bolero.”²⁹ The snare drum begins softly on the ‘bolero’ rhythmic pattern, which continues to the end of the work. Solo piccolo eventually joins solo clarinet for some of Husa’s most inventive duet interplay (fig. 7).

Figure 7: Measure 274-276, piccolo and clarinet

²⁹ K. Husa, phone.

The clarinet and saxophone sections begin to interact in a “call and response” fashion. The brasses begin to interject sextuplet figures, which increase in length, volume, frequency and breadth of sonority by the expansion of lower tessitura instruments in reverse score order (as in *Persistent Bells*). The woodwinds add increased complexity to a homophonic line, which, with the brass, plays out over the incessant rhythmic ostinato of the “bolero” rhythm. The tension builds slowly and steadily to the *exaltando* for the dramatic climax. “Players need to pace themselves and not get too excited. Piano, mezzo-forte, forte are not fortissimo. They should stay reserved until the last twelve measures. Also, don’t slow down in the last section or the players become tired.”³⁰

In December 1996 at the Mid-West Clinics 50th anniversary in Chicago, Husa premiered his latest work for brass and percussion entitled *Mid-West Celebration*. It also happened to mark the 50th anniversary of Husa's departure from his homeland and beginning of his international career. His contribution to the wind band repertoire is unique and significant. It could be reasonably argued that perhaps no one of his stature in the world of serious contemporary music has devoted so much energy to writing for the wind band.³¹ When asked if he has ever been criticized for writing for bands, Husa replied:

I don't care. I write for those who like to play my music. I'm a violinist,

³⁰ Ibid.

³¹ M. Scatterday, p. 38.

but I like to write for woodwinds, brass and percussion, too. Composers should be able to write for any ensemble. I won a Pulitzer Prize for a string quartet that hardly gets played. I received a Pulitzer Prize in 1969 for the string quartet, the same year *Music for Prague* premiered at the National MENC. *Music for Prague* has received over 10,000 performances while the string work less than 800. The universities have very good bands with conductors interested in playing new music. The orchestra conductors cannot. They have such extended repertoire with so many masterpieces and are not interested in new music as much. Composers must look for ensembles that will play their music. I don't want my compositions to sit on the shelf.³²

In November of 2000 Husa donated his archive to Ithaca College in Ithaca, New York. That archive now exceeds in scope and volume the Husa documents in the Library of Congress. In addition to the original manuscripts of several of his works the archive contains many personal letters to composers regarding matters of the interpretation of their music. Due to the nature and chronology of Husa's international career the archive is a remarkable display of musical life during the last half of the 20th century. In honor of Husa's 80th birthday over 150 Ithaca College musicians participated in a March 4th, 2002 concert of his music in Alice

³² K. Husa, phone.

Tully Hall in New York's Lincoln Center.

Conducting Approach

Karel Husa has enjoyed a distinguished career as a conductor. His ideas for conductors who are engaged in the study and performance of his music are informed by his own experiences on the podium:

My music has roots in the music of the past, i.e. in the classic-romantic tradition. It is though different, because of additions of new techniques, ideas and a desire to create music of today, and hopefully a personal one. The conductor should approach it the same way as studying Beethoven's or Mahler's symphonies or Debussy's *La Mer*: analyze the form, phrasing (very important!), orchestration, establish contrasts, climaxes, melodic lines, rhythmical pulses, learn the music so well as not to look constantly in the score, distinguish between the most important, somewhat important and less important lines, colorings and sustained sounds. Prepare in advance the different phrases, measures, stops (including fermatas), rehearse these several times with the ensemble explaining clearly your intentions. Music has intensity, tension and release, these have to be known precisely to the conductor and first communicated in rehearsal to the players. The "intensity" exists in every work: Debussy's first

movement of *La Mer* or *Nocturnes* are as “intense” as Beethoven’s first movement of the *Fifth Symphony*, although the intensity is an inner one. Despite the lack of precise notations (and in the modern music very precise), still, one cannot notate all, the same way a poem or play is written: the actor has to bring the written text into “life”. The musicians do the same. The conductor has to know how to teach the interpretation to them...he can see “all the notes” in the score. And they all present the work to the audiences. In case of new works, which they do not know, it is imperative, that the preparation is as best as possible; if not, it is always the composer who is blamed for the result. It is impossible that Bartok’s Quartets would not be appreciated by the audiences if played excellently; but it is very probable, that they will not be if not played well. Stravinsky said (I paraphrase) that out of ten performances of a work of his, only one or two are really good. Our duties as conductors are to present every work as best we can. The future will be the judge of what is valuable and what is not. The conductors (and all performers) are composer’s advocates and have to do so at their best abilities. I am sure all composers are grateful for their help; they bring notes to life.

I think it also important -- for some of my compositions -- to know why they were written; for example, what happened in Prague during the year

1968, when I wrote it, or why have I written such a piece as *Apotheosis of this Earth*. One understands Janacek better, when one learns about the “realistic” life of his country, or the magic colors of Debussy, when one learns about his time in the sophisticatedly artistic Paris around 1900.

Husa’s listing of his own compositions that conductors of his music should be familiar with is as follows:³³

Orchestral works:

Symphony No. 1 (1953)

Mosaiques (1961)

Serenade (1963)

Chamber works:

String Quartet No. 1 (1948)

Landscapes (brass quintet, 1977) CRI CD 592

Variations for Piano Quartet (1984)

Five Poems for Wind Quintet (1994)

Panton-Supraphon 81 9009-2 131

(Distributed in U.S. by Qualiton)

³³ Karel Husa, Letter to Tim Salzman, February 2, 2001.

He recommends the following recorded interpretations of his music:

Music for Prague 1968

Albany/Troy CD 271

Temple University Wind Symphony

Karel Husa, guest conductor

Sony/CBS Masterworks MS 44916 CD

Eastman Wind Ensemble

Donald Hunsberger, conductor

Concerto for Percussion and

Sheffield Salon Series SLS 506 CD

Wind Ensemble

Moscow Philharmonic

Dmitri Kitaenko, conductor

Concerto for Wind Ensemble

Summit DCD 192

Smetana Fanfare

Cincinnati Wind Symphony

Mallory Thompson, conductor

Les Couleurs Fauves

Albany/Troy 340 CD

New England Conservatory Wind Ensemble

Frank Battisti, conductor

Apotheosis of This Earth

(first edition. orchestra/chorus version)

LCD 005

Louisville Orchestra

Karel Husa, guest conductor

Mark C.R.S. 3182 CD

Arkansas State University Wind Ensemble

Karel Husa, guest conductor

Apotheosis of This Earth

Golden Crest LP only/CRS-4134

Music for Prague 1968

University of Michigan Symphony Band

Karel Husa, guest conductor

Al Fresco

Golden Crest LP only/CRS-4134

Concerto for Saxophone

Michigan State University Symphony Band

Concerto for Percussion

Karel Husa, guest conductor

(Stanley De Rusha, conductor in the

Concerto for Percussion)

APPENDIX**EDUCATION**

Conservatory of Music in Prague	1941-1945:	composition with Jaroslav Ridky conducting with Pavel Dedecek
Academy of Music in Prague	1945-1947:	composition with Jaroslav Ridky
Ecole normale de musique de Paris	1946-1948:	composition with Arthur Honegger conducting with Jean Fournet
Conservatoire de musique de Paris	1948-1949:	conducting with Eugene Bigot privately in Paris
	1946-1949:	composition with Nadia Boulanger

BRIEF SUMMARY OF ACTIVITIES

Secretary of Czech Section for the International Society for Contermporary Music,

Prague, 1946

Guest conductor for Czechoslovak Radio Prague, 1945-1946

Member of the Jury at the Paris National Conservatory, 1952-1953

Member of the Jury at the Fountainebleau School of Music and Arts, 1953

Conductor of Cento Soli Orchestra, Paris, 1953-1954: Recordings of Bartok and Brahms

Member of the Music Department, Cornell University, 1954 to 1992: (Assistant Professor 1954, Associate Professor 1957, Full Professor 1961, Kappa Alpha Professor 1973) Taught Composition, Theory, Conducting, and Orchestration, Retired in 1992 as Kappa Alpha Professor Emeritus

Lecturer in composition, Ithaca College, School of Music, 1967-1986

Director of the Cornell University Orchestra, 1956-1975

Ithaca Chamber Orchestra, 1951-1961

Cayuga Chamber Orchestra, 1978-1984

Guest Conductor with many orchestras including: Orchestre National de France, Orchestre des Cento Soli, Hamburg Radio (NDR), Symphony Orchestras in Prague, Paris, Stockholm, Oslo, Brussels, London, Manchester, Munich, Basel, Lausanne, Geneva, New York, Boston, Buffalo, Rochester, Baltimore, Cincinnati, Denver, San Diego, Syracuse, Hong Kong, Puerto Rico, Singapore, and Tokyo.

AWARDS AND PRIZES

Czech Academy of Art and Sciences Prize, Prague for Sinfonietta for Orchestra in 1948

Lili Boulanger Foundation Prize, Boston, Massachusetts, for String Quartet No. 1 in 1950

Bilthoven Contemporary Music Festival, Holland for String Quartet No. 1 in 1951

Guggenheim Fellowship in 1964 and 1965

Pulitzer Prize in 1969 for String Quartet No. 3

- “Orpheus” Award from Phi Mu Alpha, Musical Fraternity: 1972, 1974, and 1980
- Associated Member of the Royal Belgian Academy of Arts and Sciences, Brussels, 1974
- Honorary degree of Doctor of Music, Coe College, 1976
- Friedheim Award, Washington D. C. for Recollections in 1983
- Sudler International Award, Chicago, Illinois for Concerto for Wind Ensemble in 1984
- Honorary degree of Doctor of Music, Cleveland Institute of Music, 1985
- Sterling Silver Bicentennial Medallion, University of Georgia, 1984
- Sousa Order of Merit, J.F. Kennedy Center, Washington D. C., 1985
- Honorary degree of Doctor of Music, Ithaca College, 1986
- Honorary membership: Association of French Saxophonists, 1986
- Karel Husa Professor in composition established in honor of Husa by Ithaca College,
1986
- Honorary membership: ARDESA (Society of German Saxophonists), 1988
- Master Teacher Award by the Music Teachers National Association, 1989
- American Academy and Institute of Arts and Letter Award, 1989
- Honorary degree of Doctor of Music, Baldwin-Wallace College, 1991
- Citation, National Federation of Music Clubs, 1993
- Grawemeyer Award 1993 for the Concerto for Violoncello and Orchestra
- Member of the American Academy of Arts and Letters, New York, 1994
- Czech Republic State Medal of Merit, 1st Class Gold granted by President Vaclav Havel,
1995

- Honorary member of the American Bandmasters Association (ABA), 1995
- Honorary member of the club of Moravian Composers (founded by Leos Janacek), 1995
- Honorary doctor of Humane Letters, St. Vincent College, New York, 1995
- Medal of Honor, Midwest International Clinic, 50th Anniversary, Chicago, 1996
- Honorary degree of Doctor of Music, Hartwick College, New York, 1997
- Honorary degree of Doctor of Music, New England Conservatory, 1998
- Honorary degree of Doctor of Music, Masaryk University (Brno, Czech Republic), 2000
- Honorary degree of Doctor of Music, Academy of Musical Arts (Prague, Czech Republic), 2000

COMMISSIONS

- Smetana Quartet, 1947 (String Quartet No.1)
- UNESCO, Paris, 1952 (Music for Band)
- Donaueschingen Festival, 1953 (Portrait for String Orchestra)
- Friends of Music at Cornell, 1957 (Fantasies for Orchestra)
- Radio Hamburg, 1961 (Mosaiques for Orchestra)
- Fine Arts Quartet, 1968 (String Quartet No. 3)
- Cornell University Wind Ensemble, 1967 (Concerto for Saxophone)
- Ithaca College, 1968 (Music for Prague) and 1973 (Al Fresco)
- University of Michigan, 1970 (Apotheosis of this Earth)

Ludwig Percussion for Baylor University, 1971 (Concerto for Percussion and Wind Ensemble)

Evanston Symphony, 25th anniversary, 1971 (Two Sonnets from Michelangelo)

Koussevitsky Foundation, 1972 (Sonata for Violin and Piano)

Kappa Kappa Psi Biennial Convention, 1973 (Concerto for Trumpet and Wind Orchestra)

John E. Fowler Foundation, 1974 (The Steadfast Tin Soldier)

Washington Performing Arts Society Bicentennial Celebration, 1953 (Sonata for Piano #2)

National Endowment for the Arts Bicentennial Celebration, 1975 (Monodrama, Ballet)

Coe College Bicentennial Celebration, 1976 (An American Te Deum)

Western Brass Quintet, Kalamazoo, Michigan, 1977 (Landscapes)

Portland Opera, 1980 (Fanfare for Brass and Timpani)

American String Teachers Association (ASTA) National Convention, 1980 (Pastoral for String Orchestra)

National Association for College Wind and Percussion Instructors, 1980 (Intradas and Interludes)

Holland-Michigan Choir Festival, 1981 (Three Moravian Songs)

University of Louisville, Louisville Ballet and Orchestra, 1981 (The Trojan Women)

Ithaca College Choral Festival, 1981 (Every Day)

Verdehr Trio, 1982 (Sonata a Tre)

Holland-America, 200th anniversary of friendly relations, 1982 (Recollections)

Michigan State University for the opening of the Warton Center, 1982 (Concerto for
Wind Ensemble)

Wabash College, 1983 (Cantata)

Eastern Music Festival, 1983 (Reflections/Symphony No.2)

San Diego State University, 1983 (Smetana Fanfare)

University of Central Florida for 1984 CBDNA Convention, 1983 (Concertino for Piano)

National Endowment for the Arts for the consortium of Atlanta Virtuosi, Rowe Quartet,
and New England Quartette, 1984 (Variations for Piano Quartette)

University of Georgia Bicentennial Celebration, 1984 (Symphonic Suite)

New York Philharmonic and Zubin Mehta, 1986 (Concerto for Orchestra)

Michelson-Morley Centennial Celebration, 1987 (Concerto for Organ and Orchestra)

Chicago Symphony Orchestra, Adolph Herseth, and Sir Georg Solti, 1987 (Concerto for
Trumpet and Orchestra)

University of Southern California, 1988 (Concerto for Violoncello and Orchestra)

National Endowment for the Arts for the consortium of Colorado, Alard, and Blair
Quartets, 1988 (String Quartet NO. 4)

Seattle Youth Symphony Orchestra Centennial Celebration, 1991 (Overture for "Youth"
Orchestra)

Ithaca College Centennial Celebration, 1992 (Cayuga Lake, for chamber ensemble)

New York Philharmonic Orchestra, 150th Anniversary, 1993 (Violin Concerto)

Koussevitzky Foundation commission, 1994 (Five Poems for Wood-wind Quintet)

Northwestern University, 1995 (Les Couleurs Fauves)

Mid-West International 50th Anniversary Clinic, 1996 (Midwest Celebration)

Orquesta Sinfonica de Galicia, 1997 (Celebracion)

CHRONOLOGICAL LIST OF WORKS

<i>Sonatina for Piano Op.1</i>	1943
<i>String Quartet No O.</i>	1943
<i>Ouverture for Orchestra</i>	1944
<i>Sonatina for Violin and Piano</i>	1944
<i>Suite for Viola and Piano</i>	1945
<i>Sinfonietta for Orchestra</i>	1946
<i>Three Frescoes for Orchestra</i>	1946-7
<i>String Quartet No.1</i>	1948
<i>Divertimento (String Orchestra)</i>	1948
<i>Sonata (Piano)</i>	1949
<i>Concertino (Piano and Orchestra)</i>	1949
<i>Evocations of Slovakia (Clarinet, Viola and Violoncello)</i>	1951
<i>Symphony No.1 (Orchestra)</i>	1953
<i>String Quartet No.2</i>	1953
<i>Portrait (String Orchestra)</i>	1953
<i>Four Little Pieces for Strings (Orchestra or Soloistic)</i>	1955

<i>Eight Czech Duets</i> (Piano Four-Hands)	1955
<i>Twelve Moravian Songs</i> (Voice and Piano)	1956
<i>Fantasies</i> (Orchestra)	1956
<i>Elegie</i> (Piano)	1957
<i>Divertimento</i> (Brass and Percussion)	1958
<i>Poem</i> (Viola and Chamber Orchestra)	1959
<i>Elegie et Rondeau</i> (Alto Saxophone and Orchestra)	1960
<i>Mosaiques</i> (Orchestra)	1961
<i>Serenade</i> (Woodwind Quintet and String Orch w/harp,xylo.)	1963
<i>Fresque</i> (Orchestra)	1963
<i>Festive Ode</i> (Chorus and Orchestra or Band)	1964
<i>Concerto for Brass Quintet</i> (and String Orchestra)	1965
<i>Two Preludes</i> (Flute, Clarinet and Bassoon)	1966
<i>Concerto</i> (Alto Saxophone and Concert Band)	1967
<i>String Quartet</i> No.3	1968
<i>Divertimento</i> (Brass Quintet)	1968
<i>Music for Prague 1968</i> (Band)	1968
<i>Music for Prague 1968</i> (Orchestra)	1969
<i>Apotheosis of this Earth</i> (Band)	1970
<i>Concerto for Percussion</i> (and Wind Ensemble)	1971
<i>Two Sonnets from Michelangelo</i> (Orchestra)	1971

<i>Apotheosis of this Earth</i> (Orchestra and Chorus)	1972
<i>Al Fresco</i> (Band)	1973
<i>Sonata for Violin and Piano</i>	1973
<i>Concerto for Trumpet</i> (and Wind Orchestra)	1973
<i>The Steadfast Tin Soldier</i> (Narrator and Orchestra)	1974
<i>Sonata for Piano No.2</i>	1975
<i>Monodrama</i> (Ballet for Orchestra)	1975
<i>An American Te Deum</i> (Baritone, Chorus, and Wind Ensemble)	1976
<i>An American Te Deum</i> (Baritone, Chorus, and Orchestra)	1977
<i>Landscapes</i> (Brass Quintet)	1977
<i>Pastoral</i> (String Orchestra)	1979
<i>Three Dance Sketches</i> (Four Percussionists)	1979
<i>The Trojan Women</i> (Ballet for Orchestra)	1980
<i>Intradas and Interludes</i> (Seven Trumpets and Timpani)	1980
<i>Three Moravian Songs</i> (A'Cappella Chorus)	1981
<i>Every Day</i> (A'Cappella Chorus)	1981
<i>Fanfare</i> (Brass and Percussion Ensemble)	1981
<i>Recollections</i> (Woodwind Quintet and Piano)	1981
<i>Sonata a Tre</i> (Clarinet, Violin and Piano)	1981
<i>Concerto for Wind Ensemble</i>	1982
<i>Cantata</i> (Men's Chorus and Brass Quintet)	1983

<i>Concertino</i> (Piano and Wind Ensemble, Version of 1949)	1983
<i>Reflections/Symphony No.2</i> (Orchestra)	1983
<i>Smetana Fanfare</i> (Band)	1984
<i>Variations</i> (Violin, Viola, Violoncello and Piano)	1984
<i>Symphonic Suite</i> (Orchestra)	1984
<i>Intrada</i> (Brass Quintet)	1984
<i>Concerto for Orchestra</i>	1986
<i>Concerto for Organ and Orchestra</i>	1987
<i>Frammenti</i> (Organ Solo)	1987
<i>Concerto for Trumpet and Orchestra</i>	1987
<i>Scenes from "The Trojan Women" for Orchestra</i>	1988
<i>Concerto for Violoncello and Orchestra</i>	1988
<i>String Quartet No.4</i>	1990
<i>Overture "Youth"</i> (Orchestra)	1991
<i>Cayuga Lake "Memories"</i> (Chamber Orchestra)	1992
<i>Tubafest Celebration Fanfare</i> (Four Tubas)	1992
<i>Concerto for Violin and Orchestra</i>	1993
<i>Five Poems for Woodwind Quintet</i>	1994
<i>Les Couleurs Fauves</i> (Wind Ensemble)	1995
<i>Celebration Fanfare</i> (Orchestra)	1996
<i>Midwest Celebration</i> (Three Brass Choirs and Percussion)	1996

<i>Celebracion</i> (Orchestra)	1997
<i>Postcard from Home</i> (Saxophone and Piano)	1997
<i>Song</i> (Chorus a cappella)	2000

CATEGORICAL LIST OF WORKS

Arrangements

Herschel, William, 1738-1822. *Sinfonia no.XIV in D major*. [arr. 1962]

For orchestra

Premiere: 28 August, 1962, Cornell University, Ithaca, New York

Performers: Rochester Chamber Orchestra; conducted by Karel Husa

Unpublished

Lully, Jean-Baptiste, 1632-1687. *Carnaval, a masquerade*. [arr.1961]

For orchestra 18 min.

Premiere: 24 November, 1963, Cornell University Ithaca, New York

Performers: Cornell Chamber Orchestra; conducted by Karel Husa

Kassel [W. German]: Barenreiter Verlag, 1968

Lully, Jean-Baptiste, 1632-1687. *Le ballet des muses*. [arr.1961]

Excerpts, transcribed and arranged for orchestra 18 min.

Premiere: 13 May, 1979, Cornell University, Ithaca, New York

Performers: Cayuga Chamber Orchestra; conducted by Karel Husa

New York: Associated Music Publisher, 1978

Delalande, Michel, 1739-1812. *Cantemus Domino*. [arr.1961]

Motet for soli, chorus and orchestra 23 min.

Premiere: 5 March, 1967, Cornell University, Ithaca, New York

Performers: John Ferrante, countertenor; John Burns, tenor; Arthur Neal, bass;

Cornell Chorus and Chamber Chorus; Cornell Chamber Orchestra;

conducted by Karel Husa

New York: Lawson-Gould Music Publishers, 1971

Ballet

Monodrama: Portrait of an Artist (1976) 23 min.

Commissioned by the National Endowment for the Arts for the Jordan College of Music of Butler University and the Bicentennial of the United States

Premiere: 26 March, 1976, Indianapolis, Indiana

Performers: The Butler Ballet; the Indianapolis Symphony Orchestra;

conducted by Oleg Kovalenko

New York: Associated Music Publishers, 1979

The Steadfast Tin Soldier (1974) 27 min.

Commissioned by the John Ernest Fowler Memorial Fund

Text from the Hans Christian Andersen fairy tale (narration is omitted when performed as a ballet)

Premiere: 10 May, 1975, Boulder, Colorado

Performer: John Paton, narrator; Boulder Philharmonic Orchestra;
conducted by the composer

New York: Associated Music Publishers, 1975

The Trojan Women, ballet (1980) 45 min.

Commissioned by the University of Louisville School of Music

Premiere: 28 March, 1981, Louisville, Kentucky

Performers: Louisville Ballet; University of Louisville Orchestra;
conducted by the composer

New York: Associated Music Publishers, 1981

Band/Wind Ensemble

Al Fresco (1974) 12 min.

Derived from the first movement of *Three fresques*

Commissioned by Ithaca College

Premiere: 19 April, 1975, Ithaca College, Ithaca, New York

Performers: Ithaca College Concert band; conducted by the composer

New York: Associated Music Publishers, 1975

An American Te Deum (1976) 45 min.

For baritone solo, mixed chorus and wind ensemble

Text compiled from the writings of Henry David Thoreau, Ole E. Rolvaag

Otokar Brezina, folk, traditional and liturgical sources Commissioned by Louie J.,
Ella, and Joanne Pochobradsky, to commemorate the 125th anniversary of Coe
College and the Bicentennial of the United States

Premiere: 5 December, 1976, Cedar Rapids, Iowa

Performers: Allan D. Kellar, bartione, Coe College Wind Ensemble; Coe Concert
Chorale, Cedar Rapids concert chorale; conducted by the composer

New York: Associated Music Publishers, 1976

Apotheosis of this Earth (1971) 25 min.

(optional mixed chorus)

Commissioned by the Michigan Band and Orchestra Association, and dedicated
to William D. Revelli on the occasion of his retirement

Premiere: 1 April, 1971, Ann Arbor, Michigan

Performers: University of Michigan Symphonic band; conducted by Karel Husa

New York: Associated Music Publishers, 1971

Concertino (1983) 16 min.

For piano and wind ensemble

Commissioned by the University of Central Florida Department of Music,
Jerry Gardner, director

Premiere: 27 January, 1984, at the combined meetings of the College Band

Directors National Association and the National Band Association, Southern
Divisions, Orlando, Florida

Performer: Gary Wolf, piano; University of Central Florida Wind Ensemble;
conducted by Karel Husa

Mainz: Schott, 2001

Concerto for Alto Saxophone and Concert Band (1967) 20 min.

Commissioned by the Cornell University Wind Ensemble, Maurice Stith, director

Premiere: 17 March, 1968, Ithaca, New York

Performer: Sigurd Rascher, saxophone; Cornell University Wind Ensemble;
conducted by the composer

New York: Associated Music Publishers, 1972

Concerto for Percussion and Wind Ensemble (1971) 18 min.

Commissioned by Ludwig Industries

Premiere: 7 February, 1972, Waco, Texas

Performer: Baylor University Symphonic Wind Ensemble; conducted by
Gene C. Smith and Larry Vanlandingham

New York: Associated Music Publishers, 1973

Concerto for Trumpet and Wind Orchestra (1973) 14 min.

Commissioned by Kappa Kappa Psi and Tau Beta Sigma

Premiere: 9 August, 1973, at the biennial convention of Kappa Kappa Psi and
Tau Beta Sigma, University of Connecticut, Storrs, Connecticut

Performer: Raymond Crisara, trumpet, National Intercollegiate Band;
conducted by Arnold Gabriel

The composer notes that this work can also be performed by the wind sections of symphony orchestras.

New York: Associated Music Publishers, 1980

Concerto for Wind Ensemble (1982) 19 min.

Commissioned by Michigan State University Alumni Band, for the opening of the Wharton Center for the Performing Arts

Premiere: 3 December, 1982, East Lansing, Michigan

Performers: Michigan State University Wind Symphony;

conducted by Karel Husa

Winning composition in the first biennial Sudler International Wind Band

Composition Competition

New York: Associated Music Publishers, 1982

Midwest Celebration Fanfare (1996) 6 min.

For three brass choirs and percussion

Written for the 50th anniversary of the Midwest Clinic

Premiere: 17 December, 1996, Chicago

Performers: Northshore Brass Ensemble, conducted by Karel Husa

New York: Associated Music Publishers, 1999

Les Couleurs Fauves (1996) 17 min.

Commissioned by Northwestern University and dedicated to John P. Paynter on the occasion of his retirement

Premiere: 16 November, 1996, Evanston, Illinois

Performers: Northwestern University Wind Ensemble,
conducted by the composer

Unpublished

Music for Prague 1968 (1968) 19 min.

Commissioned by the Ithaca College Band, Kenneth Snapp, director

Premiere: 31 January, 1969, at the national convention of the Music Educators
National Conference, Washington, D.C.

Performers: Ithaca College Concert Band; conducted by Kenneth Snapp

New York: Associated Music Publishers, 1969

Musique pour harmonie (1951) 15 min.

Commissioned by UNESCO

No known public performance

Unpublished

Smetana Fanfare (1984) 4 min.

Commissioned by San Diego State University Wind Ensemble; Charles Yates, dir.

Premiere: 3 April, 1984, San Diego, California, commemorating the 100th
anniversary of Smetana's death

Performers: SDSU Wind Ensemble; conducted by Charles Yates

New York: Associated Music Publishers, 1989

Chamber/Solo

Cantata (1982) 18 min.

For male chorus and brass quintet

Commissioned by the Wabash College Glee Club, Dr. Stanley Malinowski,
director

Texts compiled from the writings of E.A. Robinson, Emily Dickinson and Walt
Whitman

Premiere: 20 April, 1983, Wabash College Chapel, Crawfordsville, Indiana

Performers: Wabash College Glee Club and student brass quintet;
conducted by the composer

New York: Associated Music Publishers, 1982

Cayuga Lake "Memories" (1992) 21 min.

For chamber orchestra

Premiere: 4 April 1992, Ithaca College Centennial, Ithaca College Chamber
Ensemble, Karel Husa conducting, Ithaca, NY,

New York: Associates Music Publishers, 1996

Concerto for Brass Quintet and Piano (1965) 24.5 min.

Paris: Leduc, 1965

Concerto for Alto Saxophone (1967) 20 min., saxophone-piano version

Premiere: 1972, Evanston, Illinois

Performers: Fred Hemke, saxophone; Milton Granger, piano

New York: Associated Music Publishers, 1972

Deux Preludes (1966) 12 min.

For flute, clarinet, and bassoon

Premiere: 21 April, 1966, Ithaca, New York

Performers: Ithaca College

Paris: Leduc, 1968

Divertimento (1958) 15 min.

For brass ensemble and percussion

Expansion of movements from *Eight Czech Duets*

Premiere: 17 February, 1960, Ithaca, New York

Performers: Ithaca College Brass Ensemble; conducted by Robert Prins

New York: Associated Music Publishers, 1970

Divertimento (1968) 16 min.

For brass quintet

Expansion of movements from *Eight Czech Duets*

Premiere: 20 November, 1968, Ithaca College, Ithaca, New York

Performers: Ithaca Brass Quintet

New York: Associated Music Publishers, 1968

Drum Ceremony (1977) 2 min.

For five percussionists (timpani, tom-toms, woodblocks)

Introductory movement to *An American Te Deum*

New York: Associated Music Publishers, 1982

Elegie et rondeau (1960) 10 min.

For alto saxophone and piano

Elegie is from piano solo; *Rondeau* is new material

Premiere: July 29, 1960, at the Eastman School of Music Summer Saxophone

Symposium, Rochester, New York

Performers: Sigurd Rascher saxophone; William Krevis, piano

Paris: Leduc, 1961

Evocations de Slovaquie (1951) 15 min.

For clarinet, viola and violoncello

Premiere: 4 May, 1952, Paris

Performers: Maurice Cliquenois, clarinet; Micheline Lemoine, viola; Jacques

Neiltz, violoncello

Mainz: Schott, 1970

Fanfare (1981) 6 min.

For brass ensemble and percussion

Commissioned by the Portland (Oregon) Opera

Premiere: 7 March, 1981, Portland, Oregon

Performers: Portland Opera Brass Ensemble; conducted by Fred Sautter

New York: Associated Music Publishers, 1984

Five Poems (1994) 19 min.

For woodwind quintet

Premiere: 10 February 1995, Carnegie Hall, New York, New York

Performers: Quintet of the Americas

Four Little Pieces for Strings (1955) 14.5 min.

For single string (quartet or quintet)

Mainz: Schott, 1955

Intrada (1984) 3 min.

For brass quintet

Commissioned by the Brass Menagerie and the National Endowment for the Arts

Premiere: 15 November, 1984, Festival of the Arts, Baltimore, Maryland

Performer: The Brass Menagerie

Unpublished

Intradas and Interludes (1980) 17 min.

For 7 trumpets and percussion

Commissioned by the International Trumpet Guild

Premiere: 21 June, 1980, at Ohio State University, for the International Trumpet

Guild annual convention, Columbus, Ohio

Performers: International Trumpet Guild Ensemble; conducted by Marshall

Haddock

New York: Associated Music Publishers, 1985

Landscapes (1977) 22 min.

For brass quintet

Commissioned by the Western Brass Quintet for the Bicentennial of the United States

Premiere: 17 October, 1977, Kalamazoo, Michigan

Performers: Western Brass Quintet

New York: Associated Music Publishers, 1978

Poem (1959) 13 min.

For viola and piano, reduction of the original work with orchestra

Mainz: Schott, 1963

Postcard from Home (1997) 5 min.

For alto saxophone and piano

Premiere: 1 August 1997, National Concert Hall, Taipei, Taiwan

Performers: John Sampen, alto saxophone; Marilyn Schrude, piano

New York: Associated Music Publishers, 2000

Recollections (1982) 21 min.

For woodwind quintet and piano

Commissioned by the Grenadilla Enterprises to celebrate the bicentennial of Dutch-American diplomatic relations

Premiere: 28 October, 1982, The Library of Congress, Washington, D.C.

Performers: New Amsterdam Ensemble; Walter Ponce, piano

New York: Associated Music Publishers, 1985

Sonata (1973) 30 min.

For violin and piano

Commissioned by the Koussevitzky Foundation

Premiere: 30 March, 1974, New York City, New York

Performers: Ani Kavafian, violin; Richard Goode, piano

New York: Associated Music Publishers, 1979

Sonata a Tre (1981) 20 min.

For violin, clarinet and piano

Commissioned by the Verdehr Trio

Premiere: 23 March, 1982, Hong Kong

Performers: Verdehr Trio

New York: Associated Music Publishers, 1987

Sonatina (1945) 15 min.

For violin and piano

Premiere: 27 September, 1945, Prague

Performers: Spytihnev Sorm, violin; Otakar Parik, piano

New York: Associated Music Publishers, 1985

String quartet, op. 2 (1943) 20 min.

Premiere: private performance in Prague, March 1944

Performers: Prague Quartet

Unpublished

String quartet, no. 1 (1948) 24 min.

Commissioned by the Smetana Quartet

Premiere: 23 May, 1948, Prague

Performer: Smetana Quartet

Mainz: Schott, 1948

Lili Boulanger Foundation Prize, 1950; Bilthoven (Gaudeamus) Festival Prize,
1952

String quartet, no. 2 (1953) 20 min.

Commissioned by the Parrenin String Quartet of Paris

Premiere: 23 October, 1954, Paris

Performers: Parrenin String Quartet

Mainz: Schott, 1953

String quartet, no. 3 (1968) 19 min.

Commissioned by the Fine Arts Foundation of Chicago

Premiere: 14 October, 1968, Chicago, Illinois

Performers: Fine Arts String Quartet

New York: Associated Music Publishers, 1970

Pulitzer Prize for Music, 1969

String quartet "Poems," no. 4 (1990) 20 min.

Commissioned by the National Endowment for the Arts for the Colorado Quartet

Premiere: 12 October, 1991, International Brno Festival, Brno, Czechoslovakia

Performers: Colorado Quartet

New York: Associated Music Publishers, 2002

Suite (1943) 15 min.

For viola and piano

Premiere: 26 November, 1946, Prague

Performers: Antonin Hyksa, viola; Jiri Berkovec, piano

New York: Associated Music Publishers

Three Dance Sketches (1979) 18 min.

For four percussionists

Commissioned by the National Association of College Wind and Percussion

Instructors

Premiere: 12 April, 1980, at the 27th National Music Educators National

Conference Biennial Convention, Miami, Florida

Performers: University Tennessee Percussion Ensemble; conducted by H.

Michael Comb

New York: Associated Music Publishers, 1982

Two Preludes (1966) 12 min.

For flute, clarinet and bassoon

Commissioned by the Iota (Ithaca College) chapter of Kappa Kappa Psi

Premiere: 22 April, 1966, Ithaca College, Ithaca, New York

Performers: William Hoff, flute; Joseph Amisano, clarinet; Donald Winch,
bassoon

Paris: Leduc, 1968

Tubafest Celebration Fanfare (1992) 3 min

For tuba quartet

Premiere: 9 October 1992, Bloomington, IN

Performers: Tuba Quartet of Indiana University

Variations (1984) 21 min.

For violin, viola, violoncello and piano

Commissioned by the National Endowment for the Arts for the consortium of the

Atlanta Virtuosi, the Rowe Quartet and the New England Piano Quartette

Premiere: 20 May 1984, Atlanta, Georgia

Performers: Atlanta Virtuosi

New York: Associated Music Publishers, [NYP]

Choral/Vocal

An American Te Deum (1976) 45 min.

For baritone solo, mixed chorus and wind ensemble

Text compiled from the writings of Henry David Thoreau, Ole E. Rolvaag,

Otokar Brezina, folk, traditional and liturgical sources

Commissioned by Louie J., Ella, and Joanne Pochobradsky, to commemorate the

125th anniversary of Coe College and the Bicentennial of the United States

Premiere: 5 December, 1976, Cedar Rapids, Iowa

Performers: Allan D. Kellar, baritone, Coe College Wind Ensemble; Coe Concert

Chorale, Cedar Rapids concert chorale; conducted by the composer

New York: Associated Music Publishers, 1976

An American Te Deum [orchestral version] (1977) 45 min.

For baritone solo, mixed chorus and orchestra

Premiere: 10 May, 1978, Inter-American Festival of Music, Washington, D.C.

Performers: Carl Gerbrandt, baritone; The Festival Orchestra; Peabody

Conservatory Chorus; Morgan State University Choir; conducted by the composer

New York: Associated Music Publishers, 1986

Apotheosis of this Earth (1972) 27 min.

For mixed chorus and orchestra

Text by the composer

Premiere: 12 April, 1973, Cornell University, Ithaca, New York

Performers: Cornell University Orchestra, Chorus and Glee Club;

conducted by the composer

New York: Associated Music Publishers, 1974

Cantata (1982) 18 min.

For male chorus and brass quintet

Commissioned by the Wabash College Glee Club,

Dr. Stanley Malinowski, director

Texts compiled from the writings of E.A. Robinson, Emily Dickinson and Walt Whitman

Premiere: 20 April, 1983, Wabash College Chapel, Crawfordsville, Indiana

Performers: Wabash College Glee Club and student brass quintet;
conducted by the composer

New York: Associated Music Publishers, 1982

Every Day (1981) 7 min.

For mixed chorus a cappella

Commissioned by the Ithaca College Concert Choir for the Ithaca College Choir

Festival; Text by Henry David Thoreau

Premiere: 14 November, 1981, Ithaca, New York

Performers: Ithaca College Concert Choir; conducted by Lawrence Doebler

New York: Associated Music Publishers, 1983

Festive Ode (1964) 4 min.

For mixed chorus and orchestra (also for chorus and band, brass or organ)

Text by Eric Blackall

Premiere: 9 October, 1964, Cornell University Centennial Convocation, Ithaca,

New York

Performers: Cornell University Symphony Orchestra, Chorus and Glee club;

conducted by Thomas A. Sokol

New York: Highgate Press, 1977; Boston: E.C. Schirmer, 2000

There Are From Time to Time Mornings (1976) 6 min.

For mixed chorus a cappella (extracted from *An American Te Deum*)

Text from Henry David Thoreau

Commissioned by Louie J., Ella, and Joanne Pochobradsky, to commemorate the 125th anniversary of Coe College and the Bicentennial of the United States

Premiere: 5 December, 1976, Cedar Rapids, Iowa

Performers: Allan D. Kellar, baritone, Coe College Wind Ensemble; Coe Concert

Chorale, Cedar Rapids Concert Chorale; conducted by the composer

New York: Associated Music Publishers, 1982

Three Moravian Songs (1981) 10 min.

For mixed chorus a cappella

Folk texts. English text by Ruth Martin

Commissioned by the Holland [Michigan] Community Choir

Premiere: 14 March, 1981, Holland, Michigan

Performers: The Holland Community Choir (Calvin Langejans, director);

conducted by the composer

New York: Associated Music Publishers, 1982

Twelve Moravian Songs (1956)

For voice and piano

Folk texts. English text by Ruth Martin

Premiere: April 1968, Brno, Czechoslovakia

Performer: Unknown singer and pianist for the Czechoslovak Radio-TV of Brno

New York: Associated Music Publishers, 1977

Keyboard

Eight Czech Duets (1955) 20 min.

For piano (4 hands)

Premiere: 28 April, 1956, Cornell University Festival of Contemporary Arts,

Ithaca, New York

Performers: Bruce Archibald and Charles McClain

Mainz: Schott, 1958

Elegie (1957) 5 min.

For piano

Premiere: 15 November, 1967, Ithaca College, Ithaca, New York

Performer: Elaine Merrey

Paris: Leduc, 1968; Merion Music, 1994

Frammenti (1987) 6 min.

For organ

Excerpts for solo organ, from the *Concerto*, for organ and orchestra

Premiere: 6 November, 1987, Northwestern University, Evanston, Illinois

Performer: Karel Paukert

New York: Associated Music Publishers, [NYP]

Sonata, no. 1 (1949) 26 min.

For piano

Premiere: 19 April, 1950, Paris, France

Performer: Luise Vosgerchian

Mainz: Schott, 1952

Sonata, no. 2 (1975) 18 min.

For piano

Commissioned by the Edyth Bush Charitable Foundation for the Bicentennial

Piano Series of the Washington Performing Arts Society

Premiere: 4 October, 1975, Washington, D.C.

Performer: Andre-Michel Schub

New York: Associated Music Publishers, 1978

Sonatina (1943) 12 min.

For piano

Premiere: 20 April, 1945, Prague

Performer: Jiri Berkovec

Prague: Fr. Urbanek, 1947 [dist. by Boosey & Hawkes]

New York: Associated Music Publishers, 1947 [new engraving of Urbanek ed.,
1980]

Orchestra

Celebracion (1997) 6 min.

Premiere: October 1997, La Coruna, Spain

Performers: Orquesta Sinfonica de Galicia; Victor Pablo Perez, conductor

Celebration Fanfare (1996) 2 min.

Premiere: 7 July 1996, Oneonta, NY

Performers: Summer Festival and Institute, Hartwick Festival Orchestra,

Conducted by Charles Schneider

New York: Associated Music Publishers, 1998

Concertino (1949) 15 min.

For piano and orchestra

Premiere: 6 June, 1952, Brussels, Belgium

Performers: Helene Boschi, piano; Belgian Radio and Television Orchestra;
conducted by Daniel Sternfeld

Mainz: Schott, 1952

Concerto for Brass Quintet and Strings (1965) 24 min.

(also available for brass quintet and piano)

Premiere: 15 February, 1970, Buffalo, New York

Performers: New England Conservatory Student Brass Quintet;
Buffalo Philharmonic Orchestra; conducted by Lukas Foss

Paris: Leduc, 1971

Concerto for Orchestra (1987) 39 min.

Commissioned by the New York Philharmonic and Zubin Mehta

Premiere: 25 September, 1986, New York City, New York

Performers: The New York Philharmonic; conducted by Zubin Mehta

New York: Associated Music Publishers, [NYP]

Concerto for Organ and Orchestra (1987) 21 min.

Commissioned by the Michelson-Morley Centennial Celebration, 1987

Premiere: 28 October, 1987, Cleveland Museum of Art, Cleveland, Ohio

Performers: Karel Paukert, organ; The Cleveland Institute of Music Orchestra;
conducted by the composer

New York: Associated Music Publishers, 1994

Concerto for Trumpet and Orchestra (1987) 20 min.

Commissioned by the Chicago Symphony Orchestra

Premiere: 11 February, 1988, Chicago, Illinois

Performers: Adolph Herseth, trumpet; the Chicago Symphony Orchestra;
conducted by Sir Georg Solti

New York: Associated Music Publishers, 1994

Concerto for Violin and Orchestra (1993) 28 min.

Premiere: 27 May 1993

Performers: Glenn Dicterow, violin, New York Philharmonic,
conducted by Kurt Masur

New York: Associated Music Publishers, 1994

Concerto for Violoncello and Orchestra (1988) 27 min.

Commissioned by the University of Southern California, for the Frank Kerze Jr. Memorial Fund (the commission and world premiere performance is dedicated, in memorial, to Frank Kerze Jr. by his sisters Terese Kerze Cheyovich and Florence Kerze)

Premiere: 2 March, 1989

Performers: Lynn Harrell, violoncello; the University of Southern California Symphony; conducted by Daniel Lewis

New York: Associated Music Publishers, 1997

Divertimento (1948) 15 min.

For string orchestra

Premiere: 30 October, 1949, Paris

Performers: Club d'essai Paris Orchestra; conducted by Stanislaw Skrowacewski

Mainz: Schott, 1977

Elegie et Rondeau (1961) 10 min.

For alto saxophone and orchestra (originally for alto saxophone and piano)

Premiere: 6 May, 1962, Cornell University Festival of Contemporary Arts, Ithaca, New York

Performers: Sigurd Rascher, saxophone; Cornell Symphony Orchestra; conducted by the composer

Paris: Leduc, 1963

Fantasies (1956) 19 min.

Commissioned by the Friends of Music at Cornell University

Premiere: 28 April, 1957, Cornell University Festival of Contemporary Arts,
Ithaca, New York

Performers: Cornell University Orchestra; conducted by the composer

Mainz: Schott, 1961

Four Little Pieces (1955) 16 min.

For string orchestra

Premiere: 17 March, 1957, at the Youth Music Festival,
Fürsteneck Castle, West Germany

Performers: Ensemble of the Youth Music Festival,
conducted by Hilmar Hockner

Mainz: Schott, 1955

Fresque (1963) 11 min.

Revision of first movement of *Three fresques*

Premiere: 5 May, 1963, Syracuse, New York

Performers: Syracuse University Orchestra; conducted by the composer

New York: Associated Music Publishers, 1976

Monodrama: Portrait of an Artist (1976) 23 min.

Commissioned by the National Endowment for the Arts for the Jordan College of Music of Butler University and the Bicentennial of the United States

Premiere: 26 March, 1976, Indianapolis, Indiana

Performers: The Butler Ballet; the Indianapolis Symphony Orchestra;
conducted by Oleg Kovalenko

New York: Associated Music Publishers, 1979

Mosaïques (1961) 15 min.

Commissioned by the Hamburg Radio Corporation

Premiere: 7 November, 1961, Hamburg, W. Germany

Performers: Nord-Deutscher Rundfunk Orchester; conducted by the composer

Mainz: Schott, 1977

Musique d'amateurs (1953) 15 min.

Commissioned by UNESCO

Premiere: 1954, Castle Frubeck, W. Germany

Performance: UNESCO chamber orchestra; conducted by Hilmar Hockner

Mainz: Schott, 1977

Music for Prague, 1968 (1969) 19 min.

For orchestra (Originally for band)

Premiere: 31 January, 1970, Munich, West Germany

Performers: Munich Philharmonic Orchestra; conducted by the composer

New York: Associated Music Publishers, 1969

Nocturne from Fantasies 7 min.

Mainz: Schott, 1961

Overture (1944) 8 min.

Premiere: 20 January, 1945, Prague (broadcast); 18 June, 1946, Prague (concert)

Performers: Czechoslovak Radio Orchestra (broadcast); Prague Symphony orchestra (concert); both performances conducted by the composer

Unpublished

Overture "Youth" (1990) 5 min.

Premiere: 24 November 1991, Seattle, Washington

Performers: Seattle Youth Symphony Orchestra, Ruben Gurewich, conductor

New York: Associated Music Publishers, 1996

Pastoral (1979) 7 min.

For string orchestra (derived from the 2nd movement of the *Sonatina*, for Violin and Piano)

Commissioned by the American String Teachers Association

Premiere: 12 April, 1980, at the 27th Music Educators National Conference biennial Convention, Miami, Florida

Performers: ASTA National String Orchestra

New York: Associated Music Publishers, 1982

Poeme (1959) 13 min.

For viola and chamber orchestra

Premiere: 12 June, 1960, World Music Festival of the International Society for Contemporary Music, Cologne, West Germany

Performers: Ulrich Koch, viola; Süd-Westfunk Radio Orchestra
conducted by Hans Rosbaud

Mainz: Schott, 1963

Postcard from Home (1997) 5 min.

For saxophone and piano

Premiere: 1 August 1997, Taipei, Taiwan

Performers: John Sampen, saxophone, Marilyn Schrude, piano

New York: Associated Music Publishers, 1999

Portrait (1953) 12 min.

For string orchestra

Commissioned by the Donaueschingen Musiktage

Premiere: 10 October, 1953, Donaueschingen, W. Germany

Performers: Süd-Westfunk Radio Orchestra; conducted by Hans Rosbaud

Mainz: Schott, 1977

Serenade (1963) 15 min.

For woodwind quintet, strings, harp and xylophone (Expansion of *Evocations de Slovaquie*)

Commissioned by the Baltimore Symphony Orchestra

Premiere: 7 January, 1964, Baltimore, Maryland

Performers: Baltimore Symphony Orchestra; conducted by Peter Herman Adler

Paris: Leduc, 1965

Sinfonietta for orchestra (1944) 20 min.

Premiere: 25 April, 1947, Prague

Performers: Czechoslovak Radio Orchestra; conducted by Karel Ancerl

Prague: Czech Musical Fun, [n.d.]

Awarded Prague Academy of Arts and Sciences Prize, 1948

Song for mixed chorus (2000)

Premiere: 3 May, 2000. Oneonta, New York

Performers: Hartwick College Choir; conducted by J. Kratochvil

New York: Associated Music Publishers, 2000

Symphonic Suite for orchestra (1984) 19 min.

Commissioned by the University of Georgia for the Bicentennial Celebration of
its charter

Premiere: 1 October, 1984, Athens, Georgia

Performers: University of Georgia Festival Orchestra;
conducted by the composer

New York: Associated Music Publishers, 1984

Symphony, no.1 for orchestra (1953) 27 min.

Premiere: 4 March, 1954, Brussels, Belgium

Performers: Belgian Radio and Television Orchestra;
conducted by Daniel Sternfeld

Mainz: Schott, 1953

Symphony, no.2 "Reflections" for orchestra (1983) 20 min.

Commissioned for the Eastern Music Festival

Premiere: 16 July, 1983, Greensboro, North Carolina

Performers: Eastern Philharmonic Orchestra; conducted by the composer

New York: Associated Music Publishers, 1983

The Steadfast Tin Soldier for narrator and orchestra (1974) 26 min.

Commissioned by the John Ernest Fowler Memorial Fund

Text from the Hans Christian Andersen fairy tale

Premiere: 10 May, 1975, Boulder, Colorado

Performers: John Paton, narrator; Boulder Philharmonic Orchestra;
conducted by the composer

New York: Associated Music Publishers, 1974

The Trojan Women, (scenes from..) (1984) 22 min.

Premiere: 28 October, 1988, Metropolitan Museum of Art,

New York City, New York

Performers: Orchestra of St. Luke's; conducted by the composer

New York: Associated Music Publishers, 1986

Three Fresques for orchestra (1947) 27 min.

Premiere: 27 April, 1949, Prague

Performers: Prague Radio Orchestra; conducted by Vaclav Smetacek

Prague: Czech Musical Fund, [n.d.]

Two Sonnets by Michelangelo for orchestra (1971) 16 min.

Commissioned by the Evanston (Illinois) Symphony Orchestra Association

Premiere: 28 April, 1972, Evanston, Illinois

Performer: Evanston Symphony Orchestra; conducted by Frank Miller

New York: Associated Music Publishers, 1975

DISCOGRAPHY (recordings are compact discs unless otherwise noted)

Al Fresco

Golden Crest Records ATH-5066. 1979 33 1/3 LP

James Forger, saxophone; Michigan State University Wind Symphony and
Symphony Band; Karel Husa, conductor.

In: *Compositions of Karel Husa*.

Includes his *Concerto*, for saxophone and concert band, *Concerto*, for
percussion and wind ensemble.

Mark MC-5405. 1976 33 1/3 LP

Western Illinois University Wind Ensemble; Harry Begian, conductor

In: *The Breaded Leaf*.

Includes works by Robert Linn, Warren Benson, and William Hill.

Mas DDD 330

Sinfonisches Jugendblasorchester, Felix Hauswirth, conductor

Clarton CQ 0016-2 4,3,1

Czech Army Central Band; K Belohoubek, conductor

Mark MCD 1202

Sam Houston U. Wind Ensemble; Gary Sousa, conductor

ARS MUSICI AMP 5068-2 (Germany)

Stadtkapelle Wangen; Alfred Gross, conductor

Apotheosis of this Earth (band)

Golden Crest Records CRS 4134. 1974 33 1/3 LP

University of Michigan Symphony Band; Karel Husa, conductor.

Includes his *Music for Prague, 1968*

Mark Custom Recording Service 3182 MCD

Arkansas State Univeristy Wind Ensemble; Karel Husa, conductor.

Includes his Concertino for Piano and Wind Ensemble

Mirasound BV, WWM 500.075

Banda Sinfonica La Artistica, Bunol, Spain; Henrie Adams, conductor.

Apotheosis of this Earth (orchestra)

Louisville Orchestra LS799. 1991.

University of Louisville Concert Choir and Louisville Orchestra;

Karel Husa, conductor.

Louisville Orchestra first edition records.

Cayuga Lake

Live from Ithaca College - Centennial Premieres

Ithaca College, Ithaca NY 14850

Ithaca College Faculty Chamber Orchestra

Karel Husa, conductor

Concertino for Piano

Mark 2568 MCD

Akiko Sakai, piano: California St. University-Northridge

Karel Husa, guest conductor

Concerto for Alto Saxophone and Concert Band

Golden Crest 4124. 1970 33 1/3 LP

Tim Timmons, saxophone; Ithaca College Concert Band;

Edward Gobrecht, conductor.

Includes Ingolf Dahl's *Concerto*, for saxophone and wind ensemble.

Cornell University Records CUWE-3 [n.d.] 33 1/3 LP

Sigurd Rascher, saxophone; Cornell University Wind Ensemble;

Karel Husa, conductor.

Includes his *Music for Prague, 1968*

Golden Crest Records ATH-5066. 1979 33 1/3 LP

James Forger, saxophone; Michigan State University Wind Symphony and

Symphony Band; Karel Husa, conductor.

In: *Compositions of Karel Husa*.

Includes his *Al Fresco* and *Concerto*, for percussion and wind ensemble.

Concerto for Alto Saxophone and Concert Band (piano reduction)

Brewster 1203. [1971] 33 1/3 LP

Frederick Hemke, saxophone; Milton Granger, piano.

In : *The American saxophone.*

Includes works by Ingolf Dahl and Warren Benson.

Brewster 1216. 1976 33 1/3 LP

Robert Black, saxophone; Patricia Black, piano

In: *Concert repertoire for saxophone.*

Includes works by Henry Cowell and Jacques Ibert.

Concerto for Percussion and Wind Ensemble

Golden Crest Records ATH-5066. 1979 33 1/3 LP

James Forger, saxophone; Michigan State University Wind Symphony and
Symphony Band; Stanley E. DeRusha, conductor.

In: *Compositions of Karel Husa.*

Includes his *Concerto*, for saxophone and concert band, and *Al Fresco*

Sheffield Salon Series SLS506

The Moscow Philharmonic, Dmitri Kitayenko, conductor

Concerto for Orchestra

St. Louis CD 1995 Slatkin Years

St. Louis Symphony Orchestra; Leonard Slatkin, conductor

Concerto for Wind Ensemble

Summit DCD 192

Cincinnati Wind Symphony; Mallory Thompson, conductor

Divertimento, for Brass Ensemble

Phoenix PHCD 128

New York Brass Ensemble, Lawrence Sobol, conductor

Divertimento, for Brass Quintet

University of Iowa Press. 1976 33 1/3 LP

Iowa Brass Quintet.

In: *Sounding Brass*

Includes works by Eugene Bozza, J.S. Bach, Paul Smoker, Michel

Leclerc, Jean Mouret and John Wilbye.

Golden Crest 4114. [n.d.] 33 1/3 LP

Ithaca Brass Quintet.

Includes works by Verne Reynolds, Mikolaj Zielenski and Andreas

Berger.

Divertimento for Band (arr. John Boyd)

BRAIN BOCD 7507

Indiana State U. Symphonic Band; John Boyd, conductor

Drum Ceremony

WORE 970007-2CD

Dama-Dama 3 Ensemble, Brno

Eight Czech Duets, for piano, 4-hands.

Orion 81412. 1981 33 1/3 LP

Frederic Schoettler and Theresa Dye, pianists.

Recorded in the Carl F.W. Ludwig Recital Hall, Kent State University.

Includes works by Aaron Copland and Robert Starer.

Elegie

Golden Crest CRS 4175. 1978 33 1/3 LP

Mary Ann Covert, piano.

Includes his *Sonatina*, op.1, and *Sonata*, no.1 and 2

Elegie et Rondeau, for saxophone and piano.

Brewster 1295. [n.d.] 33 1/3 LP

Joseph Wytko, saxophone; Madeline Williamson, piano.

In: *Recital music for saxophone*

Includes works by Ryo Noda, Tommy Joe Anderson, Leslie Bassett, and Hermann Reutter.

Roncorp EMS-031. 1984 cassette

Michael Jacobson, saxophone; Paul Borg, piano

Includes works by Ingolf Dahl, Warren Benson, and Paul Arma.

Open loop "Vintage Flora" CD007

Lyn Kock, saxophone, Nadine Shank, piano

Crystal Records DCD 652

Lawrence Gwozdz, saxophone; David Evenson, piano

Music Contrasts NSS-CD 36931

Due Boemi di Praga; J. Horak-E. Kovarnova

(version for bass-clarinet and piano)

Vanguard Classic DDD 99092

A. Bornkamp, Ivo Janssen

Albany – Troy 331

L. Gwozdz, B. Martinu Philharmonic, K. Trevor, conductor

Evocations de Slovaquie

Grenadilla Records QS1008. 1976 33 1/3 LP

Lawrence Sobol, clarinet; Louise Schulamn, viola; Timothy Eddy,
violoncello. Includes Alan Hovanhess' *Firdausi*.

Phoenix PHCD 113. 1990

The Long Island Chamber Ensemble

Includes his *String quartet no. 2* and *String quartet no. 3*

Fantasies for Orchestra

Grenadilla GSC 1054. 1984 cassette

Orchestres de Solistes de Paris, Karel Husa, conductor

Includes Sidney Hodkinson's *The edge of the olde one*.

Phoenix PHCD 128

Les Solistes de Paris and Brno Philharmonic

Karel Husa, conductor

Five Poems

SUPRAPHON-PANTON 819009-2131

Prague Wind Quintet

Fresque

Marco Polo DDD 8.223640

Slovak Radio Symphony Orchestra, Barry Kolman, conductor

Four Little Pieces, for chamber orchestra.

Opus One 51. 1979? 33 1/3 LP

Chamber Orchestra of Albuquerque; David Oberg, conductor.

Includes works by Michael Mauldin and John Robb.

Landscapes

Composers Recordings CRI SD 192(78). 1978 33 1/3 LP

Western Brass Quintet.

In: *Brass Etcetera*.

Includes Herbert Haufrecht's *Symphony for brass and timpani*

Composers Recordings CRI SD 261. 1971

Western Brass Quintet.

Includes his *Serenade* for woodwind quintet, with strings, harp and xylophone, and *Nocturne*, from *Fantasies*, for orchestra

Monodrama

Louisville Orchestra LS799. 1991.

University of Louisville Concert Choir and Louisville Orchestra;

Karel Husa, conductor.

Louisville Orchestra first edition records.

Mosaïques

Composers Recordings CRI USD 221. 1968 33 1/3 LP

Stockholm Radio Symphony Orchestra; Karel Husa, conductor.

Includes works by Alan Hovhaness and Willard Straight.

Composers Recordings CRI SD 261.

Stockholm Radio Symphony Orchestra; Karel Husa, conductor.

Music for Prague, 1968 (band)

Cornell University Records CUWE-3 [n.d.] 33 1/3 LP

Cornell University Wind Ensemble; Karel Husa, conductor.

Includes his *Concerto for Alto Saxophone and Concert Band*

Mark Records UMC 2389. 1970 33 1/3 LP

Ohio State University Symphonic Band; Gene Thrailkill, conductor.

Includes works by Vaclav Nelhybel, Alfred H. Barles and Dmitri Shostakovich.

Golden Crest Records CRS 4134. 1974 33 1/3 LP

University of Michigan Symphony Band; Karel Husa, conductor.

Includes his *Apotheosis of this Earth*.

Franco Columbo Publications BP 136. 197? 33 1/3 LP

University of Texas Symphonic Band; William J. Moody, conductor.

Includes works by Vaclav Nelhybel and Edward J. Madden.

Educational record reference library series.

Mark Custom Recording Division MC 20379. 198?

University of Illinois Symphonic Band #106.

Includes works by Kenneth J. Alford, Roger Nixon, and Ralph Vaughan Williams

CBS MK 44916 DDD. 1989

Eastman Wind Ensemble; Donald Hunsberger, conductor.

Includes works by Ralph Vaughan Williams, Paul Hindemith and Aaron Copland

Mark Custom Recording Service MCD-1866. 1995

University of Illinois Symphonic Band; James F. Keene, conductor.

Recorded in the Foellinger Great Hall, Krannert Center for the Performing Arts, Urbana, Illinois. Recording #129 Includes works by Grainger, Stanhope, Nelson

Obrasso 8265

Texas All-State Symphonic Band and Concert Band

Larry Rachleff, conductor

CBDNA CD1991

St. F. Austin S.U. Symphonic Band

John L. Whitwell, conductor

Albany TRO 271

Temple University Wind Symphony

Karel Husa, guest conductor

Includes works by Rimsky-Korsakov.

ARS MUSICI AMP 5049-2 (Germany)

Stadtkapelle Wangen; Alfred Gross, conductor

WASBE CD5820 AMOS (Switzerland)

International Y.W. Orchestra, Karel Husa, conductor

Klavier K 11126

University of North Texas Band, Eugene Corporon, conductor

Music for Prague, 1968 (orchestra)

Louisville LS 722. 1972

Louisville Orchestra; Jorge Mester, conductor.

Includes works by Krzysztof Penderecki and Gene Gutche.

Vienna Modern Masters, Music from Six continents DDD V MN 3023

B. Martinu Philharmonic Orchestra, Milos Machek, conductor

Marco Polo DDD 8.223640

Slovak Radio Symphony Orchestra, Barry Koman, conductor

Recollections for woodwind quintet and piano

Lodenice DDD L10150-2131

Czech Woodwind Quintet and D. Weisner, piano

Serenade, for woodwind quintet, with strings, harp and xylophone

Composers Recordings CRI SD 261. 1971

Prague Symphony Orchestra; Karel Husa, conductor.

Includes his *Symphony*, no. 1, and *Nocturne*, from *Fantasies*, for orchestra

Serenade for Woodwind Quintet and Piano

Crystal Records 751

Westwood Quintet; Lisa Bergman, piano

Smetana Fanfare

Obrasso 8265

Texas All State Symphonic Band and Concert Band

Mallory Thompson, conductor

Summit DCD 192

Cincinnati Wind Symphony; Mallory Thompson, conductor

Sonata a Tre, for violin, clarinet and piano

Crystal Records S648. 1986

The Verdehr Trio.

Includes Josphe Haydn's *Three trios*, Hob. IV.

Sonata a Tre

Crystal Records DCD 744

Verdehr Trio.

Sinfonietta 0006 2 231

Sonata a Tre Ensemble, Brno Czech Republic

Sonata for Violin and Piano

New World Records 80493-2

Elmar Oliveira, violin; David Oei, piano

Sonata, no. 1.

Golden Crest CRS 4175. 1978

Mary Ann Covert, piano.

Includes his *Elegie*, *Sonatina*, op.1, and *Sonata*, no.2

Sonata, no. 2.

Grenadilla Records 1025. 1978

Peter Basquin, piano

Includes works by Ingolf Dahl and Dave Diamond.

Golden Crest CRS 4175. 1978

Mary Ann Covert, piano.

Includes his *Elegie, Sonatina, op.1, and Sonata, no.1*

New World Records 80493-2. 1995

Peter Basquin, piano; Recorded at Rutgers Presbyterian Church, NYC

Originally released on Grenadilla Records

Includes his *Twelve Moravian songs and Sonata, for violin and piano*

Sonatina, for piano

Golden Crest CRS 4175. 1978

Mary Ann Covert, piano.

Includes his *Elegie, Sonata, no.1, and Sonata, no.2*

String quartet, no.1.

Leonarda LPI 117. 1983

The Alard Quartet.

Includes Priaulx Rainier's *Quartet for strings*.

PANTON 819009-2131

Suk Quartet Includes his *Five Poems and Variations*

String quartet, no.2.

Everest SDBR 3200. 1971

Fine Arts Quartet.

Includes his *String quartet, no.3*

Phoenix PHCD 113. 1990

The Fine Arts Quartet

Includes his *Evocations de Slovaquie* and *String quartet no. 3*

String quartet, no.3.

Everest SDBR 3200. 1971

Fine Arts Quartet.

Includes his *String quartet, no.2*

Phoenix PHCD 113. 1990

The Fine Arts Quartet

Includes his *Evocations de Slovaquie* and *String quartet no. 2*

String Quartet, no.4 "Poems"

Albany TROY 259

Colorado Quartet

Symphony, no.1.

Composers Recordings CRI SD 261. 1971

Prague Symphony Orchestra; Karel Husa, conductor.

Includes his *Serenade* for woodwind quintet, with strings, harp and xylophone, and *Nocturne*, from *Fantasies*, for orchestra

Symphony, no.2. "Reflections"

Marco Polo DDD 8.223640

Slovak Radio Symphony Orchestra, Barry Koman, conductor

Includes his *Fresque* and *Music for Prague 1968*

The Trojan Women

Louisville orchestra Records LS 775. 1981

Louisville Orchestra; Akira Endo, conductor.

Scenes from The Trojan Women

Phoenix PHCD 128

Les Solistes de Paris and Brno Philharmonic

Karel Husa, conductor

Three Dance Sketches for Percussion

Rotag RG 0019-2131 DDD

Prague Percussion Project, Lynn A. Barber, artistic director

“Contemporary Czech Music for Percussion”

Twelve Moravian Songs

Grenadilla GSC 1073 [cassette]. 1988

Barbara Ann Martin, soprano; Elizabeth Rodgers, piano.

Includes works by Walter Piston and Alan Hovhaness

New World Records 80493-2. 1995

Barbara Ann Martin, soprano; Elizabeth Rodgers, piano

Recorded at Sorcerer Sounds, NYC

Originally released on Grenadilla Records

Includes his *Sonata* no. 2 for piano and *Sonata*, for violin and piano

Two Preludes, for flute, clarinet and bassoon

Vox SVBX 5307. 1977

The Dorian Quintet.

In: *The avant garde woodwind quintet in the U.S.A.*

Includes works by Samuel Barber, Arthur Berger, Elliott Carter, Luciano Berio, Irving Fine, Lukas Foss, Mario Davidovsky, Jacob Druckman, and Gunther Schuller.

Two Sonnets from Michelangelo

Louisville Orchestra LS 725. 1972

Louisville Orchestra, Jorge Mester, conductor.

Includes Matthias Bamert's *Septuria lunaris*.

Variations, for violin, viola, violoncello and piano

Orion ORS 86498. 1986

The New England Piano Quartette.

Includes Werner Torkanowsky's *Piano Quartet*.

PANTON 819009-2131

Prague Trio and J.Klepac

CHAPTER 2: TIMOTHY BROEGE

The music of Timothy Broege (b. 1947) has been performed throughout the United States, as well as in Canada, Europe, Australia, Japan and China. He has received grants and commissions from Meet the Composer, Inc., the Tidewater Music Festival, the Evanston Symphony Orchestra, the Monmouth Symphony Orchestra, Grappa Nova-Germany, Emory University, the Indianapolis Children's Choir, and many others. His compositions are published by, among others, Bourne Company, Hal Leonard, Manhattan Beach Music, Allaire Music and Daehn Publications. Recordings released on compact disc include *Sinfonias III, V, IX, and XVI; Concerto for Piano & Wind Orchestra, Concerto for Marimba & Wind Orchestra; The Waukesha Rondo; No Sun No Shadow; and Runes*. Northwestern University Recordings has released a compact disc featuring the harpsichord music.¹

The compositions of Timothy Broege include the series of *Sinfonias* for large ensembles, and the series of "*Songs Without Words*" for chamber ensembles. Several of his keyboard compositions have been recorded and broadcast by Deutschlandfunk and WDR in Cologne, Germany. His music has been showcased at conventions and festivals, including those of the Music Educators National Conference, the National Band Association, the National Wind Ensemble Conference, and the College Band Directors National Association. He is a Past-President of the Composers Guild of New Jersey, Ind.

and is an affiliate of Broadcast Music, Inc. (BMI). As a guest composer/conductor, Timothy Broege has appeared at the Wisconsin and Ohio Music Educators State Conventions, the Mid-West Band & Orchestra Clinic, the 1990 Annual Spring Conference on Wind & Percussion Music at Western Michigan University, and the 1994 & 1999 Wind Band Symposiums at the University of Minnesota. His *Songs Without Words* for clarinet, cello & piano was awarded First Prize in the New Jersey Chamber Music Society's 20th Anniversary Composition Competition and received its premiere in the spring of 1994. For his compositional efforts on behalf of school musicians Timothy Broege was given the 1994 Edwin Franko Goldman Award of the American School Band Directors Association.

He currently holds the position of Organist and Director of Music at First Presbyterian church, Belmar, New Jersey, where he has served since 1972. In addition to his compositional activities, Timothy Broege is an active recitalist on harpsichord, organ, and recorder and has appeared in numerous duo recitals with the lutenist and guitarist Francis Perry. He resides in Bradley Beach, New Jersey.²

¹ T. Broege, letter to author (October 27, 1997).

² T. Broege, letter.

Biographical Information

Timothy Broege was born November 6, 1947 in Belmar, New Jersey, and studied piano and theory with Helen Antonides during his childhood years. As an undergraduate student at Northwestern University in Evanston, Illinois he studied composition with M. William Karlins, Alan Stout, and Anthony Donato; piano with Frances Larimer; and harpsichord with Dorothy Lane. He received the degree Bachelor of Music with Highest Honors in June 1969.³

From 1969 to 1971 Broege taught 6th grade in the Chicago Public School System. He then served as an instrumental and general music teacher at Manasquan Elementary School in New Jersey from 1971 until 1980. After teaching for eleven years, Broege, in need of a new challenge, contemplated performing full time but was concerned about attempting to "eek out a living" as a freelance musician. He knew that this work would not provide regular income especially since he was not willing to travel. His brother, an attorney, suggested that he consider paralegal work-- a profession with regular salary, benefits and flexible hours. Since that time and until his recent retirement, Broege has worked 20 hours per week as a claims manager for a Chapter 13 Bankruptcy Trustee in New Jersey becoming something of a bankruptcy expert in that area of the country.

³ Ibid.

Broege typically spent Monday through Wednesday at the office dividing the remainder of the week between composing and performing. The financial security he enjoys frees his creative process, as he does not feel pressure from publishers to write something that must, in their view, be commercially viable.⁴

Compositional Philosophy

Timothy Broege thinks of himself first as a composer, rather than an 'educational' or 'band' composer as others have tried to label him.⁵ He feels that his calling to this work comes from composers of the past, especially those from the 17th and 18th centuries. His understanding of, and connection to that time period are rooted in his harpsichord study and performance.

His compositional approach, simply stated, is to write the best work possible within the given technical capabilities of the commissioning ensemble. He believes that if a composer cannot write well with limited resources that he or she is not ultimately professional; he points to the great composers of the past who, when faced with a highly structured set of practical parameters, repeatedly proved that music "stripped down to

⁴ T. Broege, phone conversation with author (November 10, 1997).

⁵ A. Cohen, "Modern Composer goes for Baroque", in Asbury Park Press (Asbury Park, New Jersey, March 1, 1997).

essentials" is capable of being high art. Young bands have their own unique limitations that must be taken into consideration by any composer, a challenge that Broegee meets with a particularly beautiful and developed sense of craftsmanship.

Broegee acknowledges the highly practical dimension found in his work and harbors a clear vision of his music speaking to the masses now.⁶ It is his strong feeling that composers need to adopt a "mandate to be useful" by making music a part of every day life; only then are they making a contribution to society. He has little patience for composers that delight in their own obscurity by waiting for the day when they are finally 'understood.' Broegee's own ideal includes a high standard of craftsmanship that utilizes an eclectic compositional language; he believes that school bands are a logical place to further this vision.⁷

Broegee has experienced a certain prejudice that has been occasionally levied against band composers and has been criticized for exercising poor professional judgment by choosing to write music for children. His prolific compositional output stands as a testament to his commitment to create a body of music that is intended for performers of all experience levels and abilities. He believes that there exists in America the rather lofty notion that the arts are not for everyone and, as a consequence, a high percentage of the general

⁶ T. Broegee, phone.

⁷ Ibid.

population is largely unfamiliar with prominent poets and/or composers. This seems to be somewhat of a cultural phenomenon, as both Europe and Japan appear to embrace a more inclusive approach to the arts in general and bands in specific. However, in major American cities, bands or even wind ensembles are rarely mentioned and Broege believes that the bands will not be truly accepted as equal to orchestras in the professional musical world until foreign wind bands begin touring in America's finest concert halls. There is hope for the future of wind music in that respect as a growing number of orchestral conductors, (Leonard Slatkin, and Pierre Boulez for example), are beginning to program more wind music and are also aware of the quality of the wind repertoire.

While many composers seek positions at universities, Broege has felt the need to be more directly connected to the world of music making. He has always felt that certain aspects of composition are difficult, if not impossible to teach and that, at times, composition professors are a bit suspect in this regard. He asserts that certain 'nuts and bolts' aspects of the craft can be learned through books and firmly believes that the best way to learn how to compose is by composing.

Broege warns of a 'cheap' aesthetic in the public schools where deliberate decisions by educators as to what students read and play seems to reinforce the notion that "the only thing of value is commercial." He has frequently confronted his music educator friends

who purchase compositions of questionable value and asked them to use their financial resources to commission new works from composers of quality repertoire. His own rich experiences with school bands have contributed to his zeal for writing for those groups.⁸

Compositional Style

Many composers of the 20th century chose to work in experimental idioms because of the belief that the possibilities of the traditional approaches had been exhausted. Broege believes that the same challenges may now face contemporary composers. However, he has chosen to embrace many tested musical expressions especially in terms of the formal organization of his music.

Broege's music is formally organized via the highly structured, fixed forms of the baroque period including rondo, theme and variations, passacaglia and simple song form.⁹ He believes that these older organizational approaches are still quite valid and that their strong architecture communicates musical contrast most effectively. He is not comfortable composing 'organic' music that grows freely out of germinal ideas feeling that such music can be expressive but typically lacks narrative. He points to Shostakovich, Stravinsky, Sibelius and other great 20th century composers who may have

⁸ Ibid.

⁹ A. Cohen.

had similar feelings regarding the formal organization of their music. Sibelius is one of Broege's favorite composers because of his inherent structural approach, an approach that is not easily formally identifiable. Haydn is equal to, or even greater than Mozart in Broege's mind, because of the originality of the older composer's structural procedures.¹⁰

The compositional language employed is not of primary importance to Broege as he typically writes in a practical manner, often tailoring the work to the technical abilities of the commissioning ensemble. In doing so all available creative resources are utilized which leads one to identify his compositional approach as truly 'polystylistic'.¹¹

Efficiency marks his work as Broege agrees with Milton Babbitt's notion that every note in the piece must be justifiable in terms of the overall linear and vertical structure.

Within almost every Broege composition a section of increased pulsation and rhythmic 'groove' appears. These ostinato-like segments can be quite extended or may only occur for a few measures. While some have been critical of these sections, Broege contends that they develop quite naturally, almost unconsciously. There are times when he finds that he must fight the urge to include them, a particular problem when that sort of compositional expression does not stylistically complement the given work. This

¹⁰ T. Broege, phone.

¹¹ Ibid.

appearance of strong pulsation is typically a variation of orchestration and thematic material and in a practical sense, serves as a dependable way of creating narrative flow. While not intended as comic relief, these groove sections have the same effect in that they create a significant change in tension. Broege also considers these sections to be a connection to the vernacular, a reminder to the listener to pay particular attention; that what is being performed is not that far removed from everyday life.

There is a great deal of jazz influence throughout Broege's compositions which can be attributed to his early experience of listening to jazz and his practical experience of playing in small dance bands as a teenager. *No Sun, No Shadow: An Elegy for Charles Mingus* was composed without any reference to written scores. Broege simply recalled the Mingus tunes from his aural memory, a memory built up from many years of listening. *No Sun, No Shadow*, which in essence is a tenor saxophone concerto, and the concertos for piano and marimba all share sound and structural aspects. Considered a trilogy by Broege, they represent his effort to work with larger time frames. In these works his earlier subscription to the formal brevity of a 'Webern model' has given way to a new appreciation for the more extended forms of Bruckner and other large-scale composers.¹²

¹² Ibid.

Overview of Selected Works for Band

The following six Broege compositions for band represent a wide range of complexity reflecting the experience levels of the commissioning ensembles of each work.¹³ Each analysis includes formal structure, unique rehearsal and performance challenges and composers comments.

***The Headless Horseman* Grade 2. 2:00 Manhattan Beach**

The Headless Horseman was composed in 1973 and first performed by the Manasquan, New Jersey Summer School Concert Band. This programmatic work is based on the well-known character in Washington Irving's short story, The Legend of Sleepy Hollow. The music depicts the Horseman, his whinnying stallion, and their frightening ride through the countryside as they snatch unsuspecting souls.¹⁴ It is Broege's first published work for band and it continues to enjoy widespread popularity.¹⁵

In a technical sense, players must have the ability to shift dynamics, articulations, and tone qualities quickly. The introduction should be allowed to develop in an even slower

¹³ Ibid.

¹⁴ R. Miles, *Teaching Music through Performance in Band* (Chicago: GIA Publications, Inc., 1997), 96.

manner than the indicated tempo of quarter = 60. Blending is critical in the tonal clusters. There are some challenging chromatic passages in the brass and glissandi work for trombones. The snare drum player must be able to perform the eighth-two sixteenth rhythms consistently at a variety of dynamic levels.¹⁶

The work displays the composer's eclectic style by utilizing contemporary compositional techniques inside of conventional rondo form.

Peace Song Grade 2. 5:00 Bourne

Peace Song is derived from material drawn from the third movement of Broege's *Three Pieces for Clavichord*. The band version is re-worked from an earlier arrangement for orchestra and is broader in scope than either of the earlier versions.¹⁷

The work is intended to have the effect of a magical incantation--a prayer for an end to suffering, violence and injustice. With an atmosphere of solemnity, Peace Song requires sustained legato playing throughout, similar to the sound produced by a cathedral organ. Fully supported tone is needed to sustain the lyrical melodic lines and the perfect fifths that dominate the harmonic structure. The first trumpet and horns are written in

¹⁵ T. Broege, phone.

¹⁶ R. Miles, p.97.

extended ranges. Given the fact that the work is written for a younger band a somewhat extended percussion section is utilized including; vibraphone (with motor), chimes, xylophone, marimba, bass drum, suspended cymbals, crash cymbals, triangle, and gong.¹⁸

Sinfonia XVII: The Four Winds Grade 3. 7:00 Manhattan Beach

- I. A Prelude for the East Wind
- II. A Dance for the West Wind
- III. A Musette for the South Wind
- IV. A Fantasia for the North Wind

The Charles D. Evans Junior High School Band and Orchestra Boosters of Ottumwa, Iowa commissioned *Sinfonia XVII: The Four Winds* for the Evans Junior High School Wind Symphony, Philip C. Wise and Jena S. Hawk, directors. The piece was composed during June and July of 1989 and is derived from the musical materials in movements one, four, five and seven of the composer's *Suite on the First Tone* for organ solo.¹⁹

Broege wrote the following explanation regarding the title of the work:

The four winds blow variously from north, south, east, and west, causing clouds to race across the sky, fires to blaze high in the great forests, melancholy to permeate the souls of dreamers, and promises of adventure to permeate the air with excitement.

¹⁷ T. Broege, phone.

¹⁸ R. Miles, p.129.

¹⁹ T. Broege, *Sinfonia XVII: The Four Winds* (Brooklyn, New York: Manhattan Beach Music, 1996)

In the great organs of baroque cathedrals, the four winds bring to musical life the pipes of the main wind chests: grand organ, positive organ, solo organ and pedal. The instruments of the wind ensemble are characterized by their sounds - flutes, single reeds, double reeds, brasses - and it is the four-fold richness of timbre in the band to which the composer pays tribute. From the world of natural wonders, the great pipe organs, and the timbral diversity of wind instruments, *Sinfonia XVII* draws its inspiration.²⁰

Sinfonia XVII: The Four Winds is carefully scored for concert band. The oboe part is doubled in the second flute and the score requires only two horn and two trombones parts. Students are expected to change styles drastically from one movement to the next. Other than a bassoon solo (cued tuba) in the second movement (m. 3-7) and a sixteenth note flourish by solo alto saxophone in the third movement (m. 14-18), the technical demands are moderate. The percussion scoring requires seven players on the following instruments: chimes, tam-tam, tambourine, cymbals, xylophone, marimba, snare drum, bass drum, timpani, bells, and vibraphone.

***Sinfonia XVI: Transcendental Vienna* Grade 4 7:00 Manhattan Beach**

- I. Star Gazing: Aldebaran
- II. Incantation - Allegro misterioso
- III. Waltz - Temp di Valse
- IV. Star Gazing: Sirius

²⁰ Ibid.

Sinfonia XVI: Transcendental Vienna was composed during January and February of 1989 on commission from Richard H. Sanger and the Henry David Thoreau Intermediate School Symphonic Band of Vienna, Virginia. Mr. Sanger and his students premiered the work on May 22, 1989 in Vienna, Virginia. Broege gives the following explanation about the work:

It was a happy coincidence that the commission for *Sinfonia XVI: Transcendental Vienna* came from the Henry David Thoreau School located in Vienna, Virginia. Thoreau is one of the 'magic' names in American culture: Henry David Thoreau, one of the leading figures of the Transcendentalist movement, centered in 19th-century New England, left us a body of unique philosophical and poetical writings. To utter the words, Walden Pond, is to invoke an America long past in physical actuality, but still present in the minds and hearts of many American citizens.

The name, Vienna, of course, summons thought of the Old World: culture, fine food, wine, civilized cities. While contemplating the form that *Sinfonia XVI* should take, I found myself thinking of two of the pillars found in Viennese culture; expressionism, and the waltz.

Musically speaking, expressionism reached a zenith in the works of Arnold Schoenberg and Alban Berg. It was Berg, in particular, that I wanted to invoke in the outer movements of my composition. I knew I would also have to include a waltz, and an invocation of the mysterious forces that are contained in both expressionism and transcendentalism. Thus was the structure of the work generated.

The outer movements with their vision of the night sky and the stars Aldebaran and Sirius, frame the central movements, which are essentially two versions of the same material, and are quieter and less dramatic. The outer movements are symmetrical, and share both pitch and rhythmic materials. Accordingly, I see the work as a ternary form, with the central movements forming a unit within the outer 'frame.'²¹

Sinfonia V: Symphonia Sacra et Profana Grade 5 7:00 Manhattan Beach Prelude
Rag
Alla Turca
Chorale
Rag
Ragtime Alla Turca
Chant and Pavanne

²¹ T. Broege, *Sinfonia XVI: Transcendental Vienna* (Brooklyn, New York: Manhattan Beach Music, 1995)

Sinfonia V: Symphonia Sacra et Profana is one of Broege's first great compositional successes. Both *Sinfonia V* and *Sinfonia III* have contributed greatly to his wind composing reputation and are still frequently performed.²²

Sinfonia V could be thought of as a divertimento in that the composition is made up of short sections of varying character. Broege alters this form slightly by using seven sections performed without interruption. The composition may appear to be through-composed; however, traditional formal structures are present and later sections of the composition are actually developments of earlier sections. Composed in 1973 on commission from the University City, Missouri High School Wind Ensemble, the work presents unique musical challenges including improvisation, use of piano and electric piano, extended brass and bassoon ranges, ragtime style, singing by the instrumentalists, highly technical percussion writing, rhythm and meter.²³

This work is a clear example of Broege's polystylistic approach to composition as it demonstrates his ability to develop two or three different styles simultaneously. They are frequently presented as sound layers separated into woodwind, brass, and percussion

²² T. Broege, phone.

²³ R. Miles, p.300.

choirs. The chorale and chant (sacred) seem to be responsorial to the jazz elements (profane).²⁴

No Sun, No Shadow: Elegy for Charles Mingus Grade 6 35:00 Allaire

No Sun, No Shadow: Elegy for Charles Mingus was composed through a commission from the Emory University Wind Ensemble of Atlanta, Georgia, Dr. Jack Delaney, conductor, and was premiered on April 22, 1988 with Mr. Stutz Wimmer as tenor saxophone soloist. The piece was composed during the months of June to October in 1987 at Oceanport, New Jersey.²⁵

The music of Charles Mingus has had a tremendous influence in Broege's musical life. In fact, *No Sun, No Shadow: Elegy for Charles Mingus* was written without Broege referring to any single written note. He credits Mingus with showing the advantages of extreme contrast (tempo, style, instrumentation, and dynamics, especially) and shares Mingus' preference for well developed compositional structures and narratives. Broege writes the following about his elegy for "a towering figure of 20th century music".²⁶

²⁴ Ibid., p.301.

²⁵ T. Broege, *No Sun, No Shadow: Elegy for Charles Mingus* (Bradley Beach, New Jersey: Allaire Music Publishing, 1987)

²⁶ T. Broege, *No Sun, No Shadow: Elegy for Charles Mingus*.

The late Charles Mingus - composer, bassist, and band leader - was a leading figure in the Afro-American improvisational music tradition. Like his revered predecessor, Duke Ellington, Mingus was a composer for whom the performing jazz ensemble was the true 'instrument,' and the many groups led by Mingus in the 1950's, 1960's, and 1970's played and recorded some of the most passionate and innovative music America has produced. Fortunately, many recordings of the music of Charles Mingus remain available, on such record labels as Columbia, Candid (reissued on Mosaic), Impulse, Prestige, and Atlantic, among others. The composer of *No Sun, No Shadow* urges those who are unfamiliar with this great musical legacy to investigate these recordings.

A number of brief references to Mingus compositions are contained in *No Sun, No Shadow*. Pieces referred to include "Half Mast Inhibition", "Goodbye Pork Pie Hat", "Better Get Hit in Your Soul", "The Black Saint and the Sinner Lady", and "Fables of Faubus." Careful listeners may hear other references.²⁷

No Sun, No Shadow: Elegy for Charles Mingus is a polystylistic work with a strong jazz influence and could be considered to be a concerto for tenor saxophone due to the prevalence of that instrument in many sections of the composition.

²⁷ Ibid.

Concerto for Marimba and Wind Orchestra Grade 6/5 25:00 Allaire

The Concerto for Marimba and Wind Orchestra was begun in September 1990 and completed in June 1991 on a commission from the University of Washington Wind Ensemble, Timothy Salzman, conductor. The work, while quite eclectic in nature, draws its' central programmatic inspiration from the John Boorman film *The Emerald Forest*. The plot of the movie is based upon the true story of an American engineer whose responsibility it was to supervise the construction of a huge hydroelectric plant on the Amazon river. One day, while on the construction site, the engineer's five-year-old son was abducted by a native tribe. The engineer spent the next ten years of his life desperately searching for the boy. Their ultimate meeting and the ensuing cultural clash give Boorman the opportunity to make a powerful statement regarding the destruction of the Amazon rainforest.²⁸

The work is cast in three movements. The first movement opens with fanfare-like energy and culminates by using text in the musical dialogue. The text is derived from the following poem:

Song of the Termite People
Who are the Termite People?
What do they do?
They cut down the grandfather trees
In the rainforest.
They are the bringers of war,

²⁸ T. Broege, letter.

They are destroyers of peace
In the rainforest.

- after John Boorman's film, *The Emerald Forest*

The second movement is very slow and lyrical and allows the soloist and ensemble much room for musical expression. The third movement, spirited and energetic, in rondo form, requires the soloist to use unusual sticking techniques, such as playing the marimba with the wooden handles of the mallets, rather than the mallet head.²⁹

Conducting Approach

Broege offers the following in his advice to conductors who are contemplating the rehearsal and performance of his music:

...primarily, the form/structure of the music must be presented clearly, and the gestural (expressive) vocabulary of the music must be allowed to speak with maximum effectiveness. Since my music seeks to reach across centuries and to reconcile the expressive worlds of the 17th and 18th centuries with those of the present day (including the entire 20th century), it is important for conductors and performers to have a musical background at least as varied as my own, i.e., fully conversant with all "serious" music traditions, as well as vernacular, improvisatory, and experimental traditions from all over the world. My music needs

conductors and players especially well versed in early music, and equally well-versed in 20th century jazz traditions. Generally speaking, performers should approach my music with an open mind, seeking always to determine the "affect" of the music, as if performing C.P.E. Bach. It is important to understand that the broad stylistic vocabularies ("polystylism") in my music are always servants of expressive gesture and emotional rhetoric.³⁰

When asked about 'reference' music for conductors who are interested in a more illuminated performance of his music Broege offers the following:

For conductors of my larger ensemble pieces, it is helpful to listen to my solo piano music, which serves as a microcosm of much of my stylistic vocabulary, and to my series of Songs Without Words for chamber ensembles, which are the purest expressions of my gestural vocabulary. Composers which have had a pronounced influence on my work, with which conductors and performers of my music should be on intimate terms, include: Girolamo Frescobaldi, Louis Couperin, Francois Couperin, Rameau, J.S. Bach, C.P.E. Bach, Haydn, Schubert, Bruckner,

²⁹ Ibid.

³⁰ Ibid.

Stravinsky, Schoenberg, Webern, Britten, Shostakovich, Copland, and Morton Feldman.³¹

For reference recordings of his music Broege recommends:

...the recently issued (September 2000) CD set from Indiana University of Pennsylvania, containing performances of my *Waukesha Rondo, Concerto for Marimba and Wind Orchestra* and *Sinfonia No. 9*, is recommended without reservation. The conductor on *Waukesha Rondo* is Jason Worzbyt, and the conductor for the other two pieces is Jack Stamp, one of the very best interpreters of my ensemble music. An earlier CD from Indiana University of Pennsylvania contains an excellent performance of *Sinfonia No. 3*, conducted by Jack Stamp. Another equally fine conductor of my wind ensemble music is Jack Delaney, presently at Southern Methodist University. Privately issued recordings from SMU featuring the estimable Meadows Wind Ensemble, all superbly played, include my *Songs Without Words for Clarinet and 15 players, Concerto for Marimba and Wind Orchestra* and *Sinfonia No. 14*. Commercial promotional recordings issued by Daehn Publications, and conducted by Jack Stamp, include my band pieces *The Child & the Kings, Concert Piece for*

³¹ Ibid.

Trumpet and Band, Procession & Torch Dance, Three Bruckner Preludes, and Sonata for Wind Band after C.P.E. Bach, and all are enthusiastically recommended. A generous sampling of my harpsichord music is available on a CD from Northwestern University Recordings, beautifully played by Paul Rey Klecka.³²

Appendix

Discography

Available on Compact Disc

Concerto for Marimba & Wind Orchestra

Indiana University of Pennsylvania Wind Ensemble, Jack Stamp, conductor
"Whiplash", Klavier Recordings

No Sun, No Shadow: Elegy for Charles Mingus

University of Miami Wind Ensemble, Gary Greene, conductor
"Christina's World" Albany Records

Runes and Mets Rule for flute & harpsichord

Richard Soule, flute; John Metz, harpsichord
RUNES, Trope Note/Cambria

Sinfonia V

California State University/Fullerton Wind Ensemble;
Mitch Fennel, conductor
Cal State/Fullerton Recordings GVCD-9006

Concerto for Piano & Wind Orchestra

Mary Mark Zeyen, piano
California State University/Fullerton Wind Ensemble

³² Ibid.

Mitch Fennel, conductor
Cal State/Fullerton Recordings GVCD-9112

Sinfonia V
Rutgers University Wind Ensemble
William Berz, conductor
Mark Recordings MCD-2940

Sinfonia XVI: 'Transcendental Vienna'
Rutgers University Wind Ensemble
William Berz, conductor
Mark Recordings MCD-2002

Sinfonia III
Indiana University of Pennsylvania Wind Ensemble
Jack Stamp, conductor
IUP CD (issued 1996)

The Waukesha Rondo
Concerto for Marimba & Wind Orchestra
Sinfonia IX
on "TUP Bands 2000"
IUP CD (issued 2000)

The Headless Horseman
Peace Song
North Texas Wind Symphony
Eugene Corporon, conductor
GIA Publications CD-418

Three Pieces for American Band, Set No. 2
Dreams & Fancies
North Texas Wind Symphony
Eugene Corporon, conductor
GIA Publications CD-446

No Sun, No Shadow: Elegy for Charles Mingus
on "Christina's World"
University of Miami Wind Ensemble
Gary Green, conductor
Whit Sidener, saxophone
Albany Records CD-Troy403

*Runes**Mets Rule*

on "Runes: American Music for Flute & Harpsichord"

Richard Soule, flute

John Metz, harpsichord

Troppe Note/Cambria CD-1432

Partita No. 2

*Prelude "on the return of his beloved harpsichord from the workshop of
Willard Martin"*

Sonata for Harpsichord

Two Sonatas/Two Rondos

Suite in F Major

on "Music from Northwestern, Volume 7"

Paul Rey Klecka, harpsichord

Northwestern University Recordings CD (released 1999)

Available on Cassette*Five Minimal Songs*

Steven Combs, Baritone

The Monmouth Symphony Orchestra

Roy Gussman, conductor

Monmouth Symphony Recordings (issued 1996)

'Live in Concert: Francis Perry & Timothy Broege'

(contains *Franciscan Variations* for guitar & harpsichord)

Allaire Music Recordings TCS-1993

Recordings are available through the respective university music departments, or by calling Jim Cochran at Shattinger Music Co. in St. Louis, MO (phone 314/621-2408 or fax 314/621-2561).

Chronological List of Works (includes year composed, title, scoring)

Year	Title	Scoring
1965	Prayer of Saint Francis	satb chorus, acapella
1965	Two Sacred Songs	med-low voice with organ or piano
1966	Three Lamentations	tenor, horn, piano
1967 (revised 1993)	Rosa Mystica	ttbb, organ
1967	Quintet	flute, clar, violin, bassoon, harpsichord
1967	Mourning	clarinet, strings
1968	Spiritual Bell	tuba, harpsichord (or piano)
1968	Sweet Romance at Ninny's Tomb	flute, piano
1968	Studies and Songs	baritone voice, piano
1969	Runes	clarinet, harpsichord (or piano)
1970	Quintet	flute, tenor sax, piano, bass, drums
1971	Chicago Songs	piano, keyboard
1971	Serenata	trumpet, piano
1971	Sinfonia I	orchestra
1971	Benedictus	mezzo soprano, tuba (or bass), piano
1972	Brass Quintet No. 1	2 trumpets, horn, trombone, tuba
1972	Three Piano Rags	piano or keyboard
1972	Southern Suite	band
1972	Suite for Winds & Percussion	band

1972 Vom Himmel Hoch	satb chorus, bass, piano
1972 Sinfonia II	band
1972 Partita for Harpsichord	harpsichord or keyboard
1972 Sinfonia IV	band
1972 Sinfonia III	wind ensemble
1973 The Headless Horseman	band
1973 Songs without Words Set 1	chamber orchestra
1973 Songs from the Gold Key	soprano, flute, clarinet, percussion
1973 Sinfonia V	wind ensemble or band
1973 (revised 1995) The Child and the Kings	band
1974 Rhythm Machine	band
1974 Old Hundredth	handbells
1974 Adagio Religioso and Allegro	handbells
1974 Sinfonia VI	band
1974 Three Pieces for American Band Set 1	band
1974 Songs without Words Set 2	clarinet, mixed ensemble
1975 Quintet for Saxophones	saxophones (sop, alto, 2 tenors, bari)
1975 Blue Goose Rag	band
1975 Serenade for Percussion and Band	band
1975 Sinfonia VII	mixed ensemble
1975 Concert Piece for Trumpet & Band	band

1976 Songs without Words Set 3	marimba, chamber ensemble
1976 Streets and Inroads	band or wind ensemble
1976 Songs of Walt Whitman (Sinfonia VIII)	ssa chorus, piano (or band)
1976 Sinfonia VIII	treble chorus, band
1977 Bolzano	organ, keyboard
1977 Songs, Dances and a Chorale	trumpet, marimba
1977 Sinfonia IX	band
1978 Suite in F	harpsichord, keyboard
1978 Three Pieces for American Band Set 2	band
1978 Four Motets of the Revelation	satb chorus, acapella
1978 Six Early Songs	trumpet, percussion
1978 Nine Arias	alto saxophone, piano
1979 One Week	piano, band
1980 Seven Studies for Piano	piano, keyboard
1980 Solo for Flute	flute, wind ensemble
1980 Sinfonia X	band
1981 Serenata for Trumpet and Band	trumpet, band
1981 Seven German Dances	piano, keyboard
1982 Sinfonia XI	chamber orchestra, orchestra
1982 Five Sonatas	harpsichord, clavichord, piano, organ
1983 Three Chinese Lyrics	satb chorus, acapella

1983 Sonatas and Fantasias	wind octet
1984 Mets Rule	flute, piano
1984 Sinfonia XII	wind ensemble
1985 Sinfonia XIII	wind ensemble, band
1985 The Kingfisher	harpsichord, keyboard
1985 A Garden in Winter	clavichord, harpsichord, keyboard
1985 Sonatas & Fantasias	wind octet
1985 Characteristic Suite	tenor saxophone, piano
1985 Fantasia for Guitar	guitar
1986 Seven Songs	high voice, piano
1986 Meadows	saatb recorders
1986 A Prayer of Moses	satb chorus, organ (or piano)
1986 Sinfonia XIV	wind ensemble
1987 The Diamond Rule	band, wind ensemble
1987 Fantasia for Flute & Harpsichord	flute, harpsichord (or piano)
1987 Musette/Chaconne/Forlorn/Time's Telling	alto saxophone, organ
1987 Sonata for Harpsichord	harpsichord, keyboard
1987 Prelude, Dance and Forced March	orchestra
1987 Sinfonia XV	wind ensemble, band
1987 Elegy in Memory of Morton Feldman	piano, keyboard

1987 No Sun, No Shadow; Elegy for Charles Mingus	tenor sax, piano, bass, drums, orchestra, (wind ensemble)
1987 Three Pieces for Clavichord	clavichord, keyboard
1987 Quartet 1987 for strings	string quartet
1988 O Lord, Thou Art My God	chorus
1988 Suite on the First Tone	organ, keyboard
1988 Dreams and Fancies	band
1988 Alien Grounds	guitar ensemble, guitar
1988 Brass Quintet No. 2	2 trumpets, horn, trombone, tuba
1988 Three Pieces	orchestra
1988 Three Psalms	treble chorus, wind ensemble
1989 Peace Song	band
1989 Sun Heart: Three Poems of Octavio Paz	satb chorus, piano
1989 The Four Winds	band
1989 Sinfonia XVI	band
1989 Sinfonia XVII	band
1989 Two Sonatas, Two Rondos	harpsichord, keyboard
1989 Sinfonia XVI: Transcendental Vienna	band
1989 Songs without Words Set 4	clarinet, cello, piano
1989 Five Minimal Songs	baritone voice, piano
1989 Fantasia for Harpsichord	harpsichord, keyboard
1989 Jody	band

1989 Fantasia for Organ	organ
1989 Two Sonatas, Two Rondos	harpsichord
1989 Fantasia for Organ	organ, keyboard
1990 Concerto for Piano & Wind Orchestra	piano, wind ensemble
1990 Visions of Li T'ai-Po	baritone, piano
1990 Three Gremlin Pieces	harpsichord, piano, keyboard
1990 Schuyler Songs	med voice, harpsichord (or piano)
1991 Concerto for Marimba & Wind Orchestra	wind ensemble
1991 Songs without Words Set 5	fl, guitar, cello, harpsichord
1991 Wedding Song with Two Variations	keyboard
1992 Bill Karlins' Ground	piano
1992 An Anniversary Air	organ
1992 Two Rivers: A Ceremony for the Earth	treble chorus, recorders, Orff instruments, percussion, guitar, keyboards, dancers
1993 Franciscan Variations	guitar, harpsichord
1993 Serenade	violin, harpsichord
1993 For Solo Recorder	alto recorder
1993 Grizzly Bear Rag	band
1993 Theme & Variations	band
1993 Sonata for Wind Band	band
1993 A Sabbath Mood	sab chorus

1993 Fanfare & Lullaby	piano
1994 Schumann as Metaphor	piano
1994 Micah's Words	satb chorus, piano
1994 Seven New Carols	satb, fl, piano, bass
1995 Freedom's Necessary Tones	band
1995 Three Preludes	piano
1995 Prelude	harpsichord
1995 Franciscan Variations	(guitar & orch) orchestra
1995 Arioso Sopra Ciacona	(violin & orch) orchestra
1995 Three Preludes (Anton Bruckner)	band
1995-97 The Nostalgia Series (six songs)	orchestra
1996 Five Minimal Songs (voice & orch)	orchestra
1996 The Endless Way	tenor solo, satb, keyboard
1996 Partita Marietta Suite	ssaattb recorders
1996 Stone Garden	flute, bassoon
1996 Seventeen Verses	fl, bssn, harpsichord
1997 Train Heading West & Other Outdoor Scenes	band
1997 America Verses	band
1997 Three Sonatas	keyboard
1997 Procession & Torch Dance	band
1998 Songs Without Words, Set 6	cello, four percussion

1998 Chant & Invocation to the Archangel Michael	satb, organ
1998 The Waukesha Rondo	band
1999 Sinfonia XIX	band
1999 Narrative, Ground & Variations	band
1999 Ricercar	organ
2000 Muir Woods	orchestra
2000 Mysterian Landscapes	band
2000 The Garden of Hope	voice, flute, clarinet, piano, str. qt.
2000 <i>El Jardin de Esperanza</i>	band
2000 Two-Part Elegy for LaNoue Davenport	solo recorder
2000 Sinfonia XXI	wind orchestra
2001 Three Pieces for American Band, Set No. 3	wind ensemble
2001 Mysterian Landscapes	band
2001 Sinfonia XIX	band
2001 Song with Variations	band
2002 Slow March with Celebration	band
2002 Grand Festival Music	band
2002 Charlotte Doyle's Voyage	band

Categorical List of Works (includes title, grade, time, publisher)

Title	Grade	Time	Publisher
Band			
America Verses	2.5	6'	Manhattan Beach
Blue Goose Rag (by Raymond Birch, arr. Broege)	3	3'	Manhattan Beach
Charlotte Doyle's Voyage	3	9'	manuscript
Concert Piece for Trumpet & Band	4/2	5'	Daehn
Dreams & Fancies	2.5	7'	Hal Leonard
Freedom's Necessary Tones	2.5	5'	Manhattan Beach
Grand Festival Music	4	13'	manuscript
Grizzly Bear Rag	2.5	4'	Daehn
Jody 'Variations on a Texas Work Song'	2.5	5'	Manhattan Beach
Mysterian Landscapes	4	8'	Boosey & Hawkes
One Week for solo piano & band	4/2.5	6'	Manhattan Beach
Peace Song	2	5'	Bourne
Procession & Torch Dance	2	3'	Daehn
Rhythm Machine	2	4'	Bourne
Serenata for Percussion & Band (section feature)	2.5	4'	Bourne
Serenata for Trumpet & Band	2.5/2	5'	Bourne
Sinfonia II	3	6'	Manhattan Beach
Sinfonia VI	3	6'	Manhattan Beach

Sinfonia IX 'A Concert in the Park'	4	10'	Manhattan Beach
Sinfonia X	3.5	7'	Allaire
Sinfonia XIII 'Storm Variations'	4	18'	Bourne
Sinfonia XVI 'Transcendental Vienna'	4	8'	Manhattan Beach
Sinfonia XVII 'The Four Winds'	3	9'	Manhattan Beach
Sinfonia XVIII 'Aurora'	2	10'	manuscript
Sinfonia XIX	3	9'	Boosey & Hawkes
Sinfonia XXI	6	20'	manuscript
Slow March with Celebration	2	5'	Boosey & Hawkes
Sonata for Wind Band (after C.P.E. Bach)	3	6'	Daehn
Song with Variations	2	3'	Daehn Publications
Southern Suite	2	5'	Hal Leonard
Streets and Inroads	2	4'	Manhattan Beach
Suite for Winds & Percussion (Sinfonia IV)	3	5'	Hal Leonard
The Child and the Kings	2.5	4'	Daehn
The Diamond Rule: Concert Rag	4	5'	Allaire
The Headless Horseman	2	2'	Manhattan Beach
The Waukesha Rondo	3.5	8'	Manhattan Beach
Theme & Variations	1	3'	Manhattan Beach
Three Pieces for American Band, Set No. 1	5	6'	Bourne
Three Pieces for American Band, Set No. 2	2.5	7'	Bourne

Three Pieces for American Band, Set No. 3	6	10'	manuscript
Three Preludes (Anton Bruckner)	3	6'	Daehn
Train Heading West & Other Outdoor Scenes	1.5	4'	Manhattan Beach

Wind Orchestra/Ensemble

Concerto for Marimba & Wind Orchestra	6/5	25'	Allaire
Concerto for Piano & Wind Orchestra	6/5	29'	Allaire
No Sun, No Shadow: Elegy for Charles Mingus	5/4	30'	Allaire
Sinfonia III "Hymns & Dances"	5	10'	Manhattan Beach
Sinfonia V "Symphonia Sacra et Profana"	5	7'	Manhattan Beach
Sinfonia VII "The Continental Saxophone"	5	12'	Manhattan Beach
Sinfonia XII "Southern Heart/Sacred Harp"	5	14'	Manhattan Beach
Sinfonia XIV "Three Canzonas"	5	9'	Manhattan Beach
Sinfonia XV "Ursa Major"	5	12'	Manhattan Beach
Solo for Flute (flute, mixed ensemble 22 players)	6/5	8'	Allaire
Three Psalms (tr.chorus & wind ens., instr.mvnts)	4/4	14'	Allaire

Chamber Ensemble

Mourning (clarinet & strings)		9'	Allaire
Sonatas & Fantasias (wind octet)		18'	Manhattan Beach

Songs without Words Set No.1 (winds,perc,harp,piano,strings)	13'	Allaire
Songs without Words Set No.2 (clarinet, 15 players)	12'	Allaire
Songs without Words Set No.3 (marimba, 10 players)	9'	Allaire
Songs without Words Set No.6 (cello, 4 perc.)	15'	Allaire

Chamber Music

Brass Quintet No. 2	12'	Allaire
Brass Quintet No.1 'O For a Thousand Tongues to Sing'	7'	Allaire
Quartet 1987 for strings	16'	Allaire
Quintet (fl,cl,violin,bssn,harpsichord)	10'	Allaire
Quintet (fl/alfl,tenor sax, electric bass, piano, drums)	12'	Allaire
Quintet for saxophones	8'	Dorn
Seventeen Verses (fl, bsn.,harpsichord)	10'	Allaire
Songs without Words Set No. 4	22'	Allaire
Songs without Words Set No. 5	10'	Allaire

Chorus

A Prayer of Moses	4'	Allaire
A Sabbath Mood (text by Wendell Berry)	3'	Allaire
Chant & Invocation to the Archangel Michael	5'	Allaire
Four Motets of the Revelation	5'	Bourne

Micah's Words	4'	Bourne
Prayer of Saint Francis	3'	Bourne
Rosa Mystica	4'	Allaire
Seven New Carols	15'	Allaire
Songs of Walt Whitman (Sinfonia VIII)	7'	Allaire
Sun Heart: Three Poems of Octavio Paz	7'	Allaire
The Endless Way	4'	Allaire
Three Chinese Lyrics	7'	Allaire
Two Rivers: A Ceremony for the Earth	45'	manuscript
Vom Himmel Hoch	3'	Allaire

Guitar

Alien Grounds (for two or more guitars)	9'	Allaire
Fantasia for Guitar	8'	Allaire
Franciscan Variations	8'	Allaire

Handbells

Adagio Religioso & Allegro	4'	Allaire
Old Hundredth	3'	Allaire

Instrumental Duo

Characteristic Suite (tenor saxophone, piano)	15'	Dorn
Franciscan Variations (guitar, harpsichord)	8'	Allaire
Mets Rule (flute, piano)	4'	Allaire
Musette/Chaconne/Forlorn/Time's Telling True (alto sax, organ)	11'	Dorn
Nine Arias (alto saxophone, piano)	22'	Dorn
Runes (clarinet or flute, harpsichord)	5'	Dorn
Serenade (violin, harpsichord)	8'	Allaire
Serenata (trumpet, piano)	5'	Bourne
Six Early Songs (trumpet, percussion)	7'	Allaire
Songs, Dances and a Chorale (recorder, guitar)	10'	Allaire
Spiritual Bell (tuba, harpsichord)	5'	Allaire
Stone Garden (flute, bassoon)	12'	Allaire
Sweet Romance at Ninny's Tomb (flute, piano)	8'	Allaire

Keyboard

A Garden in Winter (for clavichord)	12'	Carl Fischer
An Anniversary Air (for organ)	3'	Allaire
Bill Karlins' Ground (for piano)	4'	Allaire

Bolzano (for organ)	5'	Allaire
Chicago Songs (for piano)	13'	Carl Fischer
Elegy 'In Memory of Morton Feldman'	15'	Allaire
Fanfare & Lullaby (for piano)	4'	Allaire
Fantasia for Harpsichord	10'	Allaire
Fantasia for Organ	9'	Allaire
Five Sonatas (for any keyboard instrument)	12'	Allaire
Partita for Harpsichord	9'	Allaire
Prelude (for harpsichord)	3'	Allaire
Ricercar (for organ)	4'	Allaire
Schumann as Metaphor (for piano)	12'	Allaire
Seven German Dances (for piano)	7'	Carl Fischer
Seven Studies (for piano)	15'	Allaire
Sonata for Harpsichord	10'	Allaire
Suite in F Major (for harpsichord)	12'	Allaire
Suite on the First Tone (for organ)	14'	Allaire
The Kingfisher (Suite for harpsichord)	16'	Allaire
Three Gremlin Pieces (for harpsichord or piano)	5'	Allaire
Three Piano Rags	9'	Allaire
Three Pieces for Clavichord	11'	Allaire
Three Preludes (for piano)	5'	Allaire

Three Sonatas (for keyboard)	6'	Allaire
Two Sonatas, Two Rondos (for harpsichord)	14'	Allaire
Wedding Song with Two Variations (for keyboard)	3'	Allaire

Orchestra

Arioso Sopra Ciacona (violin, orchestra)	5'	Allaire
Five Minimal Songs (voice, orchestra)	15'	Allaire
Franciscan Variations (guitar, chamber orchestra)	8'	Allaire
Muir Woods	11'	Allaire
Prelude, Dance and Forced March	9'	Allaire
Sinfonia I 'Eland' (vocalist, jazz/rock ensemble, orchestra)	15'	Allaire
Sinfonia XI (chamber orchestra)	15'	Bourne

The Nostalgia Series

Ah! Sweet Mystery of Life (Victor Herbert)	4'	Kalmus
The Bells of St. Mary's (A. Emmett Adams)	4'	Kalmus
When Irish Eyes are Smiling (Ernest R. Ball)	4'	Kalmus
If You Were the Only Girl in the World (Nat Ayer)	4'	Kalmus
April Showers (Louis Silvers)	4'	Kalmus
If You Wore A Tulip	4'	Kalmus
Three Pieces for Orchestra	11'	Allaire

Recorder

For Solo Recorder (suite for alto recorder)	7'	Allaire
Meadows (saath recorders)	6'	Polyphonic Publ.
Partita Marietta (saath recorders)	12'	Polyphonic Publ.
Two-Part Elegy for I.aNoue Davenport	4'	Allaire

Voice

Benedictus (mezzo soprano, tuba & piano)	6'	Allaire
Deliverer (tenor or baritone, piano)	4'	Allaire
Five Minimal Songs (baritone, piano)	15'	Allaire
Schuyler Songs (medium voice, harpsichord or piano)	7'	Allaire
Seven Songs on text from madrigals of John Wilbye	15'	Allaire
Songs from the Gold Key (soprano, flute, clarinet, perc)	10'	Allaire
Studies & Songs (baritone & piano)	10'	Allaire
Two Sacred Songs (medium voice & keyboard)	6'	Allaire
Visions of I.i T'Ai-Po (baritone, piano)	18'	Allaire

Commissions

1971 Sinfonia I 'Eland'

Evanston Symphony Orchestra, Evanston, Illinois

1972 Brass Quintet No. 1 'O For a Thousand Tongues to Speak'

Chicago Brass Quintet

1973 Songs from the Gold Key

Gruppe Nova, Germany

1973 Sinfonia V 'Symphonia Sacra et Profana'

University City High School Wind Ensemble. University City, Missouri

1975 Sinfonia VII 'The Continental Saxophone'

Southern Illinois University Wind Ensemble (for the U.S. Bicentennial)

1976 Songs Without Words, for marimba & ten players

Tidewater Music Festival. Gordon Stout, marimba

1976 Sinfonia VIII 'Songs of Walt Whitman'

Sherman Middle School, Madison, Wisconsin

1977 Sinfonia IX 'A Concert in the Park'

Friends of the conductor John Rafoth, Madison, Wisconsin

1978 Three Pieces for American Band, Set No. 2

Gilbert S. Lance Junior High School, Kenosha, Wisconsin

- 1978 Nine Arias for saxophone & piano
Philip De Libero
- 1978 Pentatonic Variations (formerly One Week), for piano & band.
Cherokee Heights Middle School, Madison, Wisconsin. Karen Becker,
piano.
- 1980 Sinfonia X
Galien Township High School Band, Galien, Michigan
- 1980 Solo for Flute
Northern Michigan University Wind Ensemble
- 1984 Sinfonia XII 'Southern Heart/Sacred Harp'
Campbell University Wind Ensemble (submitted for Big Ten Band
Commission)
- 1985 Sinfonia XIII 'Storm Variations'
Oconomowoc Senior High School Symphonic Band, Oconomowoc,
Wisconsin. In memory of Kevin Jackson
- 1986 Sinfonia XIV 'Three Canzonas'
Hanover College Wind Ensemble
- 1986 The Diamond Rule, Concert Rag
Georgia Southern College Wind Ensemble
- 1987 Musette-Chaconne-Forlorn-Time's Telling True
Frederick Hemke, saxophone

- 1987 Sonata for Harpsichord
Paul Rey Klecka and Deutschlandfunk, Germany
- 1987 No Sun, No Shadow, Elegy for Charles Mingus
Emory University Wind Ensemble
- 1987 The Manawquan Rag
Manasquan Centennial Committee, Manasquan, New Jersey
- 1987 Prelude, Dance and Forced March
Monmouth Symphony Orchestra, Red Band, New Jersey 1988
- 1987 Sinfonia XV 'Ursa Major'
Gamma Phil Chapter, Kappa Kappa Psi National Honorary Band
Fraternity Stephen F. Austin State University, Nacogdoches, Texas
- 1988 Three Psalms
Indianapolis Children's Choir and Butler University Concert Band
- 1989 Sun-Heart, Three Poems of Octavio Paz
Ocean County College Community Chorus, Toms River, New Jersey.
Charles Read, conductor
- 1989 Sinfonia XVI 'Transcendental Vienna'
Thoreau Intermediate School Symphonic Band, Vienna, Virginia.
Richard H. Sanger, conductor (submitted for Big Ten Band Commission)

- 1989 Sinfonia XVII 'The Four Winds'
Charles D. Evans Junior High School Band and Orchestra
Boosters. Ottumwa, Iowa
- 1989 Jody, Variations on a Texas Work Song
Lincoln Middle School Band, Abilene, Texas
- 1990 Concerto for Piano & Wind Orchestra
California State University-Fullerton Wind Ensemble, Mary Mark Zeyen,
piano soloist. Mitchel Fennell, conductor
- 1991 Concerto for Marimba & Wind Ensemble
University of Washington Wind Ensemble, Timothy Salzman, conductor
- 1992 Two Rivers: A Ceremony for the Earth
Meet the Composer & Rumson Country Day School, Rumson, New Jersey
- 1994 Seven New Carols
The Ocean County College Community Chorus; Charles Read, director
- 1995 Sinfonia XVIII 'Aurora'
The Waubonsie Valley High School Wind Ensemble. Charles Staley, Jr.,
conductor
- 1996 Stone Garden: Preludes & Inventions for flute & bassoon. Duo Arpeggio,
Phoenix, Arizona
- 1996 Marietta Suite
McCleskey Middle School Recorder Ensemble, Jody Miller, director

- 1998 Sinfonia XIX
Berwick, PA Middle School Band
- 1998 The Waukesha Rondo
Central Middle School Band, Waukesha, WI, Laura Katz Sindberg, dir.
- 1999 Narrative, Ground & Variations
Thoreau Middle School, Vienna, VA, Richard Sanger, director
- 2000 Sinfonia XXI
The Keystone Wind Ensemble, Jack Stamp, conductor
- 2000 The Garden of Hope
Northern Valley Regional High School, Old Tappan, NJ, Kurt Ebersole,
director
- 2000 Mysterian Landscapes
Bald Eagle, PA High School Band, Scott Sheehan, director
- 2001 Three Pieces for American Band, Set No. 3
The U.S. Military Academy Band, LTC David Deitrick, conductor
- 2002 Sinfonia XXI
Keystone Winds, Jack Stamp, conductor
- 2002 Grand Festival Music
Kenosha Unified School District #1, Kenosha, Wisconsin
- 2002 Charlotte Doyle's Voyage
East Stroudsburg, Pennsylvania, 7th & 8th Grade Band

CHAPTER 3: Cindy McTee

Dr. Cindy McTee is Professor of Music Composition at the University of North Texas in Denton. She has received numerous awards for her music, most significantly a Guggenheim Fellowship, a Fulbright Senior Lecturer Fellowship, a Goddard Lieberman Fellowship from the American Academy of Arts and Letters, and a Composers Fellowship from the National Endowment for the Arts. She was also winner of the 2001 Louisville Orchestra Composition Competition. Her work has been commissioned by the National Symphony Orchestra, the Dallas Symphony Orchestra, the American Guild of Organists, the Barlow Endowment, and the College Band Directors National Association.

McTee's compositions have received performances by leading orchestras, bands, and chamber ensembles in the United States, Japan, South America, and Europe. Her music is published by MMB Music, Inc. in St. Louis.¹

Biographical Information

Cindy McTee was born February 20, 1953 in Tacoma, Washington and grew up in the nearby town of Eatonville, located between Tacoma and Mt. Rainier National Park.

McTee was raised in a musical family. Both of her parents played in the University of Washington Concert Band under the direction of Walter Welke.² Her mother, a clarinetist and tenor saxophonist and her father, a trumpeter, formed their own small dance band that also included a drummer, an alto saxophone player, and a pianist. She has vivid memories of her musical upbringing:

¹ Letter from McTee to the author, June 5, 1998.

² Walter Welke was the Director of Bands at the University of Washington from 1929-1974 and was an original founding member of the College Band Directors National Association (CBDNA).

I was often taken to rehearsals in lieu of being left with a baby sitter, and I have fond memories of hearing tunes like *Night and Day*, *Misty*, and *Autumn Leaves*. My mother gave me my first saxophone lessons. She taught me to transpose from sheet music, and when I attended my first band rehearsal in fifth grade, I continued to transpose. You can imagine the result! I began my piano studies at age five with Mrs. Melvin, a teacher who encouraged improvisation by requiring that I play a small number of pieces differently each time I returned for a lesson. I now realize the importance of this and credit her with having given me my first opportunity to compose, although it wasn't until much later that I actually put notes to paper.

Actually, throughout my childhood, I thought I would grow up to be a visual artist. As a youngster, I spent much more time drawing and painting than practicing the piano. But looking back, I recognize early signs of my fascination with sound. I remember quite vividly some experiments that got me into trouble, for example, playing inside my grandmother's grand piano and improvising piano accompaniments during high school choir concerts. I wasn't considered to be an ideal music student because I found it very difficult to play exactly what other composers wrote. Improvising, that is, composing spontaneously, was

much more interesting to me.³

Cindy McTee received a BM (1975) from Pacific Lutheran University in Tacoma where her principal teacher was David Robbins; an M.M. (1978) studying with Krzysztof Penderecki, Jacob Druckman, and Bruce MacCombie at the Yale School of Music; and a PhD (1981) under the direction of Richard Hervig at the University of Iowa. She also completed one year of study in Poland with composers Penderecki, Marek Stachowski and Krystyna Moszumanska-Nazar at the Higher School of Music in Cracow.

McTee describes her studies with Penderecki as being most influential in her development as a composer.

I first met Krzysztof Penderecki in the spring of 1974 at Pacific Lutheran University in Tacoma, Washington. I was a junior, majoring in composition, and he was the featured guest composer at our festival of contemporary music. Following a concert of works by PLU students, Mr. Penderecki invited me to spend a year with his family in Poland where he proposed I would teach his children English in return for composition lessons. Several months later, at the age of 21, I flew to London, took the train to Paris for a few days of sightseeing, and continued the journey by train to Cracow. Lessons with Penderecki were conducted informally, generally at the family dining room table. I studied orchestration,

³ McTee letter, June 5, 1998.

twentieth-century techniques, and sixteenth and eighteenth-century counterpoint at the Cracow Academy of Music. Penderecki insisted I devote a large portion of my time to writing counterpoint exercises because, as he put it, "American schools don't require enough counterpoint." Most of my instruction was given in the form of private lessons and conducted in English, an arrangement that suited everyone since I spoke very little Polish and the Academy's professors were more than happy to practice their English. In those days, of course, there were relatively few foreigners behind the Iron Curtain.

Penderecki taught me much more than music -- he taught me a way of life. I learned about commitment, professionalism, and the benefits of hard work. I learned the value of having a supportive teacher -- his frequent encouragement of my work did much to bolster my confidence. He also taught me an appreciation for old things: antique clocks, Renaissance painting, medieval architecture, and Gregorian chant.

I know of no one more musically courageous than Krzysztof Penderecki. He has always composed exactly what his muse dictates, writing with honesty, conviction, and integrity. I will be forever indebted to Mr. Penderecki for having provided me the opportunity to witness his work

firsthand.⁴

Dr. McTee returned to Pacific Lutheran University in Tacoma, Washington to teach composition from 1981 to 1984, and subsequently joined the faculty of the University of North Texas in Denton, Texas where she is Regents Professor of Music Composition.

Compositional Philosophy

McTee believes that composers today are faced with more options than ever before due to the explosion of technology as well as the emphasis educators now place on aesthetic and cultural diversity. The problems of sorting through the many options, finding one's muse and organizing disparate musical materials are among the daunting challenges facing young composers. She explains her specific passion for composing in beautifully simple terms:

I write music because I enjoy the process. I enjoy exercising my imagination and hearing the result. I feel changed by the process and invigorated by a positive response from persons who are touched by my music. I write music because sound fascinates me. But I also find delight in the more intellectual parts of composing, in creating intricate patterns of pitch and rhythm. Creating art is, for me, not unlike a religious experience. It is a profound human response to living, and provides a path for spiritual renewal. It celebrates life and sharing.⁵

⁴ Ibid.

⁵ Ibid.

McTee has experienced many of the difficulties that a composer of new music typically encounters. Shortly after finishing graduate school, she took a position with the Washington State Arts Commission, a job that required her to visit several elementary and junior high schools each week. When she was introduced as a composer, the students would frequently respond with exclamations of surprise and say, "You're alive"! Composers of new music are misunderstood, in part, because they are thought to not even exist.

Another difficulty in the understanding and acceptance of new music is a lack of exposure due to the enormous expense involved in performing new music. The standard repertoire generally costs far less to perform for a number of reasons not the least of which is a lack of rehearsal time. Most musicians in a symphony orchestra will have played all of the Beethoven symphonies many times, but a new piece, usually rife with fairly formidable technical demands, typically requires additional rehearsal. The acceptance of new music by the general public is another issue.

The taste for new music can be acquired, as can so many good things. It is not enough to hear a piece once, or to hear new music only occasionally.

The language of new music is for most people like Chinese is to me. I don't understand Chinese because I haven't studied it and because I haven't heard it very much. But of course, Chinese communicates meaningful things. Likewise, new music can communicate in a meaningful way to

those who understand its language.⁶

McTee believes that another reason for the lack of acceptance of new music is that there is so much artistically inferior new music, which she concedes would include some of her work. However, she contends that composers, as is the case with all artists, must risk failure if they are to discover and develop their craft to a higher level. McTee explains that this is not a new development:

There was a lot of bad music in the 18th and 19th centuries too. But most of the old bad music has been discarded or is collecting dust in the basement of a library somewhere. In the case of new music, too little time has passed for us to know which new music is good. We must be patient. We must be willing to give new music a hearing. We must support the creation and performance of new music in order to discover the next Beethoven.⁷

Cindy McTee belongs to an automobile club and participates in amateur auto-racing on occasion. She explains her own compositional risks and compares the philosophical similarities between auto racing and composing music:

Racing is about taking risks - it is about testing one's limitations as well as

⁶ Ibid.

⁷ Ibid.

the limitations of one's vehicle. Likewise, writing music requires concentration and the willingness to explore new territory. When I am poised at the start-finish line, the adrenaline is flowing. I might crash and burn. I might embarrass myself and run over a cone or miss a turn. I feel the same way especially before the first performance of a new piece. The piece could fall apart and there is always the possibility for embarrassment. But ultimately, I become a better driver/composer.⁸

Her "rules" for racing and composing are remarkably parallel:

Racing Rules

Wear a helmet. Protect yourself.

Prevent injury.

In a race, one is better off when your entering a corner relatively slowly, turning in late, and then exiting as quickly as possible.

Lengthen the straight-away.

Create a late apex.

Composing Rules

Shield yourself by belonging to a community of like-minded creative people.

Seek out those who can and will support you.

Approach a creative project with some caution. Do homework. Then, go for it.

Stay on the brakes or on the accelerator pedal. Never coast.	Pursue knowledge as if there were no tomorrow.
--------------------------------------------------------------------	---------------------------------------------------

Given the fact that bands typically have more time to rehearse, McTee finds great freedom in composing for the wind band, especially in writing challenging music that requires ultimate rhythmic precision. In addition to the additional rehearsal hours, wind conductors seem to have more freedom to try out new ideas than do their orchestral counterparts. She has compared college bands with professional orchestras; in both cases expertise and virtuosity create clarity and precision. McTee views college wind conductors as heroes because of the numerous opportunities they provide composers, and she expresses great enthusiasm about organizations such as the College Band Directors National Association which commissions and premieres many new compositions each year.⁹ McTee advocates a long-term view in gaining acceptance of a new wind repertoire.

Wind bands are performing the repertoire of the future. It would seem that a medium is only as successful as its literature. Therefore, the future depends upon a close collaboration between wind players, conductors, and composers. I think the seeds of this collaboration have already begun to grow in a very important way. For example, CBDNA conferences are

⁸ Ibid.

⁹ McTee, phone conversation, June 1, 1998.

about new music -- about premieres. What could be more exciting!¹⁰

She expresses similar hope when speaking to the issue of artistic community:

Let's pretend for a moment that composers initiate musical ideas by putting pen to paper. Those black marks are then studied, practiced, and synthesized into a polished performance for presentation by a wind ensemble, for example. The vast amount of coordinated, skilled, artistic effort required to bring that entire process to completion is truly the stuff magic is made of. The conductor creates an environment that allows each person involved to make his or her own personal contribution. The conductor/composer relationship works this way too. The opportunities conductors provide composers stimulate artistic expression in a very important way. It could be argued that conductors and performers are actually the persons who initiate musical ideas by providing the vehicle -- the means. The pen goes to paper because the composer has heard great playing -- because the composer has experienced passionate music making by a particular ensemble -- because enthusiastic conductors and performers have encouraged the composer. The MAGIC exists in the collaboration between composers, performers, conductors, dancers, funding agencies, performing rights organizations, publishers, and others.

¹⁰ McTee, letter.

Music making will flourish as long as we all work together.¹¹

Compositional Style

McTee believes that concert music has entered a renewed age of tonality. She describes tonal music as including any or all of the following features: a persistent and discernible pulse, clear rhythmic patterns, consonant sonorities, lyrical melodic phrasing, and diatonic scale relationships. She identifies three major recent tonal styles or techniques: 1) minimalism 2) neo-romanticism and 3) appropriation.¹² McTee notes that these styles are in constant flux and are frequently used interchangeably; a single composition can include all three of these approaches.

A description of McTee's compositional style would include humor; expectation denied; unexpected silences and rhythmic displacement; jazz textures; post minimalism. She believes, as Stravinsky, that music either sings or it dances. She characterizes her music as intentionally playful and humorous.¹³

As far as specific musical influences are concerned, I can say that my current interest in expressing humor through music may be attributable to Penderecki. When thinking of Penderecki's music, most people probably

¹¹ Ibid.

¹² See Appendix A.

¹³ Composers Session: NOTES from CBDNA Journal Number 11 Fall, 1997 Proceeding of the 29th National Conference of the College Band Directors' National Association, p. 38.

recall *Threnody*, the *St. Luke Passion*, the *Dies Irae*, and other solemn works. However, there are also several capriccios and a comic opera. I think Penderecki may have given me the courage to break away from the notion that modern music need always express serious modes of thinking and feeling.¹⁴

Structurally her music embraces traditional forms that are unified through unrelenting 'chains of ostinati' which, via clever asymmetrical variations, run counter to predictable strong beat/weak beat relationships. Those variations in typical accent structures draw the listener into a deeper mode of concentration, as one is never sure where the next rhythmic displacement will occur.

There is a pervasive jazz influence in her music rhythmically, harmonically and melodically. Her technically complex melodic fragments comprised of a step-wise chromaticism as well as disjunct leaps are clearly references to the be-bop jazz era. Rhythmically, many of those melodic fragments conclude on an offbeat and are frequently broken up by brief, syncopated tutti statements. Driving bass lines, snare drum rim shots and the use of ride cymbal and hi-hat percussive effects are also hallmarks of her composition's jazz textures.

¹⁴ McTee letter, June 5, 1998.

Analysis of California Counterpoint: The Twittering Machine

California Counterpoint: The Twittering Machine is evidence that McTee has found a unique compositional voice in creating modern music of a fanciful and light-hearted nature. This whimsical exercise of the imagination is energetically animated throughout its approximate eight-minute length. Humor is created, in part, through musical surprises of denied rhythmic expectation and the abrupt, mechanistic interplay between sound and silence. The effects of this interplay can be diminished by inaccurate attacks and releases. McTee has stated that the marked tempo of 144 may be slowed slightly if increased ensemble clarity results.

The work consists of several sections of seemingly unrelated material usually connected by brief transitions. The only recurrence of material occurs during the coda when the introduction and first section are briefly restated.

The introduction (M 1-16) begins with the piano playing major sevenths in displaced octaves (see fig. 8).

The musical score shows three measures of piano music. The tempo is marked as quarter note = 144. The dynamic is mezzo-forte (mf). The piano part consists of major seventh intervals in displaced octaves between the two staves. The first measure has a quarter rest in the bass and a quarter note with a sharp sign in the treble. The second measure has a quarter note with a flat sign in the bass and a quarter note with a sharp sign in the treble. The third measure has a quarter rest in the bass and a quarter note with a sharp sign in the treble. The word 'Piano' is written to the left of the staves, and 'mf' is written below the first measure.

Figure 8 Measures 1-3, piano

The eighth note wind fragments and sixteenth note runs leading to the forte downbeat of measure five are primarily comprised of major sevenths. McTee's extensive use of this interval is one of the unifying compositional threads found throughout the work. In measures fifteen and sixteen, McTee offers the first of many surprises to follow. The forte downbeat following the second set of sixteenth notes has been postponed by one count (see fig. 9).

The image shows a musical score for three woodwind parts: Piccolo 1-2, Flute 3, and Oboe. The score is in 2/4 time with a tempo marking of quarter note = 144. The key signature has one flat (B-flat). The score is divided into two systems. The first system covers measures 4 and 5. The second system covers measures 15 and 16. In both systems, the woodwinds play a sixteenth-note run in the first measure of the system, followed by a rest in the second measure. The first measure of each system is marked with a forte (f) dynamic. In the second system, the forte downbeat is postponed by one count, as indicated by the measure numbers 15 and 16.

Figure 9 Measures 4-5 and 15-16, woodwinds

These performance "traps", which represent a certain element of danger in Paul Klee's painting *Twittering Machine*, are scattered throughout the work and require a high level of concentration from the performers.

The first section (M 17-71) is a marvelous study in the layering of textures. Since each layered voice remains repetitive and brief, musical interest is sustained by the juxtaposition of each voice in varied rhythmic patterns. The opening statement of the introduction, now stated with the piano and vibraphone, are accompanied by a rhythmic

ostinato on the temple blocks. The temple block ostinato is the only rhythmic constant throughout this section. Much of the variation in sound and texture comes from the voice displacement in relationship to the fixed ostinato as demonstrated in the first four measures of this section (see fig. 10).

The musical score for measures 17-20 is presented in three systems. The first system is for the Piano, with a tempo marking of ♩=144. It consists of two staves: the upper staff in treble clef and the lower staff in bass clef. The key signature has one sharp (F#) and the time signature is 3/4. The piano part is marked *mf* and includes a *rit.* (ritardando) marking. The second system is for Percussion 2, labeled "temple blocks", with a treble clef and a *mf* dynamic marking. The third system is for Percussion 3, labeled "vibraphone", with a treble clef and a *mf* dynamic marking, also including a *rit.* marking. The percussion parts feature a consistent rhythmic pattern of eighth notes.

Figure 10 Measures 17-20, piano and percussion

The upper woodwinds in measure 21 have added the next layer of melodic fragments that are constructed mainly of major sevenths and minor seconds. Low woodwinds add counter-melodic fragments four measures later followed by a brief tutti rhythmic statement in measure 33. It appears in measure 35 that there will be a direct repeat of the previous material. However, when the melodic fragments reappear in measure 39, McTee includes additional voices playing an exact canon displaced by two beats. (see fig. 11).

♩ = 144

The image shows a page of a musical score for woodwinds, measures 43-45. The page number 165 is at the top center. A tempo marking of ♩ = 144 is at the top left. The score consists of ten staves, each labeled with an instrument: Picc. 1-2, Fl. 3, Oboe, Eb Cl., Cl. 1-2, B. Cl., Bsn., S. Sax, A. Sax 1-2, T. Sax, and B. Sax. The music is written in 3/4 time. The Piccolo part has a melodic line with accents. The Flute and Oboe parts have similar melodic lines. The Eb Clarinet, Clarinet 1-2, Bass Clarinet, and Bassoon parts have more complex rhythmic patterns. The Saxophone parts (Soprano, Alto, Tenor, Baritone) have melodic lines with accents.

Figure 11 Measures 43-45, woodwinds

In measure 55 the brass, in the form of a sort of lyrical fanfare, contribute an additional layer to the texture. The fanfare does not, however, begin immediately after its four-measure statement. Four beats (one measure and one beat in 3/4 time) are added before commencing the next fanfare. This displacement creates additional interest in a colorful flourish of sound. The independence of the lines and rhythms comes abruptly to an end in measure 69-71 with a sudden tutti syncopation. A piccolo 'recitative' is utilized as a transition into the next section (see fig. 12).

Figure 12 Measures 74-81, piccolo

A driving staccato chromatic line of eighth notes in the low voices characterizes the second section, beginning in measure 83 (see fig. 13).

Figure 13 Measures 83-84, euphonium

This mechanistic angularity of this line with its abrupt starts and stops is reminiscent of factory scenes found in animated cartoons. Each appearance of this 'walking bass' is slightly rhythmically varied and the length of rest between each presentation is also altered. The spaces are at times in odd meter and up to seven beats in length. The attempt at humor is obvious and successful. The lines are accompanied by the inclusion of sixteenth note fragments marked 'jazz like' in the upper woodwinds and piano. (see fig. 14).

Figure 14 Measure 84, piano

Many of the statements' endings arrive at the metered silences with a snare drum rim shot, trombone glissando and short forte chord of major sevenths in the upper brass.

These elements are used in measure 134 as a transition into the next section (see fig. 15).

Figure 15 Measures 134-136, brass and percussion

The third section, beginning in measure 139, continues the use of the minor second (major seventh) but adds repeated notes to the motif (see fig. 16).

Figure 16 Measure 139, Eb clarinet

The combination of breath weight on the first of the sixteenth notes and the bass notes on beats 1, 3 and 4 creates tremendous sense of momentum in the music. The 5/4 feel is so well established that the sudden appearance of 3/4 in measures 165-166 is unexpected and highly effective. McTee adds fresh interest by sudden transpositions of a half step (see fig. 17).

The musical score for measures 173-174 is presented in three staves. The top staff is for the Clarinet in Eb, the middle for the Bass Clarinet, and the bottom for the Tuba. A tempo marking of ♩ = 144 is placed above the first staff. The music is in 5/4 time. The Eb clarinet part features a melodic line with ascending sixteenth notes and rests. The bass clarinet and tuba parts provide a rhythmic accompaniment with eighth notes and rests.

Figure 17 Measures 173-174, Eb clarinet, bass clarinet, tuba

Ascending sixteenth notes in the brass are occasionally utilized as a textural and coloristic relief throughout this section. The ascending sixteenth notes followed by silence are used as transitory material into the next section.

The fourth section, beginning in measure 187, employs a simulated jazz rhythm section that is driven by a light jazz ride cymbal. The percussion part instructs the performer to improvise the eighth note pattern in the manner of a jazz drummer. The walking bass line is covered by the double bass and bass clef piano which play connected, driving eighth notes (see fig. 18).

The musical score for Figure 18, Measure 187, is presented in three staves. The top staff is for the Double Bass, written in bass clef with a 4/4 time signature. It features a melodic line starting with a half note G2, followed by quarter notes A2, B2, and C3, with a dynamic marking of *mf* and an accent (>) over the first note. The middle staff is for the Piano, with a grand staff (treble and bass clefs). The right hand is silent, while the left hand plays a bass line with notes G2, A2, B2, and C3, marked with *mp*. The bottom staff is for Percussion, showing a rhythmic pattern of eighth notes marked with 'x' on a single line, with a dynamic marking of *p*. Above the percussion staff, the text "Sub light ride cym." is written.

Figure 18 Measure 187, bass, piano and cymbal

This line, just like lines played by jazz bassists, is accompaniment to an imagined soloist, primarily comprised of notes hinting at the jazz harmonic ambiguity of this particular segment of the music. The piano adds 'comping' chord patterns in the right hand while the upper woodwinds play virtuosic and complex be-bop melodies. This section concludes with the same tutti rhythmic syncopation that concluded the first section followed by a brief *larghetto* fanfare in the horn and trumpet (see fig. 19).

The musical score for Figure 19, Measures 220-222, consists of two staves. The top staff is for Horns 1-2 (Hn. 1-2) in treble clef, and the bottom staff is for Trumpets 1-2 (Tpt. 1-2) in bass clef. A tempo marking of ♩ = 72 is placed above the first measure. The music is in 4/4 time and features a complex, syncopated melodic line in the horns and a more rhythmic, syncopated line in the trumpets. The key signature has one flat (B-flat).

Figure 19 Measures 220-222, horn and trumpet

McTee borrows an obscure, decorative rhythmic idea from the third section and develops it as the main theme of the fifth section. This agitated rhythmic pattern is stated, in whole or in part, in virtually every measure of this section (see fig. 20).



Figure 20 Measure 223-224, flute 3

The use of silence of varying lengths is utilized as it was earlier in the second section. A brief, lyrical statement by the upper woodwinds in measure 247 adds contrast and mystery to the punctuated section (see fig. 21).

Figure 21 Measures 246-254, clarinet

The transition material used between the third and fourth sections is utilized again after the fifth section. The sustained piccolo, a voice utilized as an aria-like unifying element, is again sounded. At measure 286 there is a brief reprise of material from the end of the first section, functioning in the manner of an informal coda. This section of the music contains many of the elements that have contributed to the interest of the entire piece; repeated structures, denied expectation, displaced rhythms and juxtaposed textures. The fact that the last note is displaced by one beat is not as surprising as its construction. McTee saves one of her more unique and humorous surprises for the very end: a C major chord.

Conducting Approach

The music of Cindy McTee requires both the conductor and ensemble to maintain a concentrated devotion to a 'razor-sharp' subdivision of the pulse. This subdivision becomes quite critical during those moments of metered silence, a silence that is not meant to be broken! The transmission of that subdivision coupled with the chamber-like transparency of each score demands a thorough knowledge of all of the various 'rhythmic gears' that the composer has set in synchronous motion. Due to the pervading jazz harmonic language a sensitive attention to the balance of the various vertical harmonic structures is also of paramount importance. As so much of her dance-like music is based upon motivic interplay, textures are clear enough for melody to be easily discerned. However, much of the 'bebop' influence in the melodic writing involves doubled major or minor seconds. At times, preserving that particular melodic balance between the dissonant voices demands a more careful layering due to certain orchestrational choices that the composer has made.

Dr. McTee offers three practical considerations in her advice to conductors who are contemplating the rehearsal and performance of her music.

Take whatever steps are necessary to correct problems with the scoring.

Conductors, by virtue of the fact that they spend countless hours in rehearsal with their ensembles, know more than many composers about what makes good sound. If I've created balance problems, I would like the conductor to fix them. If I've made unreasonable demands upon a

performer, I would like the conductor to solve that problem too if possible. I believe the score provides a set of instructions that should be interpreted with some liberty. Rather than dictate all things, it initiates a process or team effort that benefits from the individual contributions of conductor and performers.

Clarity is important to me. Sometimes exaggerated articulations can help. Rhythmic precision is also a must. I would rather the tempo be too slow than the texture cloudy from inaccurate placement of events.

Listen for the humor. I have often said that I would like listeners and performers to take my music very seriously while smiling! Sure, some pieces aren't humorous, but many are and I want the playfulness of this music to be heard.

When asked about 'reference' music for a conductor contemplating a performance of her music, McTee referred to a recent review published in the Houston Chronicle (7/10/2000) by Charles Ward.

A recent review that helped me understand my own music.

"Circuits . . . was a charging, churning celebration of the musical and cultural energy of modern-day America. From repetitive ideas reminiscent of Steve Reich to walking bass lines straight from jazz, Circuits refracted

important American musical styles of this century. Similarly, the kaleidoscope of melodies, musical "licks" and fragmented form aptly illustrated the electric, almost convulsive nature of American society near the start of the 21st century."

So in answer to your question . . . listen to jazz, listen to the repetitive sounds of finely crafted machinery, and listen to the *Rite of Spring*. I too want to write a ballet some day, but in the mean time, I must settle for making my other music dance. I feel a very strong physical connection to the music I write.

Dr. McTee enthusiastically recommends all of the recordings issued by the University of North Texas Wind Ensemble, Eugene Corporon, conductor, identifying them as "first-rate" interpretations of her music.

For additional information, interviews, etc., visit the following web sites:

http://www.newmusicnow.org/frameset.cfm?navnum=7&bodyframe=/works/bio.cfm&id_work=40341473

<http://american-music.org/bulletn/McTee.html>

<http://courses.unt.edu/cmctee/>

Compositions for Wind Ensemble

Circuits (1990) 5:20 Difficult. Recorded on CD: KCD 11042. Klavier Records, 1992.

Circuits was written in 1990 for the Denton Chamber Orchestra of Denton, Texas. The composer's intention was to write a short orchestral piece that could be programmed along with a standard concerto and symphony. It has also received performances by the San Antonio Symphony, Symphony II, the Rhode Island Philharmonic Orchestra, the Houston Symphony, the Sydney Symphony Orchestra, the Orquesta Sinfonica Bahia Blanca (Argentina), the Rhode Island Philharmonic Orchestra, the Buffalo Philharmonic Orchestra, the Honolulu Symphony, the Memphis Symphony, the National Repertory Orchestra, the Cleveland Chamber Symphony, the American Composers Orchestra with Dennis Russell Davies conducting at Carnegie Hall, and the Sydney, Saint Louis, Cleveland, NHK, and the London Philharmonia Symphony Orchestras under the direction of Leonard Slatkin. One of McTee's colleagues, Martin Mailman, heard the first orchestral performance of the works and suggested that she arrange the piece for wind ensemble. Of *Circuits* McTee writes:

The title, *Circuits*, is meant to characterize several important aspects of the works musical language: a strong reliance upon circuitous structures such as ostinatos; the use of a formal design, incorporating numerous, recurring short sections; and the presence of an unrelenting, kinetic energy achieved through the use of 16th notes at a constant tempo of 152 beats per minute.¹⁵

¹⁵ Cincinnati Conservatory Wind Ensemble liner notes, KCD 11042. Klavier Records, 1992.

California Counterpoint: The Twittering Machine (1993) 8:00 Difficult. Recorded on CD: KCD 11070. Klavier Records, 1995.

California Counterpoint: The Twittering Machine was adapted for wind ensemble with a commission from the College Band Directors National Association (Western and Northwestern Divisions), and premiered by Tim Salzman conducting the University of Washington Wind Ensemble in Reno, Nevada, March 19, 1994, at the Regional Conference of the CBDNA's Western and Northwestern Divisions. The wind ensemble version is based on McTee's 1993 commission from the Barlow Endowment for Music Composition, *The Twittering Machine* for chamber orchestra. David Stock conducting the Pittsburgh New Music Ensemble in November of 1993 first performed *The Twittering Machine*. The musical language is similar to *Circuits* and therefore was easily translated to wind ensemble. McTee writes:

Like my earlier work, *Circuits*, *California Counterpoint: The Twittering Machine* was originally written for orchestra and later adapted for wind ensemble. The title is intended to recognize California conductor, Mitch Fennell, for having organized the commission to adapt the piece for winds, and is also meant to express my life-long fascination with the work of painter Paul Klee.

Klee's *Twittering Machine* is both a drawing and a painting of four birds perched on a crank shaft. The images are whimsical, puppet-like, mechanistic, ironic, and playful. I was especially drawn to the paintings biting humor (imagine what would happen to the birds if the crank shaft

were turned). In my piece, I make attempts at humor through the use of repeated structures and denied expectation -- rhythms are displaced, passages are suddenly transposed or textures juxtaposed.

There are elements of danger in Klee's painting: arrows piercing some of the birds, a gaping hole or ditch the birds might fall into, and the presence of an exclamation mark which is a recurring symbol in Klee's work meant to suggest impending doom. The danger elements in my piece consist of many large silences, or musical holes, that the players risk falling into if they're not attentive.

But most important is my intention that the works, like Klee's Twittering Machine, convey movement - that it engages the body as well as the mind - that it dance!¹⁶

Soundings (1995) 15:20 Moderately difficult

- I. Fanfare
- II. Gizmo
- III. Waves
- IV. Transmission

Soundings is a four-movement work for band of approximately fifteen minutes' duration.

It was commissioned in 1995 by the Big Eight Band Directors Association whose affiliates include the University of Colorado, Iowa State University, the University of

¹⁶ Cindy McTee, composer notes, California Counterpoint: The Twittering Machine score, Norruth Music, Inc., St. Louis, MO, 1993.

Kansas, Kansas State University, the University of Missouri, the University of Nebraska, the University of Oklahoma, and Oklahoma State University. *Soundings*, unlike McTee's first two compositions for wind ensemble, were conceived as a piece for band.

In writing *Soundings* for band, I did not have to concern myself with length or with difficulty because I knew that, 1) I would probably not be competing with Beethoven and Brahms for a spot on the program, and, 2) the piece would be given many hours of rehearsal. *Soundings* was written with specific colors in mind, often similar to the colors of a large jazz ensemble with its brass and saxophone sections playing parallel melodies in unison rhythm.

The third movement of the work, *Waves*, was inspired by sounds McTee had created in her home computer studio. She believes that orchestral strings could not have duplicated those overtone-rich sounds with the same capabilities that oboes, bassoons, and saxophones can. McTee's further comments on *Soundings*:

Several composers and authors, most recently Glen Watkins for his book about music in the twentieth century, have used the title, *Soundings*. I chose the title quite literally for its "sound", but also because its relatively abstract definition -- "the making or giving forth of sounds" -- complements the more descriptive titles of the individual movements: "*Fanfare*", "*Gizmo*", "*Waves*", and "*Transmission*".

Each of the four movements explores different musical territory.

"Fanfare" employs familiar musical materials such as quartal harmony and imitative counterpoint, but departs from traditional fanfares in its use of woodwind as well as brass instruments. *"Gizmo"* reflects my fascination with gadgets, motoric rhythms, and the sound of major sevenths. *"Waves"* was born out of my experience in the computer music studio and my preference for sounds whose shapes slowly expand and contract. In *"Waves"*, four musical layers are presented: (1) a steady tremolo in the percussion serves to anchor as well as animate the music; (2) waves of sound through the lower brass and woodwinds are supported by timpani and tamtam; (3) scattered, freely-moving solos in the upper winds are complemented by; (4) a repeated melody played by trumpets, oboe, flute, and piccolo. *"Transmission"* is not unlike *"Gizmo"* in its reliance upon a quickly-moving, steady pulse and sonorities employing major sevenths. The title, *"Transmission"*, was chosen for its double meaning: (1) information from a transmitter and (2) an assembly of gears and associated parts by which power is transmitted from the engine to the gearbox. In *"Transmission"* I have "transmitted" musical information using "metric or temporal modulation", a process analogous to that executed by the driver of an automobile smoothly shifting gears to change engine speed.¹⁷

¹⁷ McTee letter, June 1, 1998.

Timepiece (2001) 8:00 Moderately difficult

Premiered on February 17, 2000 under the direction of Andrew Litton, the original version of *Timepiece* was commissioned by the Dallas Symphony Orchestra for its 100th Anniversary Season. A transcription for winds was subsequently commissioned by a consortium of ensembles affiliated with the College Band Directors National Association and premiered on February 22, 2001 with Eugene Migliaro Corporon conducting the North Texas Wind Symphony.

I have dedicated this transcription to the memory of Martin Mailman (1932-2000), friend and colleague for many years at the University of North Texas, without whose encouragement I might never have transcribed an earlier work, *Circuits*, for wind ensemble.

I entitled the work, *Timepiece*, not only for its connection to the celebration of special events marking the Dallas Symphony Orchestra's one hundredth anniversary and the beginning of a new millennium, but also for the manner in which musical time shapes the work. The piece begins slowly, "before" time, in a womb-like, subjective, holding place. And then a clock-like pulse emerges, takes control, and provides the driving force behind a sustained, highly energized second section of about six minutes.

Much of my recent thinking about music is informed by the writings of

Carl G. Jung who, in the words of Anthony Storr, "felt that the whole energy of mental functioning" sprang from the tension between the oppositions of conscious and unconscious, of thought and feeling, of mind and body, of objectivity and subjectivity. So too have the integration and reconciliation of opposing elements become important aspects of my work: the frequent use of circular patterns, or ostinatos, offer both the possibility of suspended time and the opportunity for continuous forward movement; carefully controlled pitch systems and thematic manipulations provide a measure of objectivity and reason, while kinetic rhythmic structures inspire bodily motion; discipline yields to improvisation; and perhaps most importantly, humor takes its place comfortably along side the grave and earnest. I wish both to enlighten and to entertain, to communicate wholeness, and above all, to celebrate life!

Appendix

Minimalism is an idiom that was born in America in the 1960's, although it was heavily influenced by the music of other cultures, including those of West Africa, Bali and Java. The unifying features of this music include a steady pulse, repetition (hence the term "minimal"), consonance, a lack of sharply articulated contrasts, and the gradual transformation of musical ideas. Steve Reich is one of minimalism's most famous composers. Others include Philip Glass and John Adams.

Neo-romanticism or new-romanticism is a term generally applied to recent music that emulates nineteenth-century harmonic practice. The 3rd Symphony of Polish composer, Henryk Gorecki might be considered neo-romantic. In this piece one hears elongated modal melodies and gently shimmering tonal clusters. Other composers working in a neo-romantic idiom include George Rochberg and Krzysztof Penderecki.

Appropriation in music is characterized by a mixture of styles and frequent borrowings, especially from tonal music of the seventeenth and eighteenth centuries. Appropriation is, of course, by no means new to music. Composers of the 15th and 16th centuries borrowed secular as well as sacred music to create so-called parody masses. Bach rearranged his own and other composers' music extensively. Handel "stole" from Scarlatti, Telemann, and others. Mozart borrowed from Beethoven and the list goes on. Appropriation became less popular in the late 19th century as composers strove to assert their individuality and independence. But the pendulum has swung back again to the point where appropriation has been accepted as a natural part of "conventional" concert music.¹⁸

Chronological List of Works

2001	Timepiece	wind symphony
2000	Timepiece	orchestra
1999	Pathfinder	orchestra
1998	Agnus Dei	organ
1996	Einstein's Dreams	chamber ensemble

¹⁸ McTee letter, June 5, 1998.

1996	Changes	violoncello and double bass
1995	Soundings	band
1994	Elegy	string orchestra
1993	Stepping Out	flute accompanied by hand claps or claves
1993	Fantasia	organ and percussion
1993	Capriccio per Krzysztof Penderecki	solo violin
1993	California Counterpoint: The Twittering Machine	wind ensemble
1993	The Twittering Machine	chamber ensemble or chamber orchestra
1992	"M" Music	computer generated tape
1992	Etudes	alto saxophone and tape
1992	Circle Music V	trombone and tape
1991	Eight Etudes	four instruments and tape
1990	Circuits	wind ensemble or orchestra
1989	Metal Music	computer music on tape
1988	Circle Music IV	horn and piano
1988	Circle Music III	bassoon and piano
1988	Circle Music II	flute and piano
1988	Circle Music I	viola and piano
1987	Images	horn and piano
1985	On Wings of Infinite Night	orchestra
1985	Octonal Escalade	20 trumpets
1984	Psalm 142: Threnody	medium voice and organ
1984	A Mighty Fortress, arr.	A cappella chorus

1983	Frau Musica	chorus, orchestra, and mezzo soprano
1983	Songs of Spring and the Moon	soprano and 8 instruments
1982	Psalm 100	a cappella chorus
1981	Wind Quintet No. 1	wind quintet
1981	Gloria	chorus and instrumental accompaniment
1980	King Lear Fragments	baritone, bass flute, and percussion
1979	A Bird Came Down the Walk	contralto and piano
1979	Capriccio	piano or harpsichord
1979	Piano Percussion Piece	piano, marimba/vibraphone
1978	Unisonance	orchestra
1977	Sonic Shades	concert band
1977	Chord	solo flute
1976	Eatonville	jazz band
1976	String Quartet No. 1	string quartet
1976	Dialogue	soprano and male vocalist
1975	Music for 48 Strings, Percussion, and Piano	strings, percussion, and piano
1975	Organism	organ
1975	Trio	flute, cello, harpsichord
1974	Two Blind Mice	flute and piano
1973	Three Miniatures	solo clarinet

Categorical List of Works

WIND ENSEMBLE/BAND

2001	Timepiece	wind symphony
1995	Soundings	band
1993	California Counterpoint: The Twittering Machine	wind ensemble
1990	Circuits	wind ensemble
1977	Sonic Shades	concert band

ORCHESTRA

2000	Timepiece	orchestra
1999	Pathfinder	orchestra
1994	Elegy	string orchestra
1990	Circuits	orchestra
1985	On Wings of Infinite Night	orchestra
1983	Frau Musica	chorus, orchestra, and mezzo soprano
1978	Unisonance	orchestra

KEYBOARD/ELECTRONIC

1998	Agnus Dei	organ
1996	Einstein's Dreams	chamber ensemble
1993	Fantasia	organ and percussion
1992	"M" Music	computer generated tape
1992	Etudes	alto saxophone and tape

1992	Circle Music V	trombone and tape
1991	Eight Etudes	four instruments and tape
1989	Metal Music	computer music on tape
1984	Psalm 142: Threnody	medium voice and organ
1979	Capriccio	piano or harpsichord
1979	Piano Percussion Piece	piano, marimba/vibraphone
1975	Organism	organ
CHAMBER/SOLO		
1996	Changes	violoncello and double bass
1993	Stepping Out	flute accompanied by hand claps or claves
1993	Capriccio per Krzysztof Penderecki	solo violin
1993	The Twittering Machine	chamber ensemble or chamber orchestra
1992	Etudes	alto saxophone and tape
1992	Circle Music V	trombone and tape
1991	Eight Etudes	four instruments and tape
1988	Circle Music IV	horn and piano
1988	Circle Music III	bassoon and piano
1988	Circle Music II	flute and piano
1988	Circle Music I	viola and piano
1987	Images	horn and piano
1985	Octonal Escalade	20 trumpets
1983	Songs of Spring and the Moon	soprano and 8 instruments

1981	Wind Quintet No. 1	wind quintet
1980	King Lear Fragments	baritone, bass flute, and percussion
1979	Piano Percussion Piece	piano, marimba/vibraphone
1977	Chord	solo flute
1976	Eatonville	jazz band
1976	String Quartet No. 1	string quartet
1975	Music for 48 Strings, Percussion, and Piano	strings, percussion, and piano
1975	Trio	flute, cello, harpsichord
1974	Two Blind Mice	flute and piano
1973	Three Miniatures	solo clarinet

CHORUS/VOCAL

1984	Psalm 142: Threnody	medium voice and organ
1984	A Mighty Fortress, arr.	A cappella chorus
1983	Frau Musica	chorus, orchestra, and mezzo soprano
1983	Songs of Spring and the Moon	soprano and 8 instruments
1982	Psalm 100	a cappella chorus
1981	Gloria	chorus and instrumental accompaniment
1979	A Bird Came Down the Walk	contralto and piano
1976	Dialogue	soprano and male vocalist

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VITA

David Charles Fullmer

University of Washington

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David Fullmer is currently Assistant Professor of Music at Utah Valley State College in Orem, Utah where he teaches Advanced Instrumental Conducting and directs the Jazz and Percussion Ensembles. He is also Director of Bands at Timpview High School in Provo, Utah where he has developed a regional and national reputation for excellence in Symphonic Band, Jazz Ensemble, Marching Band and Percussion Ensemble.

Mr. Fullmer holds a Bachelor of Music and Master of Music Degrees from Brigham Young University, Provo, Utah.