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An Examination of Wind Band Transcriptions

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AN EXAMINATION OF WIND BAND TRANSCRIPTIONS

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AN EXAMINATION OF WIND BAND TRANSCRIPTIONS

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CHAPTER I - PURPOSE

The purpose of this thesis is to examine transcriptions for the wind band derived from varying original media, i.e., orchestral works, opera, keyboard literature and choral compositions, with the ultimate goal of providing qualitative, and where possible quantitative, assessments for answering the simple question “Is this a good transcription?” To that end it is first necessary to ask “How does one define a transcription?” and “What makes a transcription good?”

Transcriptions are the result “arranging of musical compositions for a performing medium other than original...”¹. This begs the question of the difference between a transcription and an arrangement. “In the USA there appears to be a tendency to use ‘Arrangement’ for a free treatment of the material and ‘Transcription’ for a more faithful treatment.”² This succinct description is what the author will abide by for the remainder of this paper. However, the quality of product is not necessarily greater because something can be labeled as a transcription.

A very good example which demonstrates the aforementioned difference between a transcription and an arrangement is in the treatment of Percy Grainger’s *Country Gardens*. Grainger wrote *Country Gardens* in 1918 for piano solo. In 1931, G. Schirmer published a full-band version of *Country Gardens* with “Instrumentation by Tom Clark.”³ This work follows the original piano version in almost all detail and it stands in contrast to the arrangement by Grainger himself which was published by G. Schirmer in 1990. However, Grainger referred to

¹ (The Oxford Dictionary of Music, 2nd ed. rev. unk)

² (The Oxford Dictionary of Music, 2nd ed. rev. unk)

³ (Grainger, *Country Gardens* 1931, 2)

Clark's transcription as "coarse sounding"⁴ and possibly for that reason Grainger restructured his own version. In his arrangement, Grainger chose to begin with different thematic material, use another meter and add counter-melodic lines. Both of these works will be discussed more in Chapter V.

A "good transcription" should be evaluated similarly to what makes an original work, regardless of medium, "good." In *What to Listen for in Music*, Copland touches on three ideas of "(1) the sensuous plane, (2) the expressive plane, (3) the sheerly musical plane."⁵ These factors form a solid platform from which to evaluate a piece of music. The "sensuous plane" refers to a personal reaction of hearing a piece of music; it does not imply a joy to be derived from listening to a work but it does suggest a reaction from the listener. The "expressive plane" refers to the meaning of a work. This plane asks one to recognize what the composer is trying to say. Finally, when Copland speaks of "the sheerly musical plane" this refers to the actual manipulation of the fundamental components of music, e.g., rhythm, harmony, melody, volume, meter, timbre. Does the composer create a work which embodies the Copland's planes and at the same time sensibly utilizes the previously mentioned aspects? Aside from these three factors there is a fourth criterion which must be applied to the transcription. This last qualitative idea is "the translational plane." Does the transcription capture the intent of the original composition? To answer this last question requires the careful study of both the original and transcribed music in both written and aural form. Thus, the inspection of a recreated work is a daunting task.

⁴ (Unknown unk)

⁵ (Copland 2002, pg. 7)

Regardless of new media there are quantitative aspects for examination which serve as a procedure to elicit one's ultimate determination of a transcription. These will now be outlined.

I. Fundamentals:

- a. Does the transcriber retain the original dimensions of the work, e.g., form, key, meter, tempi, modulations, meter changes and dynamics?
- b. Are there omissions from or additions to the work regarding its content?
- c. Is there an apparent attempt to recreate the work exactly in a new medium with minimal impact or are the fingerprints of the transcriber evident?

II. Orchestration:

- a. What is the original medium and what is the new medium?
- b. Is the shift between similar media or different media, i.e., from chamber orchestra or solo piano to full wind ensemble?
- c. Are there effects in the original work such as extreme ranges or composite tone colors which may not exactly translate and how has the transcriber accomplished this challenge?
- d. Do any deviations from the Fundamentals in part I affect practical instrumental capabilities? (What is the impact on the clarinets of switching from clarinet in A to clarinet in B-flat? What is the impact on the saxophones of modulating a work from A to A-flat?)
- e. Are textures, e.g., unisons, arpeggiation, numbers of parts and densities, preserved?

f. Linear integrity

- i. Does the transcriber retain lines in their original voices when possible?
- ii. Does the transcriber rewrite parts, whether instrumental or vocal, for instruments of a similar range in the work?
- iii. Does the transcriber fragment material as a result of the previous two considerations?

III. Other Issues

- a. Are there other transcriptions of the same work for comparative evaluation?
- b. Would a specific transcription be satisfactory for all ensembles or would it favor one particularly sized group?
- c. Do any external factors, such as those in the editing process, affect the transcription?

Using these considerations one can systematically assess the quality of various transcriptions and the work of certain transcribers. Also one can then use the sum of the observations to make the personal and artistic determinations regarding the quality of a transcription.

The author will examine several transcriptions for the wind band from each of the four categories presented: orchestral, opera, keyboard and choral. When available, multiple transcriptions of the same work have been selected for comparative analysis.

The seriousness on the part of the transcriber to recreate the work of the composer in a different medium is summed up very well by Dr. W. Francis McBeth. In his transcription of

Hanson's Symphony No. 2 McBeth states, "Transcribing orchestral music is a very touchy proposition, because it is my belief that if a transcription injures the original orchestration, it should not be done."⁶

Several secondary concerns from the study of numerous transcriptions will also be discussed. When appropriate, relevant questions of authorship and errata in transcriptions will be discussed.

Limitations:

The scope of this paper will not include those transcriptions which are lowered in degree of difficulty. For example, there are numerous versions of the Tchaikovsky *1812 Overture* in print. Dr. Kenneth Singleton, Mayhew Lake and Mark Hindsley each maintain a rigidity of preserving the original work within the context of their own ideal. Mark Williams published version is a grade 3 work designed for "student concert bands."

This paper will not concentrate on those wind band works which have been transcribed for orchestra. Nor will this paper will not be a treatise on the history of employment of transcriptions by wind bands.

The collective terms band, wind band, symphonic band, concert band and wind ensembles have a wide assortment of instrumental inclusion possibilities. The terms are often used interchangeably. However, for the purpose of this paper, the term wind band will be used as an encompassing term.

⁶ (McBeth 1983, 1)

CHAPTER II – GENERALIZATIONS AND CONCERNS OF TRANSCRIPTIONS

As shown, transcribing music from other media to the wind band is not a simple undertaking. Regardless of original source there are some common concerns to transcribing and each category has unique issues.

The goal of creating a new work which, as closely as possible, shares the inspiration and message heard by the transcriber presents a dilemma. The thoughtful transcriber must choose the approach he or she will take: will this new work rigorously preserve the original in its entirety or will it become necessary, in the mind of the transcriber, to incorporate personal imaginations to achieve this goal?

A common issue to all transcriptions, regardless of original medium, is instrumentation possibility. It is not uncommon in older transcriptions to find instruments scored which are not used in contemporary wind bands, e.g., D-flat piccolo and B-flat Bass Saxophone.

Transcribing works from the orchestral medium to the wind band is seemingly intuitive because both require numerous instruments common to both ensembles. Romantic and modern orchestral literature can often have a sizeable amount of wind and percussion parts. If the writing of an orchestral work favors winds then the transcriptional process can be fairly accommodating. In contrast, Baroque and Classical literature, which rely heavily on strings, presents a challenge when trying to realize idiomatic writing in winds: very long phrases, extended rapid repeated articulation and speed do not always translate well.

When considering Operatic and Choral works for transcription common challenges arise: the substitution of vocal parts instrumentally, separation, for clarity's sake, of the vocal parts and finally the matter of trying to communicate a text-driven message without the words. The

differences between Operatic and Choral works need to be clarified. Obviously, source is a distinguishing feature. Vocal parts in operatic compositions could have larger ranges than choral writing though that is certainly not a given. Opera will involve staging and plot, and depending upon the work, the transcriber could choose to imitate staging ideas. A challenge to some operatic transcriptions, especially those from Wagner, involves creating an appropriate ending.

The transcription of music from keyboard instruments to the wind band represents a unique set of idiomatic considerations. It is certain the reader will grasp immediate differences in transcribing music for the piano versus that for the organ: these two original sources will be the only two discussed. However, within each of these there is a spectrum of variables which affect transcription choices. Influencing factors for a transcription can be simple or they may be very complex. For example, a work determined to have been written for a Viennese action piano, that is one with a sound “much lighter and more delicate than that of a modern instrument,”⁷ may be transcribed differently than if it were written for an English action piano. Regardless, the fact is apparent that unlike any of the previous topics there is no obvious or direct translation of parts from the original sources to a different medium. It has been said of the organ that “It is a Wind-Band of great capacity, and many masterly works have been written for it. Its repertoire opens a field to the transcriber for adaptation of works of rare beauty, such as, by their nature, are better fitted for transcription for the wind-band than almost any other class of compositions.”⁸

⁷ (Piano Technicians Guild 2005)

⁸ (Clappe' 1921, 82)

The performance practices and traditions of solo keyboard material are quite different than those of the wind band. Commonly available audio and video recordings show this to be true. Recordings would not necessarily yield a greater degree of artistry on behalf of keyboardists over those capable of being produced by wind bands. Instead, in listening to several recordings of the same work by different performers one would be able to distinguish the individuality of the performance by the keyboard player. A listener would be able to detect the differences in inflection of phrasing and tempo. The same could be said of different wind bands performing the same work. However, the spontaneous control of the individual at the keyboard, while analogous to a conductor (even one trained as a keyboardist), still yields a performance different from that of an ensemble regardless of how flawless the transcription and how fine the performers. The observation of performance practice by the transcriber is a factor which should be considered before creating any keyboard to wind band transcription.

The transcriptions considered in the next chapters are a cross-section of works drawn from the most recent four musical eras: Baroque, Classical, Romantic and Twentieth Century. Except in rare cases, transcriptions of incomplete works or movements will not be studied. When possible, two transcriptions of the same work will be examined to highlight choices made in each.

CHAPTER III – FROM ORCHESTRA TO WIND BAND

Table 1 - orchestral transcriptions

<u>Title</u>	<u>Composer</u>	<u>Transcriber #1</u>	<u>Transcriber #2</u>
<i>Overture to The Marriage of Figaro</i>	W. A. Mozart	W. J. Duthoit	T. Takahashi
<i>Academic Festival Overture</i>	J. Brahms	V. F. Safranek	M. Hindsley
<i>Jupiter from The Planets</i>	G. Holst	G. Holst	J. Curnow
<i>Finale from Symphony No. 1 in g minor</i>	V. Kalinnikov	G. Bainum	n/a
<i>March from Symphonic Metamorphosis on Themes of Carl Maria von Weber</i>	P. Hindemith	K. Wilson	n/a

In table 1 the reader can view the transcriptions which will be considered in this chapter. Analytical points from Chapter 1 will be discussed when opportunities exist to highlight decisions made. The collective result of these should yield a summary of choices which favor but do not guarantee a transcription which preserves the spirit or intent of the original orchestral work.

The *Overture to the Marriage of Figaro* is scored in a typical Classical style: pairs of winds augment a family of strings. Winds play the melody briefly but their main functions are the reinforcement of harmony and to provide different color. A pair of tympani is also scored.

Both transcriptions preserve the original dimensions with respect to length, form, meter, tempo and dynamics. However, both transpose the work up a minor second to E-flat major. Takahashi and Duthoit each add bass drum, snare drum and cymbal with the former marking these parts optional. The major differences between the transcriptions are choices made with respect to phrasing and the preservation of rhythmic integrity.

Mozart's idiomatic orchestrating for strings is the challenge of transcribing this work for wind band. There are numerous measures of repeated articulated subdivisions and arpeggiated (Alberti) accompaniment at a tempo marking indication of *presto*. Takahashi utilized split parts or pairs of instruments to preserve original rhythmic intention; Duthoit chose to make simplifications.

Original Classical era string and wind parts are often without many articulation markings. "Until the late 18th century the only signs commonly used to indicate distinctions of articulation were the slur and the staccato mark (a dot, a vertical stroke, or a wedge) placed above or below the note head. In the 19th century composers became concerned to specify their requirements with ever greater precision, and other forms of articulation mark were introduced, though only a few of these were widely adopted."⁹

Both transcribers approach the work with the intent of preservation. Takahashi's transcription preserves Mozart's lack of articulations. However, Duthoit often modifies unarticulated runs to become slurred in repeated groups. Takahashi's effort may be closer to achieving Mozart's intent with a more literal preservation of his minimal phrasing and articulation markings.

However, the reader can see in figure 1 that Duthoit copies the Mozart's dynamic indicator and Takahashi does not. The author can suggest no reason for Takahashi's editorializing of this marking. "In many cases dynamics are not explicitly notated but must be inferred on the basis of the performer's understanding of form, content and expression. For instance, both Riemann and Kurth argued (in 1848) that a modulation to the dominant key

⁹ (Brown unk)

should always be accompanied by greater tension..."¹⁰ Though the aforementioned performance practice is more than fifty years after Mozart's passing, it is not unbelievable this may have been common knowledge in Mozart's lifetime. In this case, Takahashi's slower dynamic change is a weaker interpretation than that of Duthoit.

A secondary issue arises at this point from examination of this work and it is related to preserving original rhythmic integrity. In figure 1 one can see Mozart's original writing and the two realizations for wind band.

Figure 1 displays four musical staves for measure 59 of the Overture to the Marriage of Figaro. The top staff is Mozart's original, marked '59' and 'vn. 2, va.', with a dynamic of *fp*. The second staff is Takahashi's arrangement for 'clar. 2 & 3' (first desk), showing a dynamic change from *f* to *p* with a gradual transition. The third staff is Takahashi's arrangement for 'clar. 2 & 3' (second desk), also showing a dynamic change from *f* to *p* with a gradual transition. The bottom staff is Duthoit's arrangement for 'a. sax, clar.', showing a dynamic of *fp* with a sharp transition to *p*.

Figure 1 - measure 59 of *Overture to the Marriage of Figaro*

The Takahashi version preserves the rhythmic effect of the original while the simplification of Duthoit is very evident. There are advantages and disadvantages to both

¹⁰ (Thiemel, Dynamics 2007)

realizations. Takahashi's transcription requires more instrumentalists and the parts are more challenging. The transcription by Duthoit can be performed by a smaller ensemble with less-experienced musicians. However in this latter transcription the intent of Mozart's writing is obscured at this point because the rhythmic intensity is lost.

Textures and densities are well preserved. In both instances woodwinds are the principal vehicle for the fast moving strings lines. Original parts are almost always retained by the same instrument. However in mm. 123 – 135 Takahashi changes the texture and density by omitting a series of sustained chords originally in the flute and oboe which are now assigned the first violin part. The chords are octave doublings of lower wind and brass parts; in his transcription these lower parts are still present.

At this point the author will begin examining if either the omission or addition of material typically has a greater affect upon a transcription. Furthermore, are those effects entirely positive? One change of addition in the Duthoit transcription illuminates this issue. Figure 2 shows a portion of Duthoit's score. The rhythm shown is repeated for seven measures total. In the original, violin I and II are scored with only repeated subdivisions. Mozart uses a similar syncopation later in this work but it is twice as slow and for only two measures (mm. 133 – 134). Additionally, Mozart's structural usage of the similar syncopation is at the cadential point before the recapitulation. Duthoit's exact syncopation is not found anywhere in the original Mozart work and it is used in a weaker structural setting (midway through the second theme). This editorializing by Duthoit has no solid musical basis. The decision to incorporate a more complex rhythm stands at odds with previous choices to lessen rhythmic intricacy.

Finally, the realization of this figure in performance sounds awkward. One can only wonder what the impetus for this decision was.



Figure 2 – mm. 85 - 87 from Dutoit's *Overture to the Marriage of Figaro* transcription

Brahms' *Academic Festival Overture* was written in 1880. It has expanded wind and percussion sections compared to the previous work.

V.F. Safranek's version was published in 1915 and Mark Hindsley's transcription was published in 1969. Both versions retain the original dimensions with respect to tempi, form and dynamics. But, Hindsley adds an initial pick-up measure to accommodate Brahms' three inaugural grace notes: he scores the graces as a sixteenth-note triplet. Safranek transposed the work down a major second while Hindsley retained the original key.

Both transcriptions deviate from Brahms' original metrical markings. Hindsley shifts from the initial *allegro* in two-two to common time four measures earlier than Brahms at mm. 84. The change by Hindsley deserves some consideration. In Figure 3 one can see different groupings of seven sixteenth notes. A written three-plus-four notational grouping in mm. 85 could indicate a metrical feel of four in the first two measures. However, the groupings revert to seven beamed and slurred notes again immediately in mm. 86 – 87 thus suggesting two-two. It is unclear why Hindsley incorporated a metrical shift to four-four at this point.

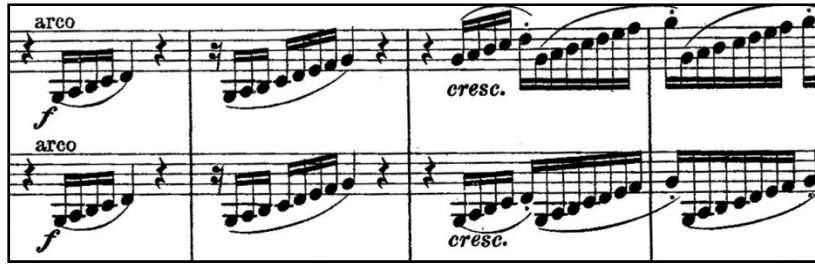


Figure 3 – vn. I and II parts mm. 84 – 87 from Brahms's *Academic Festival Overture*

At mm. 241 the original meter changes from two-four to four-four; this change lasts for the next one hundred and four measures. Safranek shifts from two-four to two-two for thirty-six measures and then to four-four. A possible reason for this change is the last eight measures of this two-two quote the opening of the work which also is in two-two.

The final *maestoso* is scored by Brahms in three-four but Hindsley changes the time signature to three-two. The change by Hindsley is possibly because his transcriptions were published in manuscript: measures of three-two showing the subdivision are a cleaner and more practical choice than hand-writing in three-four. The author has pursued this question with the son of Dr. Hindsley but no response was received at the time this work was submitted for publication.

As a result of the transposition by Safranek, the melodic sextuplets at mm. 17 and 18 in the B-flat clarinet parts now exceed the lowest limit of the instrument. The arpeggiated diminished seventh-chord sextuplets written by Brahms descended to E3, the lowest note of the B-flat clarinet. The transposition would have the B-flat clarinet descend to a written D3 which is not possible. Safranek keeps the same relative starting point as Brahms and scores the clarinet to descend downward by minor thirds in a pentuplet so the lowest written note is F3.

This change is not noted in the reduced score because the harp part retains the original sextuplets. With or without a harpist, these two measures create something much different than the original intent.

Throughout both transcriptions there are numerous deviations from exact replication of original voicing, phrasing, note grouping and articulation. The result of the first change is sometimes very clumsy. The line in figure 4 has been preserved in the horn part by Hindsley. However Safranek scores it for B-flat cornet. This choice puts the cornet (or trumpet) in a range in which the line could easily be overpowered and thus inaudible.

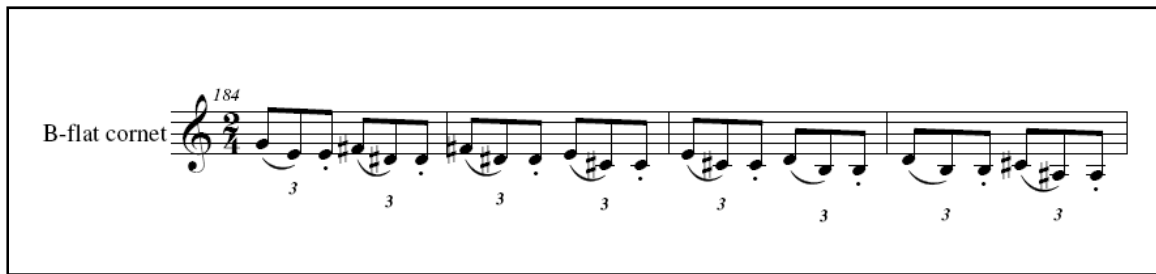


Figure 4 – mm. 184-187 from Safranek's transcription of *Academic Festival Overture*

The sum of the other changes is not so profound but it is important to later discussions to annotate some common alterations. First, note groupings are not constant and this was observed often in eighth-note lines in which there should have been a three-plus-one division to indicate an anacrusis. Next, consistent and exact reproduction of articulations did not occur; this was expressed in omission, addition and change. Finally, phrases begun in one part did not always end in that same part.

Jupiter from *The Planets* by Gustav Holst provides an excellent example for study because the composer was also a transcriber. The copyright for the transcription was less than

ten years after the original work was completed. With the exception of transposition of the work down a major second Holst's wind band transcription is very close to the orchestral work. The orchestral work is scored for thirty-one individual winds, two harps, six tympani, five percussion parts and strings. The transcription has four more wind parts. In his transcription, Holst chooses to substitute string tremolos with a subdivided syncopation in the woodwinds as seen in figure 1.

Curnow's version of *Jupiter* is similar in instrumentation to Holst's and he too transposes the work down a major second. However, this work does not hold as true to the symphonic original. Curnow writes the initial ascending subdivided line in *divisi* with each instrumentalist rarely playing more than five subdivisions in a row: if one person is assigned to the part then this line is as it is in Holst's version. This modification may be seen as similar to Takahashi's *divisi* to maintain repeated articulations but it involves a large amount of linear fragmentation. The subdivided arpeggiated horn line from mm. 116 – 123 is instead found in the clarinet and saxophones. Finally, the seven measure *Lento Maestoso* (mm. 388 – 394) before the final *Presto* is drastically simplified. These simplifications, aside from changing the challenge to certain sections, throughout the work diminish the overall necessary complexity of this wonderful work.

Glenn Bainum's transcription of Kalinnikov's *Finale from Symphony No. 1 g minor* in was published in 1963. There are several significant differences from the original orchestral work in this transcription. The orchestral finale is in G-major and is 476 measures long; Bainum's arrangement is a major second lower and is seventy-two measures shorter due to a cut in the

development from mm. 182 - 254. Finally, Bainum adds two antiphonal brass choirs of eleven musicians each in the coda: Kalinnikov wrote no additional parts at all.

Aside from these larger issues, there are smaller differences in the transcription. The reprint of Kalinnikov's score is not detailed with articulations: Bainum adds and subtracts articulations with no consistency. Also, throughout the work stylistic indicators are added or subtracted without pattern.

Hindemith's *March from Symphonic Metamorphosis of Themes by Carl Maria von Weber* is unique among works in this chapter. The genesis for this work is von Weber's op. 60 Nr. 7 [J 266]. However, the intent by Hindemith was not to orchestrate this work. "Rather was he exercising the composer's instinct to remake, to re-compose."¹¹

The Keith Wilson transcription of this Hindemith work is copyrighted two years after Hindemith's 1943 publication. Both versions are copyrighted by Schott & Co. Ltd, London.

The march relies on winds and the strings are used sparingly for melodic purposes. It works well for large or small wind band as long as all the parts are covered. Wilson did not build redundancy into this work and the scant parts for the saxophone section are almost an afterthought; he wrote six distinct clarinet parts however. If an ensemble is without an oboe, English horn, E-flat alto clarinet and bass clarinet the initial melody is absent. Cues are present in the saxophone but this does not come close to the sonority of the woodwind quartet. Another potential pitfall is the obscuring of the woodwinds by an eager brass section if there is not a numerical balance or if there is not a confident woodwind section.

¹¹ (Millington 2008)

In the examination of the seven transcriptions some general trends can be seen. Woodwinds replace the strings in most cases. “Their (the sting section) agility is one of their greatest characteristics. Only the woodwinds can come close to imitating their rapid articulation – but then after a while even they will run out of steam.”¹² The typical substitutions for the strings are shown below in table 2.

Table 2 – Observed string section substitutions in wind band transcriptions

Original	Substitutions			
Violin I	Piccolo	Flute	E-flat Clarinet	B-flat Clarinet
Violin II	Flute	Oboe	B-flat Clarinet	Alto Saxophone
Viola	B –flat Clarinet	English horn	Alto Saxophone	Tenor Saxophone
Cello	B- flat Clarinet	Tenor Saxophone	Bassoon	Bass Clarinet

The substitute for the cello can be a complex decision. The ordinary compass of the cello aligns well with the bassoon. But in order to compensate for some of the bassoon’s mid-range thin sound, B-flat clarinet or bass clarinet is a good choice for doubling with the bassoon. Depending on the nature of the cello line, tenor saxophone may or may not be a serious choice.

The Duthoit modification of the repeated subdivision becoming a syncopated rhythm is the first example in which something is added that is not in the original work. The incorporation of this decision has several possible bases: *The Overture to the Marriage of Figaro* is a popular work and perhaps in an effort to expedite publication for a medium in which literature was not in great supply (as was the case in 1935) the editorial process may have overlooked this; perhaps there was no editorial process and based on demonstrated quality this

¹² (Cacavas 1993, 65)

transcription was printed; finally, perhaps the ideal of exact reproduction had not taken hold either individually or collectively when creating transcriptions.

There are two further types of additions to discuss. The first type is the addition of a unique external idea. The Bainum transcription of Kalinnikov's *Finale from Symphony No. 1* includes two antiphonal brass choirs. This is not the intent of Kalinnikov. The work makes for good showmanship but if one is seeking the aim of the composer, this addition is at odds with that goal. The second addition is that of material to the work in the form of extra measures. This will be examined in a later chapter.

In contrast, there are two differing ways in which the transcriber will subtract in transcriptions. As seen already, Bainum eliminates seventy-two measures of the composer's original work from the developmental section. This is the removal of total material and this example is extreme. No transcriptions of either Tchaikovsky's *1812 Overture* or Shostakovich's *Festive Overture* include the *banda*. This is the elimination of ideas or components and one thought might be that to retain in either case would be redundant.

In conclusion, the reader will see that the absence of strings is accommodated by the woodwinds for idiomatic string writing. Next, the act of subtraction is often less detrimental to the composer's intent than the act of addition. Finally, there was an increasing tendency for the transcriber to reproduce the composer's original work as time passed.

CHAPTER IV – FROM OPERA TO WIND BAND

Table 3 – operas with derivative wind band transcriptions examined

<u>Title</u>	<u>Composer</u>	<u>Transcriber #1</u>	<u>Transcriber #2</u>
<i>Xerxes</i>	G. Handel	M. Meyrelles	unknown
<i>Lohengrin</i>	R. Wagner	L. Cailliet	M. Hindsley
<i>Carmen</i>	G. Bizet	V. Safranek	J. Claus
<i>La Bohème</i>	G. Puccini	G. Stebbing	C. Herfurth

Deriving wind band transcriptions from opera is done in one of five formats: a single aria, a portion of a scene, a virtuosic fantasia, a collection of themes, and finally the presentation of material in order as in the opera. A single aria will often be a solo instrumental feature. “The form of the operatic fantasia often resembles that of a theme and variations, with a freer introductory section and an extended finale.”¹³ For the reason of thematic variation the fantasia form will not be discussed. The difference in the final two transcription types is the intent of the latter may be to portray the opera’s storyline in miniature.

“Ombra mai fù” is the first aria from Handel’s *Xerxes* and it is better known as “Largo” despite its tempo marking of “largetto”¹⁴. The transcription by Meyrelles is from 1891 and is the oldest transcription which will be examined in this paper.

Handel conceived this solo aria for “the celebrated mezzo-soprano castrato Gaetano Majorano”¹⁵ and Meyrelles transcribed it as a feature piece for solo B-flat cornet with three significant changes. The first change is to the length of the work. The work is repeated almost in entirety and is extended from fifty-two to ninety-three measures; this adds two minutes in

¹³ (Drabkin n.d.)

¹⁴ (Handel 2006)

¹⁵ (Hicks 1998, 15)

duration for a total of five minutes. The second change is the accompaniment melody and the solo have been combined thus giving the impression the work is a solo from beginning to end. The fourteen measure introduction, the two measures after the first solo phrase and the final six measures of accompaniment are encompassed as the solo cornet part. Finally, the presence of the continuo is removed.

Changes to the melody's rhythmic figures and pitches are common in this transcription. This may have been an attempt to recreate performance practices of the Baroque. It is not known if Meyrelles had instruction or was informed on Baroque performance practice. Texts were likely available on the topic though Dolmetsch's definitive work *The Interpretation of the Music of the 17th and 18th Centuries* did not appear until 1915. However, recordings of "Ombra mai fù" by contralto Maureen Forrester with the Vienna Radio Orchestra, mezzo-soprano Lorraine Hunt Lieberson with The Orchestra of the Age of Enlightenment and mezzo-soprano Judith Malafronte with The Hanover Band & Chorus all include minor unwritten ornamentation, but none are similar to the changes incorporated by Meyrelles.

There also exist numerous smaller differences in the transcription. Meyrelles editorializes with dynamics which "occur only sporadically in music of the Baroque period."¹⁶ Phrase markings are added but they are inconsistent, e.g., the pairs of notes for the syllables in "om-bra" and "ma-i" are slurred in their first appearance but are not repeated at the second occurrence.

There is a transcription published by Boosey & Hawkes with a copyright of 1907 and no named transcriber: an inquiry to the publisher was returned with the statement,

¹⁶ (Thiemel, Dynamics 2007)

“Unfortunately this item is now out of print and we no longer have any record of it.”¹⁷ This particular version has many editorial changes in which accents and dynamic markings are added. The transcription includes the novelty of an organ part as well as parts for snare and bass drum. As in the Meyrelles transcription, this transcription is doubled in length too.

The original “Largo” accompaniment is written for violin I, violin II, viola and cello/continuo. These four lines are written in a predictable rhythmic pattern of quarter-notes. These lines are found in the Boosey transcription however there is another part, either an octave above or below, always doubling. These doubled lines are sustained instead of being rearticulated. Also, the individual lines of the original second violin, viola and cello are recombined to form new harmonic lines. The presence of the organ as an instrument to realize continuo is accurate; however, its written part in this work often duplicates those created harmonic lines suggesting perhaps those lines are derived from the continuo realization. Regardless, these two additions give the work a heavier texture and take away the clarity of Handel’s writing.

A minor note of Meyrelles transcription is instrumentation which deserves discussion. Between the title and the first system of music there is a note, “Small Band \$2.50 less Saxophones, Full Band \$3.00 Saxophone parts 50¢.”¹⁸ Adolphe Sax had invented the saxophone “about 1840”¹⁹ and New York bandmaster Patrick Gilmore incorporated saxophones “in his own ensemble in 1873.”²⁰ Sousa’s band incorporated saxophones in 1892.²¹

¹⁷ (Inglis 2008)

¹⁸ (Meyrelles 1891, pg. 2)

¹⁹ (Raumberger and Ventzke 2007)

²⁰ (Raumberger and Ventzke 2007)

²¹ (Berger 1957)

Figure 5 shows a comparative list of instrumentation in wind bands and the greatest changes appear to have been between 1863 and 1878. However if saxophone parts were still optional in 1891 this suggests the issue of incorporating them still was not uniformly accepted.

	1777	1828	1846	1853	1863	1878	1900	1918	1926	1944	1946	1948	1952	1960	1986	1994
Flute/piccolo		3			1	4	4	2	1/1/2	3	4	12	3	6	2	3
Oboe/english horn	2					2	2	2	-1/2	1	2	8	3	3	1	2
Heckelphone												1				
Bassoon	2	2				2	2	2	-1/2	1	2	6	2	2	1	1
Contrabassoon						1	1					1	1			
Contrabass																
Saxusaphone								1	-1/1							
A♭ clarinet						1										
E♭ clarinet						3	2	1	1/1/2	1	1	1	1	1		
B♭ clarinet	2	3			1	16	16	10	6/8/10	12	19	29	8	18	6	9
Alto clarinet						1	2	2	-1/2	1		4	1	6		
Bass clarinet						1	2	2	-1/2	1	1	5	1	3		
Contrabass clarinet												3		2		
Soprano sax						1			-1/1-					1		
Alto saxophone						1	2	1	1/1/1	4	1	3	2	1	2	2
Tenor saxophone						1	2	1	1/1/1	2	1	3	1	1	1	1
Baritone saxophone						1	1	1	1/1/1	1	1	1	1	1	1	1
Bass saxophone												1		1		
E♭ cornet			1	2	2	1								1		
B♭ cornet				2	2	4	4		2/2/2		4	7	3	3		
E♭ trumpet			2	1												
B♭ trumpet		1				2	2	4	4/4/4	10	3	4	2	3	6	6
B♭ flugelhorn			2			2	2	2				2				
Bugle/posthorn		1	1													
French horn	2	2	2			4	4	4	3/4/4	4	4	9	4	4	3	4
Alto horn				2	2	2										
Alto ophicleide			2													
Tenor horn					2	2										
Trombone		1	3	2		3	4	4	3/3/4	6	6	9	3	4	4	4
Euphonium				1	1	2	2	2	1/2/2	2	2	6	2	3	2	1
Bass ophicleide			2													
Serpent	1															
Bass				2	3	5	4	4	2/3/4	5	4	8	2	3	3	4
Double bass											1	3	1			
Electric bass guitar															1	
Percussion			2	2	2	4	3	3	2/2/2	2	3	9	3	5	3	4
Harp											1	2	1			
Keyboard															2	1
Guitar															1	
1 st Sgt (any inst)															1	
Total	9	13	17	14	16	66	61	48	28/36/48	56	60	136	45	72	40	43

1777: *Harmoniemusik*, Revolutionary period
1828: William Webb, *Grand Military Divertimentos* (Philadelphia: George E. Blake, [c.1828])
1846: E.K. Eaton, *Twelve Pieces of Harmony for Military Brass Bands* (New York: Firth and Hall, 1846)
1853: A. Dodworth, *Dodworth's Brass Band School* (New York: H.B. Dodworth, 1853)
1863: 3rd New Hampshire (Port Royal) band books, 1863–65 (Library of Congress)
1878: Gilmore's 22nd Regiment Band (Goldman, *The Wind Band*, pp.59, 62)
1900: Sousa Band, 1st European Tour, 1900 (Bierley, p.148)
1918: U.S. Army Regimental Band authorization
1926: Instrumentation of 28-, 36-, and 48-piece army bands, 1926 TR 130-5, 1926
1944: US Army Division Band authorization
1946: The Goldman Band (R.F. Goldman, *The Concert Band*, pp.78–79)
1948: The University of Illinois Symphonic Band under Albert Austin Harding
1952: Frederick Fennell, Eastman Wind Ensemble, 1952
1960: College Band Directors National Association 'Ideal Balanced Band'. (R.F. Goldman, *The Wind Band*, 167)
1986: US Army Division and Army Band Table of Organization, 1 Oct 1986
1994: Canadian Regular Force Professional Brass and Reed Band

Figure 5 – comparative band list²²

²² (Camus 2007)

Appendix A shows twenty wind band transcriptions derived from *Lohengrin*. “Elsa’s Procession to the Cathedral”, “Introduction to Act III” and the “Bridal Chorus” are the most transcribed sections. Since the “Introduction to Act III” is an instrumental work it will not be discussed.

“Elsa’s Procession to the Cathedral” presents challenges to the transcriber that “Bridal Chorus” does not: in the opera “Elsa’s Procession” has an evolving texture and ends with an abrupt change of style and tempo. These issues cause the transcriber to make choices which affect the product profoundly. The “Bridal Chorus” has very little textural change; the music is either orchestral or written for orchestra with four-part chorus. Also, the “Bridal Chorus” has an unambiguous ending point.

Upon examination of transcriptions by Lucien Cailliet and Mark Hindsley one can see there is no deviation from original key. Meter and tempo and most dynamic markings are preserved. Both modulations are present in each transcription, however Hindsley does not change the key in writing; he retains E-flat and uses accidentals when the work moves to E.

The original work is seventy-eight measures in length. Instead of a conclusive ending the work segues immediately to *Sehr lebhaft und schnell*: this abrupt shift means that an ending has to be decided upon by the transcriber. The simplest method, which neither Hindsley nor Cailliet chose, would be to make measure seventy-nine a sustained E-flat major chord. Instead, Hindsley utilizes an E-flat major chord and then adds the two measures shown in figure 6. This addition of an f-minor-7 chord in first inversion followed by the tonic creates the feeling of a plagal cadence which ties in with the solemnity of the events of the opera at this point. Also,

this progression is the reverse order of the first two chords heard in the work. It is a simple and sound choice.

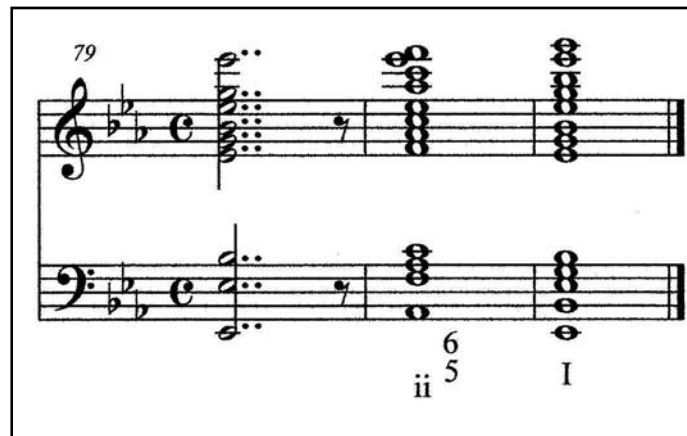


Figure 6 – Hindsley ending

The ending by Cailliet is seven measures in length and is more complex than Hindsley's choice. Cailliet's ending draws upon thematic material from the second and third themes. The chord progression is similar to the first theme. However, this recalls the discussion of addition at the conclusion of the previous chapter. Despite the well thought-out approach by Cailliet the assertion can be made that the final seven measures are original material by the transcriber. These cannot be considered as an attempt to pass off material as being Wagner's writing; instead, it is possible Cailliet thought this was the best way to end the work given the nature of the abrupt ending by Wagner. However, the addition of original personal material is a complex issue: it stands in contrast to the evolving trend of transcribers to reproduce the original work of a composer as closely as possible. Cailliet published this transcription in 1938 and it will be shown later to the reader that this date is within the time frame during which the ideal of exact reproduction was not solidified in the consciousness of transcribers.

Cailliet's transcription presents issues of texture and proportion which demand consideration and this will occur before any discussion regarding instrumental representation of vocal parts. A substantial thickening of the texture is very apparent when one studies the change from the first to the second theme. In the operatic version the opening eight measures begin with a woodwind quartet and end with a different quartet plus horn. The second theme begins with eight woodwinds plus horn. The Cailliet wind band begins and ends the first phrase very near to Wagner's original. However the second theme enters with twenty-two voices. This is a dramatic shift from the opera in which there is very little difference in texture between the first and second theme.

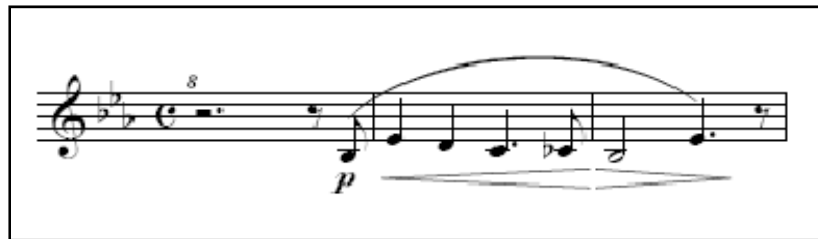


Figure 7 – “Elsa’s Procession To The Cathedral” second theme

The second theme is originally scored for English horn, both B-flat Clarinets and Bassoon I in unison on the pitch shown in Figure 7. Cailliet scores the second theme for the following instrumentation: English horn, Bassoon I and II, B-flat Clarinet III, E-flat alto Clarinet, B-flat bass Clarinet, E-flat alto Saxophone and B-flat tenor Saxophone. This doubles the players per part on this line and creates a much thicker texture in the mid range.

However, above the second theme is an ascending chromatic line scored for Flute I and Oboe II an octave lower and ending with Flute I, II and Oboe I. Cailliet scores it entirely for Flute

I, II, III, E-flat Clarinet and B-flat Clarinet I *divisi* at pitch and an octave lower. The weight of this part is doubled in comparison to the original.

The original weighting of three voices playing melody and two voices playing countermelody is changed. Cailliet has eight voices playing melody and six voices on the countermelody: (3:2) becomes (8:6). It is not a tremendous change but the reader is asked to consider how many bands have all the instruments in both groups. An (8:6) ratio can become (1:1) with the absence of the English horn and E-flat alto clarinet.

At this point the author would like to discuss the very important side issue of the editorial process. Lucien Cailliet arranged music for the Philadelphia Orchestra under Stokowski and “composed 25 film scores.”²³ It is difficult to believe Cailliet, having such a distinguished career, would transcribe a work of such beauty with so many built-in hindrances. The author would like to suggest a possible reason for the redundant lines could be a function of the editing and publishing process. By incorporating excess this work would have been marketable to, and thus playable by, more ensembles hungry for literature. The conductor also has the responsibility of knowing Wagner’s work and making choices to maintain a semblance of original balance despite any external influences.

The outcome of this proportionality change can result in a very flawed interpretation of the work if the original has not been studied. This is evidenced by the following statement “designed for both the teachers and students to use in order to become familiar with the piece, Elsa's Procession to the Cathedral, by Richard Wagner.”²⁴ Mr. Kinkley elaborates, “The melody

²³ (Camus, Cailliet, Lucien unk)

²⁴ (Kinkley unk)

is contained again in the Flute I/II/III, Eb Clarinet, and Clarinet I parts, but there is also a featured woodwind countermelody in the mid voices, marked by soli in their parts. The main melody must come out, but this countermelody is the dramatic foreshadowing towards the climax of the piece.”²⁵

The difference in representation of vocal parts from “Elsa’s Procession to the Cathedral” by Cailliet and Hindsley deserve attention for their different approaches. In table 4 the reader can see how both transcribers chose to represent the vocal parts of Wagner.

Table 4 – Comparative Vocal Substitutions

<u>Character</u>	<u>Vocal Part</u>	<u>Cailliet</u>	<u>Hindsley</u>
Frauen un Edelknaben	Soprano	Cornet I	Cornet I
Frauen un Edelknaben	Alto	Trumpet I, II	Cornet II
Male Chorus I	Tenor I	Cornet II	Trombone I A
Male Chorus I	Tenor II	Cornet III	Trombone II A
Male Chorus I	Bass I	Trombone I	Trombone III A
Male Chorus I	Bass II	Trombone II	Euphonium A
Male Chorus II	Tenor I	Horn I	Trombone I B
Male Chorus II	Tenor II	Horn II	Trombone II B
Male Chorus II	Bass I	Horn III	Trombone III B
Male Chorus II	Bass II	Horn IV	Euphonium B

Wagner scores the original work using three trumpets in B-flat, three trombones and one tuba. These six brass parts are for harmonic support in the scant twelve measures in which they are used: this is nearly the perfect unused asset for a transcription.

²⁵ (Kinkley unk)

Both transcribers use unique approaches the representation of two male choruses: Cailliet's method could be summarized as using two different instrumental textures and Hindsley's technique might be called range-based. Cailliet's version has an advantage in that each choir has its own very distinguishable sonority and thus will not be aurally confused. Hindsley's use of trombones and euphoniums approximates the vocal ranges of the male singers. In order to distinguish the trombone choirs the conductor may choose to separate the groups in the ensemble seating and the resultant effect would be that of two unmixed choruses on stage.

However, the overall quality of the transcription is judged by the way Hindsley recreates the original setting. Hindsley reproduces the evolving texture of Wagner's work better than Cailliet.

Appendix A lists about thirty wind band works based on Bizet's *Carmen*. The popularity of the work is why transcriptions are still being created. One point to note is the "Carmen Fantasie" for Solo Flute and Piano by Francois Borne has been transcribed for wind band and soloist several times.

Recreating the entire story of *Carmen* in chronological order for a wind band transcription is a formidable challenge. Deciding what to retain which best represents the complexity of any opera plot is difficult. Both transcribers deserve credit for their respective products.

Table 5 – comparison of *Carmen* transcriptions by Claus and Safranek

<u>Title</u>	<u>Act</u>	<u>mm.</u> <u>Claus</u>	<u>mm.</u> <u>Safranek</u>
Prelude	n/a	37	95
Opening of 1st Act	1	-	10
Changing of the Guard	1	-	56
'Tis the Noonday bell	1	-	19
Carmen's Entrance	1	-	9
Habanera	1	42	46
Don Jose and Micaëla (duet)	1	42	48
Carmen's Impertinence	1	-	5
Seguidilla	1	-	55
Gypsy Dance	2	-	58
Toreador Song	2	63	-
Quintet	2	-	36
Carmen and Don Jose (duet)	2	28	-
Sextet	3	11	-
Entr'acte	n/a	-	94
Toreador Reprise	4	15	67
TOTAL (in measures)=		238	598
DURATION (in minutes)=		8:00 ²⁶	17:30 ²⁷

As mentioned in the initial paragraph of this chapter, the story of the opera may or may not be told in original order. However, two transcriptions which preserve the order of *Carmen* will now be examined. The “Carmen Grand Selection from G. Bizet’s Opera” by J. Claus and “Selection from Bizet’s Carmen” by V. Safranek were written three years apart; 1909 and 1912 respectively. These works present an opportunity to consider some larger issues which affect the quality of a transcription.

Both works are published by Carl Fischer but the listed duration of the Safranek is in error. Given published tempi and that $duration = \sum \left(\frac{measures \times meter}{tempo} \right)$, the time for

²⁶ (Claus 1909, 1)

²⁷ (Safranek 1912, 3)

Safranek's transcription is computed as 14:52. This 14.8% difference in duration is important when considering programming a work.

It is interesting to consider the construction of each work to determine the focus of each transcriber. Figures 8 and 9 show the comparative duration of selections within each of the two transcriptions. Each point on the line corresponds to a selection in table 4. This should provide a clear indication of what the transcribers felt most best represented the story of *Carmen*.

Claus constructed his transcription with the "Toreador Song" as the centerpiece. He surrounded this selection with others of slower tempi, differing style, lower dynamic level and shorter length to emphasize the focus on the "Toreador Song." Claus placed the climax of the transcription at the end of "Toreador"; this is followed by two short selections and the reprise of the "Toreador" which concludes the work. Claus created a very well planned transcription through the use of contrast.

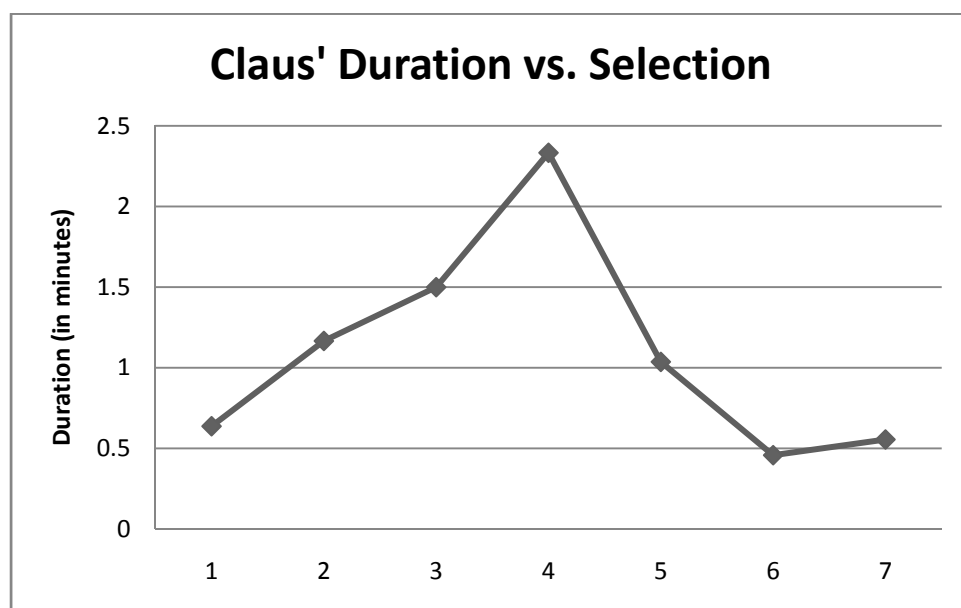


Figure 8 – Claus' duration vs. selection

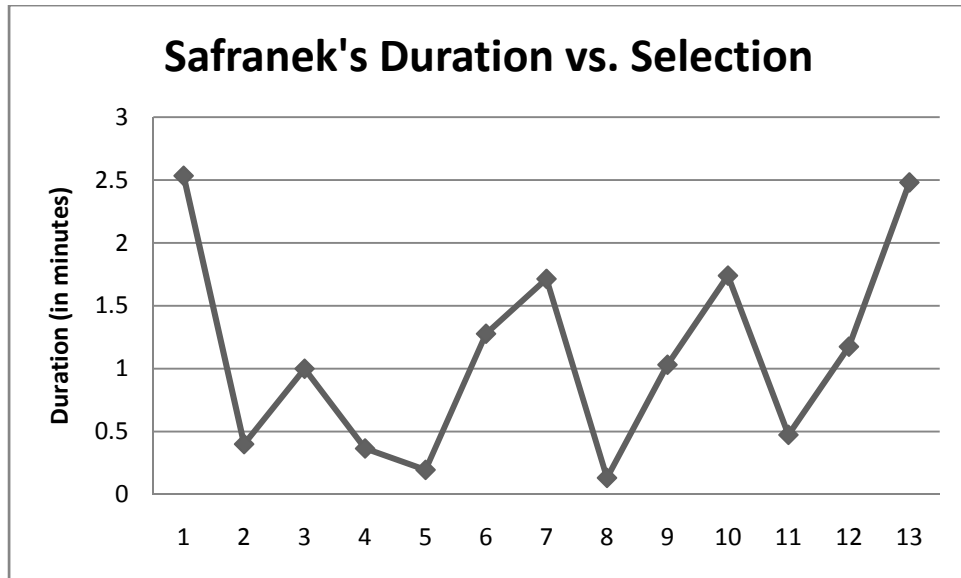


Figure 9 – Safranek’s duration vs. selection

Instead of building to one climactic moment, Safranek’s approach seems to be a series of peaks and valleys with the highest peaks at the ends. The four highest peaks occur during the “Prelude”, the duet of “Don Jose and Micaëla”, the “Gypsy Dance” and finally with the “Toreador Song.” The selections preceding “Don Jose and Micaëla” and the “Gypsy Dance” do not differ in style, dynamic level, tempo and length. Instead, these preceding selections sharing common traits with the highlight work may add to the relative peak when it occurs: a longer work allows for the gradual building of minor climaxes through the work. However, the climax of the work is the “Toreador Song”.

By the inclusion of a greater number of selections the version by Safranek communicates more of the whole story of *Carmen* than Claus. This is not to say that is better than Claus’ method. Comparisons of other transcriptions to this point have focused on the

aspect of which work better reproduces the original work; that has been displaced in this analysis for the sake of contemplating the larger issues of structure and inclusiveness until now.

Both transcribers used different but sensible structural approaches and held true to the order of the original story line. However, to compare them musically the author will examine the treatment of the “Habanera” and the duet of “Don Jose and Micaëla” which are found in each.

Bizet’s “Habanera” is in AA’ form and both transcriptions use the A’ section with the same sixteen measure cut. Both are also transposed down major second from the original.

The soprano role of Carmen is represented in both transcriptions by the sonority of the cornet and clarinet. Safranek retains the melody in the first cornet part . However, in Claus’ version the melody remains in the clarinet part while the solo cornet, the first cornet and the second cornet exchange this same melody. Possible reasons for the shifting of the melody may be for a stereo-effect if the physical separation between the different parts is sufficient or perhaps it was written to not fatigue the lead cornet players.

The portion of the duet “Don Jose and Micaëla” used appears twice in Act I. The first time it is heard the work is twenty-three measures long. The second time is forty-seven measures in length. Both versions draw from the latter. Safranek modulates the work down a major second and adds an introductory measure to transition into this work. Don Jose’s part was for tenor and is scored for baritone horn. Micaëla’s soprano is scored for cornet. The obbligato line originally in the horn and later in the clarinet is played by the horns only in this transcription. Also, the baritone solo is omitted for seven measures; in the original, this part is

in perfect octaves with the soprano solo and the text is the same. These choices were made to keep the texture clear for the solo line in the cornet.

Claus modulates the selection down a major second as well and omits the final six measures of the duet, which are instrumental. Don Jose's part is scored for solo trombone and it has the same omission previously mentioned. The obbligato line is skewed, however, in that it begins with the clarinet and later adds the horn; the rhythm is changed as well. The scoring for Micaëla's part alternates between the first and solo cornet parts.

Throughout both solo parts, regardless of the assigned cornet player, Claus editorializes with accents and articulations. Six measures before the end of the selection he transposes the Don Jose part up an octave for the solo cornet. At that point the tender ending to this duet envisioned by Bizet is turned into stylistically different *ff* closing.

For accuracy and better preservation of the composer's intent the Safranek transcription is superior. Claus's transcription remains weaker but for the sake of its relative duration, almost half, it might be better for programming purposes.

Puccini's *La Bohème* has perhaps half as many wind band transcriptions as each of the discussed operas. However, music from *Tosca*, *Turandot* and *Madama Butterfly* are found in wind band libraries. A query of twenty-one U.S. Army Bands²⁸ returned about four titles per band on average derived from Puccini operas.

George Stebbing and C. Paul Herfurth published transcriptions through G. Ricordi & Co., NY in 1948 and 1952 respectively. Before any examination of the transcriptions began, a question had to be asked. Why would the same publishing company print two transcriptions of

²⁸ (Blais 2008)

the same work within a four-year period? The author sought to know if this was a matter other than quality. Perhaps it was a simple reason such as popularity.

A search of the Metropolitan Opera Association database returned 1200²⁹ performances of *La Bohème* in the U.S. between January 1, 1900 and the present date. Figure 10 shows by decade the number of performance and one can see the increase of U.S. productions between the 1930s and the 1950s. So, popularity may have been a contributing factor justifying two publications of wind band transcriptions in such a short span.

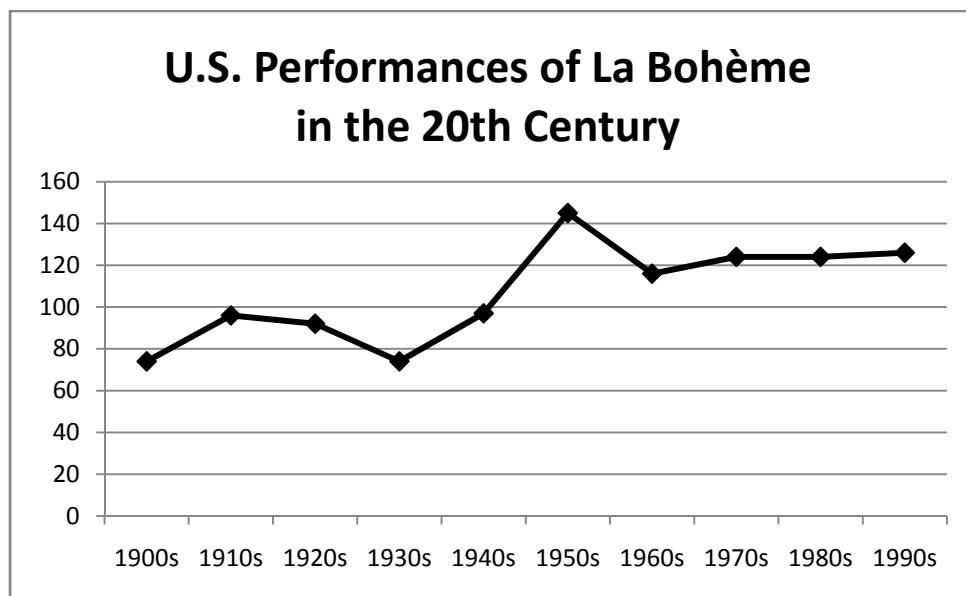


Figure 10 – U.S. Performances of *La Bohème* in the 20th Century by decade

Both works conclude with what is the most recognizable work from *La Bohème*, “Quando me’n vo” or as it is better known “Musetta’s Waltz.” The length of each is about fifty measures. The original work is sung in Act II first by the character Musetta and thereafter in duet with Marcello. This turns into an ensemble performance leading into the finale for the act.

²⁹ (The Metropolitan Opera Archives unk)

The original work is in E Major. Stebbing and Herfurth modulate the work down a minor second and an augmented fourth respectively. Stebbing preserves the intent of the Musetta's solo, despite some editorializing in the solo cornet part representing her. However, Herfurth incorporated both the original melody and the counterpoint harmony into the same line. Also, the rhythm of the counterpoint harmony is simplified from sextuplets to sixteenth notes as in the final instrumental hearing at the end of the work. Finally, Herfurth adds thematic material to the accompaniment which is not in the original.

The transition to Marcello's solo is better reproduced by Stebbing. He includes the meter change and a vocal line which Herfurth ignores.

Marcello's solo is represented by the sonority of the euphonium and tenor sax in Stebbing's transcription. There is not as much editorializing in this repeat of the solo but the sonority is not maintained strictly until the closing. This is due in part to the entrance of the ensemble. The texture thickens and the melodic line shifts to Mimi as both euphonium and tenor saxophone shift to one of the four additional male vocal parts.

Herfurth scores Marcello's solo for euphonium, first cornet and first alto saxophone so the predominant texture is an octave above the original. As the melody shifts to the soprano role this scoring becomes more appropriate. However, at this point the melody has been heard twice in the treble. Since this is the second and last occurrence of the melody, the musical and theatrical effect of reuniting Musetta and Marcello is lost.

Herfurth's transcription is published with a full score, which is often indicative of a more serious publication during this era and detailed with notes from where each selection is drawn,

e.g., “(DUETTO – MIMI and RUDOLPH-ACT 1) <Beautiful Maid in the Moonlight>”³⁰. However it is clear in closer examination that this transcription is not as faithful to the intent of Puccini as Stebbing’s version.

Two more reasons for the publication of both transcriptions, aside from popularity exist; however, the real reason(s) G. Ricordi & Co. published both transcriptions in such a short time may never be known. As touched on in the examination of “Musetta’s Waltz”, Herfurth simplified some of the original writing; this is evident in woodwind parts. These simplifications might make the Herfurth transcription more attractive to student or less advanced wind bands. Secondly, a reason may be a programming issue of length. Stebbing’s transcription is about 9:30 in length while Herfurth’s version is only 6:00 minutes.

The transcribing of works from opera to the wind band medium is perhaps the biggest undertaking of the four topical areas under consideration in this paper. As with choral transcriptions, there is the challenge of trying to communicate the composer’s message with the absence of text. Unlike orchestral transcriptions there is another family of instruments (voices) to be added to the same set of resources in winds and percussion. Also, there is the added dimension of representing staging, if possible, to consider.

The many aural and visual facets which combine to make opera one of the highest forms of art place an increased demand on the transcriber. The transcriber has the challenge of recreating staging effects in a static medium. Also, he or she must be sensitive to the text chosen by the composer and figure out how best communicate that intent through a non-vocal medium. (A common aspect of the voice and wind instruments is that neither goes long

³⁰ (Herfurth 1952, 16)

without pauses for air; so there is at least one transcription issue which is not exclusively an uphill struggle). However, the transcriber has the challenge of trying to balance these concerns with in the context of a wind band.

In the examination of the eight transcriptions a general trend emerged separate from those mentioned in the last chapter. Replacing voices was often done by brass. This is because of the greater homogeneity of sound of the brass family to that of woodwinds and also due to their ability to be heard over the ensemble. The typical substitutions for the vocal parts are shown beneath in table 6.

Table 6 – vocal substitutions

Original	Substitutions		
Soprano	Trumpet	Cornet	Flugelhorn
Alto	Horn	Trumpet	Cornet
Tenor	Trombone	Euphonium	Trumpet
Bass	Euphonium	Tuba	

CHAPTER V – FROM KEYBOARD TO WIND BAND

Table 7 – keyboard transcriptions

<u>Composer</u>	<u>Instrument</u>	<u>Title</u>	<u>Transcriber #1</u>	<u>Transcriber #2</u>
L. Beethoven	Piano	<i>Moonlight Sonata</i>	R. Stark	n/a
C. Ives	Organ	<i>Variations on "America"</i>	W. Rhoads	n/a
P. Grainger	Piano	<i>Country Gardens</i>	T. Clark	n/a
D. Shostakovich	Piano	<i>Prelude Op. 34 No. 14</i>	Mairs	H. Reynolds

There are at least eight transcriptions of the first movement of Beethoven's *Sonata for Piano Op. 27, No.2 in C-sharp minor "Moonlight."* The transcription to be discussed is by Robert Stark and was later "Revised and Augmented by Julius S. Seredy - Arranged especially for Gilmore's Band"³¹ in 1935. It is one of four publications of this work attributed to Stark: the four published versions are Gilmore (Band Library), 1905; Bovaco (Detroit Concert Band) date unknown; Fischer, 1935 and Kalmus, date unknown. For the remainder of the discussion of this particular work the author will attribute the work to Stark. It is unknown to what degree Seredy changed the original 1905 transcription.

In his April 1985 article "Building a Music Library: 1. The Beethoven Sonatas" from *The Musical Times*, William Drabkin lists eleven different published versions of Beethoven's piano sonatas. As noted, the earliest Stark transcription is recorded as 1905. It is probable Stark was referencing either the 1894 printing of Beethoven's piano sonatas edited by Bülow and Lebert (now printed by Schirmer) or the 1898 publication edited by Krebs (now printed by Kalmus/Belwin Mills.) Drabkin remains silent on the Krebs edition but praises the former by saying, "For the student for whom an edition of the sonatas is not only a text but also a teacher,

³¹ (Stark and Seredy 1935, 1)

Tovey's is the best, though Bülow's footnotes are well worth consulting.”³² The first movement of this sonata has just four footnotes.

Had Stark waited a year he may have been able to review Alfredo Casella’s 1906 edition published by Ricordi. In figure 11 there is “...a correction to the 12th bar of the 'Moonlight' in his edition of the sonatas for Ricordi; his suggested emendation not only removes the haphazard...octaves between the alto and the bass...”³³ Drabkin elaborates, “It is interesting to note that nothing in Beethoven's hand survives as authority for the *b*: the first leaf of the autograph manuscript, which contained bars 1- 13 of the movement, is lost.”³⁴ Stark incorporates the error of the Kalmus edition which is also found in the Bülow/Schirmer printing. The error persists in the revision of Stark’s work by Seredy in 1935.

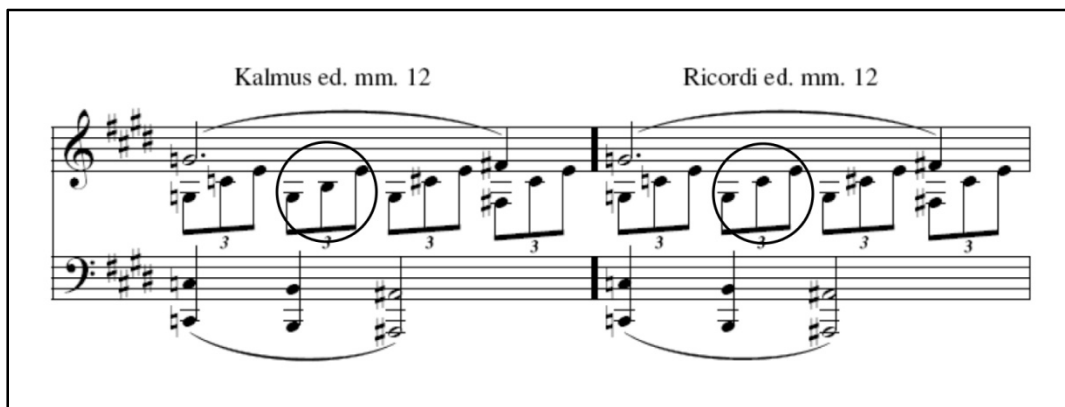


Figure 11 – mm. 12 of Kalmus and Ricordi editions of Beethoven’s Piano Sonata Op. 27, No. 2 “Moonlight”

Stark modulates the work up a minor second to D minor for the wind band however he keeps the remainder of the fundamentals. The next paragraph will discuss some of the additional lines which can be inferred from the work. However, Stark adds two more lines

³² (Drabkin, Building a Music Library: 1. The Beethoven Sonatas 1985, 220)

³³ (Drabkin, Building a Music Library: 1. The Beethoven Sonatas 1985, 217)

³⁴ (Drabkin, Building a Music Library: 1. The Beethoven Sonatas 1985, 217)

beyond this. The first addition, in mm. 37, could be mistaken for a simple editing error and it will not be discussed. The second addition is shown in figure 12. The idea of the transcriber adding of new thematic material has been shown to the reader before. However, what makes this addition particularly egregious is that it masks the subtlety of the minor ninth suspended above the dominant.

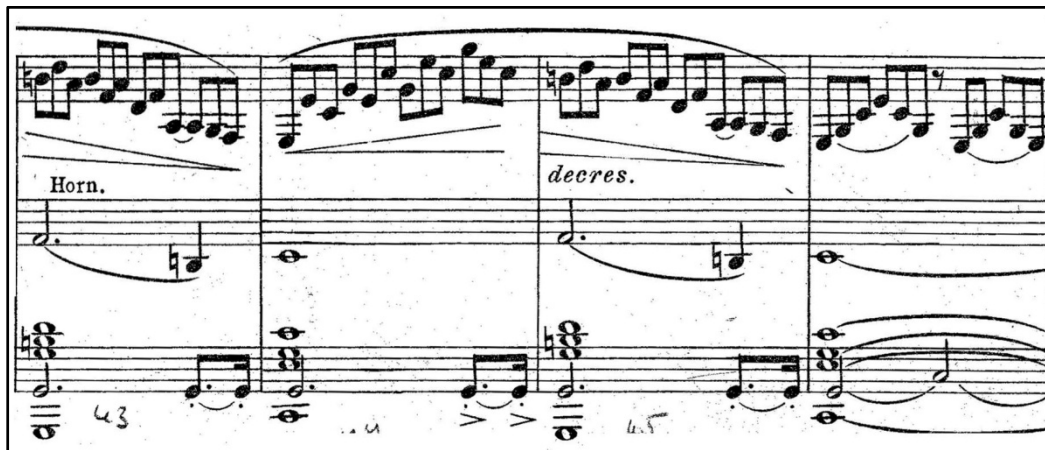


Figure 12 – mm. 63 – 66 from *Moonlight Sonata* wind band transcription by Robert Stark

Stark maps the obvious soprano, tenor and bass lines. The alto line, i.e. the ascending arpeggiated triplets, is kept as is in the B-flat clarinets *tutti*, the tenor and alto saxophones, and sometimes the bassoon. However, the alto line is also broken into independent sustained lines and these are mainly scored for trombones. If the 1878 Gilmore instrumentation seen in figure 5 was still similar to that employed in 1935 this would suggest one-third of the band could be performing the alto line in one form or the other.

The deceptive simplicity of this movement is very well known to pianists. This is a work which requires very skillful control to separate melodic and harmonic components which occur at the same time in the right hand. Correct interpretation becomes a matter of technique to

keep the melody distinct but within the context of the movement. In the wind band, separation of lines by *timbre* alleviates this concern.

Guidance from the Kalmus edition reads “si deve suonare tutto questo pezzo delicatissimamente e senza sordino.”³⁵ In contrast, Schirmer’s publication states, “....it is not advisable, however, to take the original directions *sempre senza sordini* (i.e., without dampers) too literally.”³⁶ Regardless of the question of muting the essence of interpretation from the Kalmus publication is that the piece must be performed “delicatissimamente.”³⁷

With the many disparate voices within the wind band maintaining the directed delicacy becomes the challenge. To maintain the intent of this composition, the melodic separation from the harmony cannot afford to seem as an unrelated collection of instruments performing the same piece: rather it must be a very concerted effort on the part of all performers to understand the concept of sonority as defined by *The New Harvard Dictionary of Music*. It states, “In discussions of 20th-century music, a sound defined by some combination of timbres or registers, especially one that plays a significant role in a work.”³⁸ This is not to say the quality of desired unity in playing is unique to this work but rather the author intends to communicate the importance of this component.

Charles Ives “was himself a keyboard player, a professional organist for a number of years and a remarkable pianist,...”³⁹ His *Variations on “America” for Organ* was composed in 1891 while he was seventeen years old. The nature of Ives’ keyboard playing was described by

³⁵ (L. v. Beethoven unk, 219)

³⁶ (Beethoven 1923, 3)

³⁷ (Beethoven 1923, 219)

³⁸ (Randel 2003, 809)

³⁹ (Hitchcock 1977, 42)

one listener as coming from “a very contrapuntal mind...not limited to the scope of ten fingers.”⁴⁰ These two qualities lend themselves well to transcription to the wind band.

Before proceeding with the analysis, the wind band transcription of *Variations on “America”* presents a small mystery regarding authorship. The orchestral transcription was created by the celebrated American composer William Schuman in 1963. The 1968 wind band transcription cover lists “Charles Ives/William Schuman”⁴¹ above the title *Variations on “America” for Band*. Also, BMI Assistant Vice- President Barbara A. Petersen writes, “Along with Schuman's re-use of pre-existing music should be mentioned his reworking of several of his own compositions. Among the most performed important works available in more than one version are the *Variations on “America,” American Hymn*, and *New England Triptych*.”⁴² However, on [Williamschuman.org](http://williamschuman.org) the caption under the wind band listing of *Variations on “America”* states “Concert band version by William E. Rhoads based on the Schuman orchestration of the original organ work by Charles Ives.”⁴³

The exact authorship of the wind band transcription is a legitimate concern but the ambiguity was clarified in a personal e-mail from Ms. Beverly Holmes, Administrator, William Schuman Music Trust. “Regarding your second query, unfortunately the juxtaposition of the two sentences of the Petersen bio in the website that you reference indeed lends itself to causing confusion and I can see why you are raising this question. However, Mr. Rhoads is the one who wrote the 1968 band version. I spoke with Mr. Schuman's publisher at Theodore Presser (Merion Music) and they said the statement in the score means no more than

⁴⁰ (Hitchcock 1977, 42)

⁴¹ (Ives, Schuman and Rhoads, *Variations on “America”* 1968, 1)

⁴² (Petersen unk)

⁴³ (The William Schuman Music Trust unk)

that Schuman was in communication with William Rhoads as Rhoads was making the arrangement, which would be natural and normal, and he would have to approve Rhoads' arrangement before it was allowed to be published. The statement in the score has no special significance other than that."⁴⁴

Though the wind band transcription retains the majority of Ives' fundamentals, there exist three length differences which need to be examined before delving into other changes. Two extra measures occur in the transcription. The original and the wind band reduction are shown in figure 13. The reader can see how the tremolo under the fermata in measure 191 from the organ part has become a unique measure in the wind band realization. A very weak possible reason for manipulation may stem from a conducting concern. Even experienced musicians occasionally stop counting during tremolos and trills and this choice may have been to prevent that while holding true to the fermata. Second, the final measure of the organ work is realized as two measures in the transcription. In the orchestral version this final eighth note is rearticulated in the strings. Examination of the individual parts in the wind band version show the unarticulated marking holds. The author can only suggest a clerical oversight, perhaps, as the reason why this note should not be rearticulated as in the orchestral version. Finally, in Variation I, Rhoads (following Schuman's lead) omits the repeat from mm.53 - 60.

The outline of *Variations on "America"* is shown in table 8. "In variation form a self-contained theme is repeated and changed in some way with each successive statement."⁴⁵ Ives follows this description with this work and it holds for the orchestral transcription. However,

⁴⁴ (Holmes 2008)

⁴⁵ (Jones 2008)

there is a very unusual addition to the wind band work in the presentation of the theme shown in figure 14. Rhoads changes the self-contained theme and by definition imposes a melodic outline variation, a variation “in which the melodic shape of the theme is either decorated with additional notes or replaced by a paraphrase of the original...”⁴⁶ This addition is unusual with regard to variation form in the context of the theme’s initial presentation however a reason for it may have been to give the woodwinds a part.

The image displays a musical score for the ending of 'Variations on America'. It is divided into two systems. The top system is for the organ, consisting of a 'Manual' staff (treble clef) and a 'Pedal' staff (bass clef). The bottom system is for the wind band, with staves for 'w.w.' (woodwinds), 'br.' (brass), and 'low w.w. br.' (low woodwinds and brass). The music is in 3/4 time. The organ part features a triplet of eighth notes in the manual staff, marked 'rit.' and '3'. The wind band part features a triplet of eighth notes in the woodwind staff, marked 'poco rit.' and '3'. Dynamics include 'ff' and 'ffp'. The score includes various musical notations such as slurs, ties, and accidentals.

Figure 13 – organ and wind band versions of *Variations on “America”* ending

⁴⁶ (Jones 2008)

Table 8 - Outline of Ives' Variations on "America"

<u>MM.</u>	<u>TITLE</u>	<u>VARIATIONAL TYPE</u>
1 - 32	Introduction	n/a
33 - 46	Theme	n/a
47 - 60	Variation I	Cantus firmus
61 - 74	Variation II	Melodic outline
75 - 83	Interlude	n/a
84 - 113	Variation III	Characteristic
114 - 141	Variation IV	Characteristic
142 - 145	Interlude II	n/a
146 - 177	Variation V	Cantus firmus
178 - 193	Coda	n/a

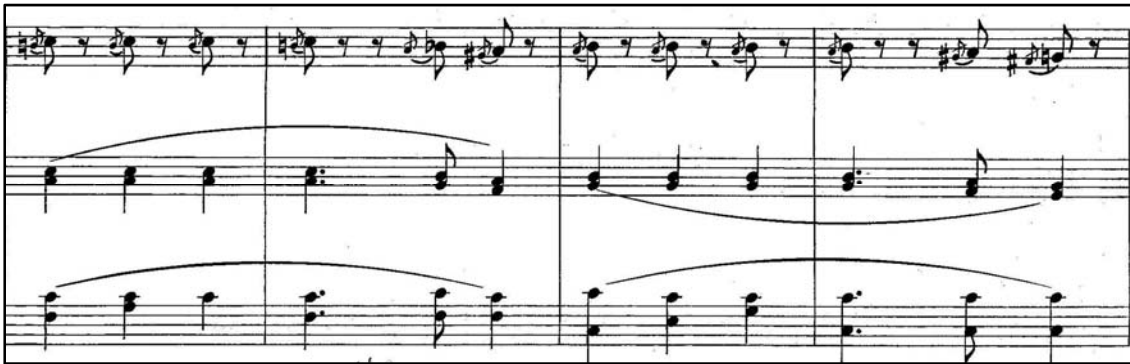


Figure 14 – mm. 39 – 42 of the Ives' *Variations on "America"* for wind band

In Variation I Ives wrote a subdivided chromatic variation consistently above a closed voicing three-part theme. In both transcriptions for the first six measures an inversion of the now-open-voiced melody and harmony occurs. The melody is transposed up a perfect octave while the variation is kept at the original pitch. After these six measures the normal relationship resumes. The original organ part has the theme scored for the great manual, "Gt.

8' ⁴⁷, and the variation is scored on the swell manual, "Sw. 8' + 4'" ⁴⁸. This implies the variation will be heard at the fundamental and at the octave with the latter dominating. In the case of the wind band transcription (and the orchestral version too) the theme is kept exclusively on the fundamental in the middle of the open-voiced theme. Schuman demarcates the lines by keeping the theme in the strings while reinforcing the variation played in unison by Oboe I, II, B-flat clarinet I, II and bassoon I, II. Rhoads' version is not so well defined. Woodwinds are assigned the three-part theme and the variation with B-flat clarinets on both parts; a separation by instrument would yield a better textural clarity. By keeping the original voicing the theme could have then been assigned to a brass choir and the variation, as it stands, could be employed. E-flat clarinet or solo Clarinet I could also have been assigned the octave doubling. Regardless, the logic for inverting theme and variation and not for doubling the variation at the octave is unclear. Furthermore, the question of why it was transcribed for only half of the variation remains unanswered as well.

In Variation IV (Polonaise) Rhoads and Schuman both double the trumpet melody in the tuba at the interval of the *15vb* for the first complete hearing of the theme. Ives scores the theme for the "Gt." ⁴⁹ manual at *f* which would indicate "the whole of the resources of the organ are utilized, and so must those of the band." ⁵⁰ The fullness of the organ using the great manual at this dynamic is a very impressive sound; reproducing that distinctive fullness is a challenge to the transcriber. The addition of the tuba to the melody does help convey the desired fullness.

⁴⁷ (Ives, Variations on "America" (1891) for organ 1949, 4)

⁴⁸ (Ives, Variations on "America" (1891) for organ 1949, 4)

⁴⁹ (Ives, Variations on "America" (1891) for organ 1949, 10)

⁵⁰ (Clappe' 1921, 80)

There are a number of changes in Variation V. A very large change is the transposition of both melody and harmony up two octaves until the *allegretto*. The persistent afterbeat rhythm of the *allegretto* which is scored for the great manual at pitch is scattered throughout the wind band transcription. It is at times transposed up an octave and at other times transposed down an octave. Finally, as this final variation proceeds toward the return of the introductory theme the Rhoads version inverts the melodic and afterbeat rhythm: this is a sensible choice to put the melody in a better range for the brass to build toward the return of the original theme.

One can see in figure 13 another inversion of the tremolo in mm. 190 in the wind band version. The practical aspect of this inversion is the preservation of the bass line without any obscuring and the tremolo is scored for more idiomatically suited instruments.

Throughout the transcription there are numerous additions of articulations which is not surprising; Ives wrote just thirty-three articulations in the original work and this makes sense as the organ has very little capacity for differences in attack. Also, there is a difference of four fermatas: in mm. 24, 32 and 58 fermatas are present in the organ part and in mm. 74 the reverse is true. In various performances of this work by organists there are frequent unwritten pauses between variations as the performer adjusts settings. A conductor should study organ performances to see how or if any performance practice might be applicable to a wind band interpretation.

The transcriptions of the music of Percy Grainger for the wind band from the piano are as common as transcriptions of his piano music from the wind band. *Molly On The Shore* was

originally written for “string quartet or string orchestra”⁵¹ in 1907. It was transcribed for “two pianos, four hands” in 1947.⁵² *Lincolnshire Posy* was first scored for band in 1937 and was set for two pianos that same year and continuing into the next. *Country Gardens*, originally “rough-sketched for 2 whistlers and a few instruments about 1908”⁵³ was transcribed for solo piano in 1918.

“In 1931, G. Schirmer had already published a band version by Tom Clark. But in correspondence with Graham Overgard, a band director in Detroit, Grainger learnt of Overgard's dissatisfaction with the Clark version and received a request to make a band arrangement and in reply to Overgard, Grainger wrote: 'I now have my own version for band, quite delicate and unlike the coarse-sounding score you rightly object to. The new band setting is not based on the piano version of *Country Gardens*...'”⁵⁴ The lack of praise for this transcription is echoed in Thomas Lewis' “A Source Guide to the Music of Percy Grainger” by composer and Grainger-scholar Joseph Kreines, “This is the *traditional* original setting, efficiently scored for band, but in no way comparable to Grainger's later [1950] (published in 1953) setting.”⁵⁵ Two other versions of *Country Gardens* exist. One version by Sousa was “used repeatedly on tour”⁵⁶ from 1923 and a derivative from this by Brion and Schissel was published in 1998. These versions will not be discussed.

The general discontent for the Clark transcription was confirmed when the author sought recordings of *Country Gardens*. A full discography of wind band recordings could not be

⁵¹ (Balough 1975, 63)

⁵² (Balough 1975, 63)

⁵³ (Grainger, Nr. 22 “Country Gardens” 1919, 1)

⁵⁴ (Unknown unk)

⁵⁵ (Lewis unk)

⁵⁶ (Bierly 2006, 323)

located, if one exists at all, however broader searches of recording labels and distributors often associated with wind band music, e.g., Mark Custom House, Keith Brion Recordings, Naxos, et al, yielded no positive results. Several recordings of the 1953 Grainger version are available. Also there are several recordings of Sousa's transcription and the Brion and Schissel transcription.

Why has the Clark transcription earned the criticism from Grainger himself of "coarse sounding?" The fundamentals of form, key, meter, tempo and dynamics are maintained. There are no omissions or additions to the work and the transcriber does attempt to recreate the work as the composer intended. However, more precise reasons beyond "efficient" and "coarse-sounding" can be found with closer examination of the orchestration. Grainger often creates clarity of line on the piano in one of two ways: the right hand plays melody in octaves with a harmony between the octaves while the left hand has a single bass line doubled in octaves or the right hand plays the melody in octaves while the left hand has harmony written in the octave between F3-F4. These tendencies are often used such that the first case is used on stronger beats and the second style is used on weaker beats; this pattern does not apply in the approach to a phrasal cadence point. Grainger uses large distances between the hands to create space which aids clarity. He also wrote with the good voice leading technique of contrary motion as well as ensuring the first beat in the left hand was the lowest sounding note.

Tom Clark scored the independent lines he had to create for the wind band transcription with an attention to good voice leading and the result is a number of very beautiful parts. However, the separate spaces which Grainger made (or was limited to by two hands) Clark has often times filled in. As mentioned, Grainger often has two voices on melody surrounding two

harmonic parts and one bass line with one additional note of harmony. In Clark's transcription, this one-to-one ratio often became one-to-two or more and this creates a denser middle register. Not only does the open voicing vanish but the texture is changed favoring the middle register harmony and not the melodic and bass extremes. Also the texture is thickened by having a large portion of the wind band playing all the time.

Though there is not a lot of similarity between Grainger's 1953 arrangement and Clark's transcription one would be able to see from a simple skimming of the score how leaner Grainger's writing is despite the same number of winds scored. In Grainger's work the *tutti* ensemble is never used and woodwinds are the vehicle to convey the desired lightness most of the time.

"*Country Gardens*...was completed during his (Grainger's) Army years; it became his best-known composition soon after its publication in 1919."⁵⁷ It is curious that seventy years passed from the original date of completion until publication of Grainger's own version of *Country Gardens*. However, a mystery still remains with the undated band setting "in score only"⁵⁸ which Dr. Theresa Balough claims in her text "A Complete Catalogue Of The Works Of Percy Grainger" resides in a "British Museum." Since this book was published in 1975 the simplest answer would be the 1990 publication is the same one of which Balough speaks.

The *Twenty-Four Preludes For Piano, Op. 34* of Shostakovich were composed from December 1932 to January 1933. The *Op. 34, No. 14 Prelude In E-flat Minor* has been

⁵⁷ (Gillies and Pear n.d.)

⁵⁸ (Balough 1975, 247)

transcribed several times for the wind band. George Mairs and H. Robert Reynolds each have a published version in 1944 and 1988 respectively.

Scottish composer and pianist Ronald Stevens remarks, “Prelude 14 in E flat minor is really something! It is really a symphonic *adagio*....For the first time we hear Shostakovich the tragedian in his piano music. Significantly, it plumbs the lowest regions of the piano...”⁵⁹ Stevens’ observation is very keen: with the exception of the low range mentioned and four measures of idiomatic tremolos the prelude resembles a piano reduction of an orchestral or work.

When laid side by side two transcriptions are very different. The versions are marked “Arranged by George Donald Mairs”⁶⁰ and “Transcribed by H. Robert Reynolds”⁶¹ and this harkens to the original discussion of the difference between a transcription and an arrangement. Mairs’ interpretation is not a “free treatment”⁶² of the Shostakovich prelude but it is less strict than Reynolds’ version.

One of the most illuminating examples for comparative purposes of both Mairs’ and Reynolds’ transcriptions is the bass ostinato of mm. 15 seen in figure 15. The difference between the two versions is remarkable. Shostakovich’s writing is certainly not that of an idiomatic figure exclusive to keyboards. Mm. 14 provides a basis for Mairs’ idea in that B-flat is sounded on beat two and F-flat is sounded on beat three. But, in mm. 15 Shostakovich modulated to B-flat minor, which is seen by the repeated B-flats in the bass as well as the melodic line. Aside from the one-time occurrence mm. 14 there is nothing to suggest any logic

⁵⁹ (Stevenson 1982, 96)

⁶⁰ (D. Shostakovich 1944, 1)

⁶¹ (D. Shostakovich 1988, 3)

⁶² (The Oxford Dictionary of Music, 2nd ed. rev. unk)

for the decision of Mairs to create this bass line nor is there any rationale to sustain it for three measures. For the sake of argument the F-flat does fall on the weakest part of the beat. However the outcome is not in congruence with the tonal intent. The choice by Mairs of the tri-tone works against the temporary pitch center. Reynolds opts for a choice which reinforces the temporary modulation. The written octave leap is omitted and this is a good idiomatic consideration for the bass voices of the wind band. The intent of growth and increasing tension through these three measures can still be realized in this manner.

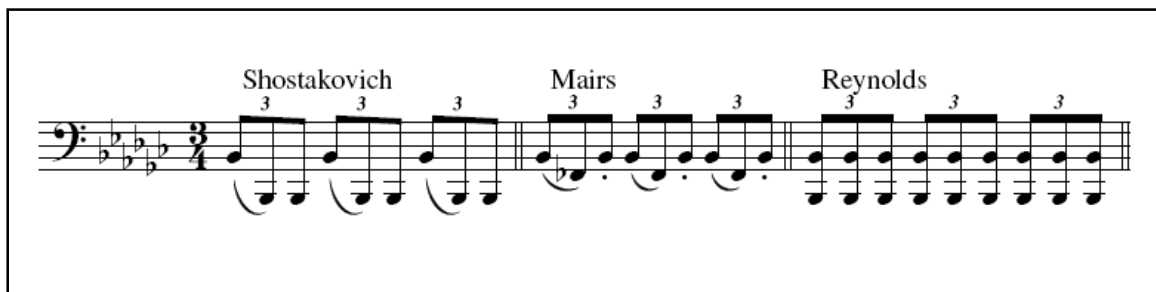


Figure 15— mm. 15 of *Opus 34 No. 14* from Shostakovich, Mairs and Reynolds

The one redeeming quality of Mairs' work over Reynolds is in the climax of the work at mm. 24. An ascending pentuplet in E-flat minor is written in left hand. Mairs replaces Shostakovich's figure with ascending scalar septuplets built on the tonic triad. Reynolds omits the figure or any substitution entirely. However, this one good point in Mairs' work does not camouflage other decisions which were made.

Several reasons are possible why such a poor transcription was printed: the events of the world in 1944 overshadowed almost all other concerns which could have influenced decisions from hiring and editing to end-product turnaround and distribution. However, maybe all parties involved in the process were satisfied with the version and by stating "Arranged

by..."⁶³ this may have been an indicator of that opinion. Regardless, of the works examined in this paper this one bears the distinction of being the least true to the composer's intent. The remainder of this discussion will shift to the transcription by Reynolds.

There are about ten deviations from the piano prelude in Reynolds' score. The missing pentuplet and the octave ostinato have already been mentioned. Reynolds replaces both occurrences of an octave tremolo in mm. 22-23 and mm. 30-31: the former in the treble he substitutes with a trill. This trill keeps the shimmering effect of the F5-F6 tremolo. The latter tremolo is in the bass and Reynolds substitutes with a sustained note. The last real change is a *rit.* in mm. 13 followed by a *tempo* two measures later. There can be little criticism of this editorializing by Reynolds however. Each of the recordings the author listened to in the Naxos database displayed undirected rubato which helped convey the pathos of the work. By comparison, Reynolds' stylistic direction is modest.

Cataloging the few variances of Reynolds' transcription is possible only because of the small number of them. It is not meant as an attempt to display any kind of technical weakness in this transcription because there are none to exhibit. Rather, it is a refreshing and rare opportunity to be able to discuss a transcription with so few differences. Furthermore, Stevens remarked about this work being a symphonic *adagio* and Reynolds proves this thought by orchestration with minimal changes and still maintaining Shostakovich's objective. This transcription serves as a first-rate example for study.

⁶³ (D. Shostakovich 1944, 1)

Unlike the previous chapters the author cannot compare specific single line movement from one medium to another here. Those linear ideas which are strictly independent in either orchestral or operatic literature blur in the case of music for the keyboard.

However, despite being the most disparate medium to be examined in this paper, music of the keyboard can be some of the most wonderful music rewritten for the wind band. Perhaps it is because of the personal nature of keyboard instruments and many peoples' exposure to them that the music more readily touches the heart of the listener. Or, perhaps it is because of the nature of an instrument like the organ in which sounds of the wind band are already mimicked.

CHAPTER VI – FROM CHORAL TO WIND BAND

Table 9 – Choral transcriptions

<u>Composer</u>	<u>Title</u>	<u>Transcriber #1</u>	<u>Transcriber #2</u>
G. Handel	Hallelujah Chorus	C. Johnson	R. Longfield
J. Brahms	"Blessed Are They" from <i>A German Requiem</i>	B. Buehlman	n/a
G. Verdi	"Dies Irae" from <i>Manzoni Requiem</i>	E. Mollenhauer	n/a

The first movement of Brahms' 1886 work *Ein deutsches Requiem* was transcribed by Barbara Buehlman in 1970 and the resulting work is published under the title *Blessed Are They*. The expressive quality of this movement is very appealing.

The parameters of tempo, key and meter are maintained but Buehlman reduced the work by almost half. This movement "exists in two simultaneous musical forms...: on the one hand, as a broad ternary form (A B A) resulting from its clear textual/musical recapitulation; on the other, as an alternating variation form which successively reinforces three distinct thoughts of text..."⁶⁴ Buehlman maintained the ABA form with respect to tonal center however the effect of the text-based variation is lost.

Despite the good choices by Buehlman to overcome the larger obstacle of form her intent to capture Brahms' meaning is partly foiled by a number of other large details whose importance is missed. The first movement is scored without violins and the first flute part is rarely written above C6. Brahms scored this movement such that both orchestra and voices rise from the introduction of each section to a relative climax before the conclusion and beginning of a new formal section. Brahms adds more instruments and thickens the texture to

⁶⁴ (Musgrave 1996, 36)

help create these climaxes. These two key elements are not entirely glossed over but the flutes are often scored an octave higher than the original, regardless of part, and so the ascendant effect is weakened. The effect of thickening texture is lessened because so much of the wind band is constantly playing.

The greatest opportunity missed is the occasional separation of instruments and voices. “The familiarity of the texts which open the *Requiem* finds a natural complement in the musical styles Brahms associates with them....then, in total contrast, the hushed unaccompanied vocal progression...”⁶⁵ Because so many of the instruments are playing almost from start to finish the impact of these moments of distinction, such as the initial one, are lost. Either by withholding the entrance of a section until the *a capella* choral entrance or perhaps by creating a different texture, e.g., brass *sol*, this change could have been realized more effectively.

Changes to a number of smaller details are also seen in this transcription. Buehlman did not score a harp part: In a letter to Clara Schumann, Brahms wrote, “It is a chorus in F major without violins but accompanied by a harp and other beautiful things...”⁶⁶ The importance of the harp is found in the B section; it is scored with cross-rhythms which help create the tension leading to the return of the A section. Buehlman frequently editorializes with dynamic markings and articulations. There is also an editorializing of tempo by Buehlman at the beginning of the B section; however, listening to recordings by the Danish National Symphony Orchestra with conductor Gerd Albrecht, the London Symphony Orchestra with Richard Hickox as conductor and the Stuttgart Radio Symphony Orchestra with conductor Carl Schuricht

⁶⁵ (Musgrave 1996, 42)

⁶⁶ (Musgrave 1996, 5)

reveals the tempo change is found in all three regardless of the lack of indication by Brahms. Finally, rearticulations in the place of consonants are often melded into a longer note by Buehlman. In the hands of a lesser composer this might be an appropriate change but Brahms' phrases, which are well-planned to accommodate the German text, should be retained as he wrote them.

Despite the criticisms the lyrical quality of Brahms' writing is not lost in the translation to the wind band. Even in this abbreviated form the work demands control by the instrumentalists; with a sensitive approach this transcription will communicate the contemplative mood of this movement.

Verdi premiered his *Requiem* eight years after the debut of Brahms' work of the same title. It is not known when Emil Mollenhauer transcribed Verdi's music as most of his transcriptions remained unpublished in his lifetime. Mollenhauer died in 1927 and the *Excerpts from Manzoni Requiem* was not published for thirty years.

The excerpts are all from the second movement, the "Dies Irae." From Verdi's *Requiem*, Mollenhauer transcribed the "Dies Irae," "Tuba mirum," "Rex tremendae," "Recordare" and the "Ingemisco" though these selections are not kept in the original order which was just listed. The "Dies Irae" precedes the "Tuba mirum" and Verdi's transition between the two is used. The "Rex tremendae" is moved to the end and preceded the "Recordare" and "Ingemisco" as in the original.

Regardless of order Mollenhauer transcribed each of these five sections in their entirety while maintaining the fundamentals of key, meter, tempo and dynamics. In original lines for strings there are occasional omissions or differences due to flexibility or range issues for wind

instruments. Also, there is deviation from Verdi's work in phrasing markings and accents but these differences are minor. However, the clear intent of the transcription is to preserve Verdi's original objective. In the Detroit Concert Band "Great Performances" recording Andrew Glover summarizes that "Emil Mollenhauer's arrangement for band has never been equaled..."⁶⁷ Despite lacking vocalists the character of the thunderous "Dies Irae" and the serene "Recordare" are still present in the wind band transcription.

Ensemble size is a matter of concern in the performance of this work; this *Requiem* was not meant to be a small production. Hans von Bülow described the work as "an opera in ecclesiastical garb."⁶⁸ Whether von Bülow's assessment was valid or not, the recognition of the enormity of Verdi's work was indeed correct.

An issue little discussed until now is whether a transcription will work with all ensembles. The fullness of a 140-piece orchestra with choir (as in the 1992 John Eliot Gardner recording on the Philips label) can be duplicated with a similarly sized large band. The "Great Performances" CD from the "Gems of the Concert Band" series with the Detroit Concert Band uses about seventy instrumentalists: in their recording of Mollenhauer's transcription there are *tutti* passages throughout which lack the fullness of the larger ensemble. Suffice it to say, the Detroit Concert Band's performance is very musical and captures the spirit of Verdi's work but the recording is telling of how ensemble size is a factor in the success of a transcription.

⁶⁷ (Glover 1999)

⁶⁸ (Budden 1995, 7)

The Heritage Encyclopedia of Band Music lists twenty-six transcriptions for the wind band of the *Hallelujah Chorus* from Handel's *Messiah*. Of these, the transcriptions by Clair Johnson (1951) and Robert Longfield (1994) will be examined.

The *Messiah* is unique among the works in this chapter because of the original orchestration. "The entire orchestration is unusually modest; the plain string texture of the overture dominates the autograph score, additional parts for trumpets and kettledrums appearing sparingly."⁶⁹ To make the challenge of examination greater, "There is no single definitive version, Handel having altered, rewritten, and added numbers for various perfs."⁷⁰

To compare the two transcriptions the author will principally use the 1989 Dover edition of *Messiah* which "is an unabridged reproduction of *Messiah: an Oratorio*, Parts I, II, and III, published by Rutgers University Documents of Music in 1961, 1959, and 1965 respectively."⁷¹ However Mozart's 1789 transcription, Chrysander's 1902 version and Prout's 1902 will also be referenced as appropriate. It is not known by the author which sources either Johnson or Longfield drew from to create their respective transcriptions.

Mozart's version is very different from Handel's autographs. "Oboe and bassoon parts are not contained in Handel's autograph score; serving merely in a doubling function....Horns were probably used at times as a tutti doubling for the trumpets..."⁷² Mozart added parts for pairs of orchestral winds and horns. He also extracted the bass line from the *continuo* and assigns it to the celli and basses.

⁶⁹ (Mann 1989, vi)

⁷⁰ ("Messiah." The Oxford Dictionary of Music, 2nd ed. rev. n.d.)

⁷¹ (Mann 1989, ii)

⁷² (Mann 1989, vi)

The Chrysander edition is very similar to the later Mann edition however it extracts a bass line. Chrysander also incorporates a piano line in 75% note size which suggests it may be for rehearsal purposes only. Prout's version resembles Mozart's transcription however it includes additional parts for Trombone I, II and III.

Johnson's version is written "for band alone or with mixed chorus"⁷³ while the Longfield version does not suggest any possibility of choral involvement. With the exception of key in both instances the fundamentals of the work are retained. Johnson modulates the work down a major second; Longfield modulates up a minor second.

To compare, the author will begin with the two parts scored in Mann's edition of *Messiah*. Longfield maps the tympani part in his transcription with minor changes; Johnson adds eight measures of original material to his version. Longfield scores for cornets and trumpets. He keeps the trumpet parts similar to the original; the reader can see in figure 16 how Longfield will invert the first and second trumpet parts. This inversion might be range driven. On rare occasions, Longfield will write new material for one trumpet part while the other holds to the original. Johnson scores for cornets only and these are not similar to the Mann edition.



Figure 16 – trumpet parts from Handel's *Messiah* and Longfield's transcription

⁷³ (Johnson 1941, 1)

A close similarity in Longfield's transcription of individual woodwind lines to the written string and *basso continuo* lines in Mann's edition exists. Exceptions to this similarity are the parts written for Alto Saxophone II and Tenor Saxophone. Both are unique and are drawn from a realization of the *basso continuo* but not from the one in Mann's edition.

Longfield's use of the trumpet has already been discussed. However, Longfield uses three cornet parts and the euphonium part to perform the choral parts. Trombones also perform mainly choral parts as well. Despite the general trend by Longfield to follow Mann's edition there is a close relation of his horn parts to that of Mozart's. Finally, the tuba part most closely resembles the Mann edition bass line from the *basso continuo*. The bassoon, bass clarinet and baritone saxophone deviate in ways the tuba part does not.

Perhaps one of the most telling statements about Johnson's transcription is a side-by-side comparison of the first measure to Mann's edition. The reader can see the change in the initial melodic idea in figure 17. This change is reflected in the piccolo and in cornet I.

Figure 17 – comparison of orchestral and wind band versions of mm. 1 from the “Hallelujah Chorus”

The addition of a considerable amount of material to the tympani part and the editorializing of the initial melody are but a few of the many changes in Johnson's work; the result is a work which is recognizable as the work but one which bears little resemblance to that which researchers have sought to uncover as the original and true "Hallelujah Chorus" by Handel. By comparison, Longfield's transcription, though somewhat of a jumble of versions, exhibits evidence of a researched viewpoint.

CHAPTER VII – CONCLUSIONS

“Especially with arrangements, but also even with note-for-note transcriptions from one medium to another, the responsibility of the re-composer (for that is what the arranger or transcriber really is) to the original composer and his work is the foundation on which a successful such derivative work must rest. The feeling on the part of the listener that what is being heard is actually the original version (or could be the original version) of the work, is the measure of the arranger/transcriber’s success, both from technical and artistic points of view....Alfred Reed”⁷⁴ This statement by Reed, which is found as an inscription in the “Hallelujah Chorus” transcription by Longfield, resonates with a truth which has not always been taken as the norm in the art of “re-composing.”

The increasing quality of works for wind band, whether original or transcriptions, is a remarkable and wonderful phenomenon and story which can be traced (and should be) more seriously. In table 10 the emerging trend of transcribers to better reproduce the composer’s work as time moves forward is seen. Transcriptions in which there is not a definite attempt to reproduce the composer’s exact original idea are shown with gray shading. Though only the twenty-six transcriptions which were examined are shown, the reader can see a transitional period of about 40 years in which Alfred Reed’s sentiment germinated.

Of course, it must be mentioned that each transcription is not a quantum choice of being either an exact replica or an unrecognizable product: there is a gradient of reproduction quality and the author had to choose which category based on the factors presented in Chapter I. This was not always an obvious choice.

⁷⁴ (Longfield 1994, 1)

Table 10 – all examined transcriptions

<u>Title</u>	<u>Transcriber</u>	<u>Year</u>
"Ombra mai fu" from <i>Xerxes</i>	M. Meyrelles	1891
<i>Carmen</i> Fantasia from G. Bizet's Opera	T. Tobani	1897
"Ombra mai fu" from <i>Xerxes</i>	unknown	1907
<i>Carmen Grand Selection</i> from G. Bizet's Opera	J. Claus	1909
Selection from Bizet's <i>Carmen</i>	V. F. Safranek	1912
<i>Academic Festival Overture</i>	V. F. Safranek	1915
<i>Jupiter</i>	G. Holst	1924
<i>Excerpts from Manzoni Requiem</i>	E. Mollenhauer	1927
<i>Country Gardens</i>	T. Clark	1931
<i>Overture to the Marriage of Figaro</i>	W. J. Duthoit	1935
<i>Moonlight Sonata</i>	R. Stark	1935
<i>Elsa's Procession to the Cathedral</i>	L. Cailliet	1938
<i>Prelude Op. 34 No. 14</i>	G. Mairs	1944
<i>March from Symphonic Metamorphosis</i> on Themes of Carl Maria von Weber	K. Wilson	1945
<i>La Bohème</i>	G. Stebbing	1948
"Hallelujah Chorus" from <i>Messiah</i>	C. Johnson	1951
<i>La Bohème</i>	P. Herfurth	1952
<i>Finale From Symphony No. 1</i>	G. Bainum	1963
<i>Variations on "America"</i>	W. Rhoads	1968
<i>Academic Festival Overture</i>	M. Hindsley	1969
"Blessed Are They" from <i>A German Requiem</i>	B. Buehlmann	1970
<i>Elsa's Procession to the Cathedral</i>	M. Hindsley	1978
<i>Prelude Op. 34 No. 14</i>	H. Reynolds	1988
<i>Jupiter</i>	J. Curnow	1990
"Hallelujah Chorus" from <i>Messiah</i>	R. Longfield	1994
<i>Overture to the Marriage of Figaro</i>	T. Takahashi	2006

What ever the reason for this trend, e.g., stronger editorial process or cultural tendency toward closer reproduction, this emphasis to recreate the composer's exact intent in wind band

transcriptions yielded high quality work, like that from whence it came. These more exact transcriptions added a great to the available wind band literature. This is not to say there is no merit in earlier transcriptions: the new medium needed a repertoire to perform.

Both old and new transcriptions still contribute to the vitality of the wind band. No other large ensemble so willingly accepts external literature and this flexibility is part of what keeps the wind band such a vibrant entity.

It is a refreshing observation and conclusion to this paper to recognize that attitudes toward the wind band have taken a large step toward a different understanding of the ensemble's potential in the last several decades. With a regular focus upon exact reproduction in transcriptions there is a new level of respect which has been earned by the wind band. This respect is not to be taken for granted and must be re-earned daily by conductor and musician alike in the study of the original works and the transcription process.

APPENDIX A – LISTINGS OF DERIVATIVE WORKS

Table 11 – Wind Band Transcriptions based on *Lohengrin*

<u>TITLE</u>	<u>Author</u>
Bridal Chorus	B. Sargent
Elsa Entering the Cathedral	Brooks
Elsa's Dream (Solo Cornet or Baritone)	E. Fall
Elsa's Procession to the Cathedral	J. Bourgeois
Elsa's Procession to the Cathedral	L. Cailliet
Elsa's Procession to the Cathedral	M. Hindsley
Entrance of the King from <i>Lohengrin</i>	P. Schmalz
Excerpts from Act I	L. Cailliet
Excerpts From <i>Lohengrin</i>	E. Osterling
Introduction and Bridal Chorus	L. Laurendeau
Introduction to Act III	G. Drum
Introduction to Act III	E. Fall
Introduction to Act III	M. Hindsley
Introduction to Act III	G. Brand
Introduction to Act III and Bridal Chorus from <i>Lohengrin</i>	F. Winterbottom
<i>Lohengrin</i> - Grand Selection	T. Tobani
Prayer	G. Friedgen
Processional From <i>Lohengrin</i>	J. Howell
Selections from <i>Lohengrin</i>	O. Langey
Selections from <i>Lohengrin</i>	V. Safranek

Table 12 – wind band works based on *Carmen*

<u>TITLE</u>	<u>ARRANGER</u>
Carmen	Hushido, T.
Carmen - Overture	Mercier
Carmen Fantasia	D. Hunsberger
Carmen Fantasia (Solo Flute)	Borne/ Parnell
Carmen Fantasia (Solo Flute)	Borne/Chiodo
Carmen Fantasy	Suzuki
Carmen Fantasy (solo saxophone)	Borne/Roth and Meylan
Carmen Fantasy on themes from Bizet's Carmen	Borne/Stallman
Carmen Selection	Hayes
Carmen Suite	C. McAlister
Carmen Suite	J. Bullock
Carmen Suite	R. Olisar
Carmen Suite	T. Takahashi
Carmen Grand Selection	J. Claus
Carmen: Overture Zur Oper Carmen	Rudolph
Carmen: Selection	F. Godfrey
Carmen's Tango	Flanagan
Fantaisie Brillante on themes of Bizet's Carmen	Borne/J. Galway
Flower Song "Carmen"	A. Harding
Gypsy Dance from "Carmen"	A. Reed
Habanera from Carmen	E. Mclin
Selection from Carmen	T. Tobani
Selections from Bizet's Carmen	V. Safranek
Suite from Carmen	Bellis
Suite from Carmen	J. Curnow
Toreador Song	Eymann

APPENDIX B – PERSONAL E-MAILS

July 24, 2008

From: Martin, Peter [mailto:peter.martin@schirmer.com]
Sent: Thursday, July 24, 2008 11:23 AM
To: Houser, Russell CW2 MIL USA
Subject: RE: Question re: HL50488587 "Country Gardens"

Commander Houser,
I will answer your questions to the best of my knowledge -

This item you have quoted is the Band Score to P. Grainger's COUNTRY GARDENS. This is NOT an arrangement by a 3rd-party. It is, in fact, a reprinting of the original edition BUT with editorial revisions by Ralph Satz, Joseph Kreines, and Keith Brion.

Given that they are "editorial revisions," the changes should be limited to errata and sometimes phrasing, articulations, dynamics, etc., but nothing to change the overall form, style, or context of the work.

That said, any major difference between the piano settings and the band version would have been entirely Grainger's doing. (I can only assume you are consulting the authentic piano solo and not the "easy versions" that have been published.)

I hope this information helps - if you have any other questions please feel free to contact me.

All the best,
Peter Stanley Martin

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July 21, 2008

Dear Commander Houser,

Thank you for writing to the William Schuman Music Trust and I apologize for the delay in responding to your queries.

Information for the note under the band listing of Variations on 'America' is from K. Gary Adams 1998 bio-bibliography of William Schuman, published by Greenwood Press, Westport, CT.

Regarding your second query, unfortunately the juxtaposition of the two sentences of the Petersen bio in the website that you reference indeed lends itself to causing confusion and I can see why you are raising this question. However, Mr. Rhoads is the one who wrote the 1968 band version. I spoke with Mr. Schuman's publisher at Theodore Presser (Merion Music) and they said the statement in the score means no more than that Schuman was in communication with William Rhoads as Rhoads was making the arrangement, which would be natural and normal, and he would have to approve Rhoads' arrangement before it was allowed to be published. The statement in the score has no special significance other than that.

Regards,
Beverly Holmes
Administrator
William Schuman Music Trust

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CURRICULUM VITA

Russell J. Houser is from Mifflinville, Pennsylvania. He graduated Central Columbia High School in 1987 and entered the U.S. Army as a French horn player. After graduating top of his Basic Enlisted Course he reported to Ft. Hamilton in Brooklyn, New York.

When this enlistment ended he left active duty and joined the Massachusetts National Guard and served as a member of the 26th Infantry “Yankee Division” Band. Russell attended the University of Massachusetts Amherst and graduated in 1994 *cum laude* with a B.A. in Chemistry and with a minor in music performance. He had a music scholarship and was inducted into Golden Key National Honor Society.

In February of 1996 Russell returned to active duty and served with the 101st Airborne Division (Air Assault) Band at Fort Campbell, Kentucky, the Army Ground Forces Band at Fort McPherson in Atlanta, Georgia and he was twice assigned to the 82nd Airborne Division Band at Fort Bragg, North Carolina. In his second assignment to the 82nd Airborne Division, he deployed to Iraq.

Russell was selected for Warrant Officer in 2005 and served as the Commander, 62nd Army Band, Fort Bliss, Texas from January 2006 – September 2008. He was then reassigned as the Commander, 82nd Airborne Division Band.

He earned the Sergeant Major Larry L. Strickland Medal for Distinguished Achievement as the Adjutant General’s Corps Non-commissioned Officer of the Year in 2003. Also in 2003, he was inducted into the Sergeant Audie Murphy Club.

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