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Wind Band Music for Clarinet: An Excerpt Guide

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A dissertation submitted in partial fulfillment of the requirements for the degree of Doctor of Musical Arts

WIND BAND MUSIC FOR CLARINET: AN EXCERPT GUIDE

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The purpose of this essay was to compile a selection of significant clarinet excerpts from wind band music. The excerpts were selected from a list of repertoire assembled by three seminal studies for wind band music. These studies include Acton Ostling Jr.’s “An Evaluation of Compositions for Wind Band According to Specific Criteria of Serious Artistic Merit” and its two subsequent updates by Jay Warren Gilbert and Clifford Towner. The studies generated a list of works based on surveys of prominent conductors in the wind band medium. The history and usage of the wind band differs significantly from that of the orchestra. In its beginning, the wind band existed only to create music for specific occasions and needs. In contrast, the orchestra had an exclusive relationship with the composer and its purpose was purely for music making and the creation of serious art. While the orchestra is a result of centuries of development, the wind band is relatively new. The instrumentation of wind band took many years to regulate and to transform into its modern incarnation. Today, the wind band has a standardized list of instruments and a substantial body of repertoire now considered to be of high artistic merit. In a university or conservatory setting, the ability to perform orchestral excerpts has a significant impact on a clarinetist’s collegiate career. Despite the focus on orchestral excerpts, most clarinetists pursuing music in higher
education will perform wind band literature in their college career. While clarinetists are
customarily required to own an orchestral book according to the standard curricula today,
students are not required to study wind band literature. This essay is meant to provide the
appropriate resources for the clarinetist wishing to pursue a career in a wind band,
whether in a professional or collegiate ensemble.
ACKNOWLEDGEMENTS

I would like to express my special appreciation and thanks to the members of my committee. Dr. Margaret Donaghue-Flavin, Professor Trudy Kane, Professor Gary Green, and Dr. Deborah Schwartz-Kates have all encouraged my research and musical growth. I would especially like to thank Dr. Donaghue-Flavin for your guidance and support during my time at the University of Miami. To my family, your constant encouragement has meant so much to me. This would not have been possible without your support.
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CHAPTER ONE

BACKGROUND AND INTRODUCTION

According to David Whitwell, conductor and scholar, the band’s origins can be examined with two perspectives in mind. The first opinion is that the military band was the predecessor to the wind ensemble and the works of Mozart, Gounod, and Strauss were insignificant to that development. The second perspective is the reverse—Mozart, Gounod, and Strauss were the forefathers of the modern band and the military band was insignificant.\(^1\) No matter the perspective chosen, wind band music has steadily developed and gained ardent supporters. Debating the artistic merit of wind band repertoire will not be needed in this case. While the age of the modern wind band is significantly younger than that of the symphony orchestra, the wind band repertoire available today is undoubtedly impressive in quantity and quality. Despite wind band’s substantial repertory, attention has always been given to the study and practice of symphony orchestra music.

In a university or conservatory setting, the audition process typically requires clarinetists to prepare orchestral excerpts. The ability to perform orchestral excerpts determines a number of things in a clarinetist’s collegiate career. In order to be accepted into a music program, players must successfully perform selected orchestral excerpts. These excerpts may then determine whether a student is placed into orchestra or wind ensemble. The excerpts are also expected to be prepared for all professional playing positions. This preparation process generally includes mock auditions and orchestral repertory classes.

Despite the focus on orchestral excerpts, most clarinetists in America will perform in wind ensemble during their secondary/post-secondary career. Owing to the growing stature of the wind band and its music, there exists a demand for a wind band clarinet excerpt book. However, there are limited resources available that include an interpretive analysis.

**Justification**

Although a number of clarinet orchestral excerpt books exist in the curricula today, the wind band has none. Most clarinetists pursuing music in higher education will perform wind band literature in their college career. While clarinetists are customarily required to own an orchestral excerpt book, no one is required to study wind band literature. This is inconsistent with the actual needs of the average clarinetist in college; many college clarinetists will perform in wind ensembles, but not everyone will perform in the orchestra. By having access to a clarinet excerpt book for wind band literature, players will not have to spend the time locating materials. These selected excerpts also represent the technical skill needed at a high level of playing, thus allowing for the progressing clarinetist to focus on the necessary skills: technical facility, musicality, and tone. The excerpt book may also aid in preparing students for their time in wind ensemble or an audition for a professional wind band.

**Purpose**

The purpose of this essay is to compile a list of significant wind band literature for the clarinet and to create an excerpt book that includes an interpretive analysis of each selection. These works will be chosen from three seminal studies that have identified works of high artistic merit. This essay also consists of works chosen by important
figures in today’s wind band culture.\textsuperscript{2} Even though the selected works are taken from the results of the three studies, works will be included only if they have been performed by the writer.

**Research Questions**

1. What types of compositions will be included?

2. What criteria will be used to determine why the chosen excerpt is significant?

3. What significant wind band works should developing clarinetists know?

4. What interpretative information do clarinetists need to help them perform the excerpts successfully?

\textsuperscript{2} See figures 1, 2, and 3.
CHAPTER TWO

RELATED LITERATURE

The 1978 dissertation “An Evaluation of Compositions for Wind Band According to Specific Criteria of Serious Artistic Merit” by Acton Ostling Jr. is a seminal study that surveyed a group of renowned conductors and their tastes and familiarity with band works new and old. The study focused on the development of wind band repertoire and the importance of having a standardized assessment of this literature. According to his study, three major events spurred the development of repertoire meant to be of “serious artistic merit”: 1) a renewed interest in dormant compositions, 2) new discoveries in musicological research, and 3) commissions and contests that spurred interest in new compositions.3 Before these events, serious artistic works for wind band were usually transcribed from the orchestral literature. In all, the main focus of the opening sections in the dissertation was to examine the history of wind band literature; how wind literature expanded how the quality of literature was determined.

The quality of the literature was determined with specific criteria: form, balance of repetition and contrast, shape and design, orchestration, musical meaning, musical goals, consistency, ingenuity, unpretentiousness, and musical validity4. The compositions to be included were also chosen according to specific qualities. First, a list was chosen based on research and the personal experience of Acton Ostling himself. This list was then examined by Frederick Fennell, a well-known figure in the development of the modern wind band. Fennell then reviewed the list and included a number of works he deemed necessary.

4 Ibid., 21-30.
Additionally, the evaluators surveyed were also chosen according to specific standards. Initially, wind band conductors were selected from the College Music Society. Following this first round, twenty conductors were then selected based on the number of nominations each person received. The following is a complete list of the chosen evaluators for this study:

Figure 1: Evaluators from the Ostling study

<table>
<thead>
<tr>
<th>Evaluators</th>
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</thead>
<tbody>
<tr>
<td>Frank Battisti</td>
<td>James Matthews</td>
</tr>
<tr>
<td>Harry Begian</td>
<td>Kenneth Moore</td>
</tr>
<tr>
<td>Frank Bencriscutto</td>
<td>James Neilson</td>
</tr>
<tr>
<td>Paul Bryan</td>
<td>John Paynter</td>
</tr>
<tr>
<td>Frederick Ebbs</td>
<td>William D. Revelli</td>
</tr>
<tr>
<td>Frederick Fennell</td>
<td>H. Robert Reynolds</td>
</tr>
<tr>
<td>Charles Gallagher</td>
<td>Richard Strange</td>
</tr>
<tr>
<td>Robert Gray</td>
<td>Robert Vagner</td>
</tr>
<tr>
<td>Donald Hunsberger</td>
<td>David Whitwell</td>
</tr>
<tr>
<td>Donald McGinnis</td>
<td>Keith Wilson</td>
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</tbody>
</table>

Each evaluator rated the works with a Likert-type cumulative rating scale. This scale was used to measure the general reaction of like and dislike with assigned numbers of 1 for strongly disagree to 5 for strongly agree.\(^5\)

The purpose of the study was to assemble a basic list of compositions of high artistic merit for the wind band based on specific criteria in order to construct a basic repertoire for the medium. The study also sought to promote a higher quality of study and performance by collegiate groups and allow for a greater variety of programming. This study and the following two studies will be used for the basis of the selected repertoire for the clarinet band excerpt guide.

The 1993 dissertation “An Evaluation of Compositions for Wind Band According

\(^5\) Ibid., 33-34.
to Specific Criteria of Serious Artistic Merit: A Replication and Update” by Jay Warren Gilbert is a replication and update to the Acton Ostling dissertation, “An Evaluation of Compositions for Wind Band According to Specific Criteria of Serious Artistic Merit.” Like the original, this study compiled a list of works and evaluated their artistic merit based on specific criteria. This list was examined and rated by wind band conductors that were chosen based on nominations.

These nominations selected twenty evaluators just as the Ostling study had done. The selected evaluators then examined works from the original study, other works that should be re-evaluated, and new promising works. Figure 2 shows the list of evaluators:

Figure 2: Evaluators from the Gilbert study

<table>
<thead>
<tr>
<th>Evaluators</th>
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</tr>
</thead>
<tbody>
<tr>
<td>Frank Battisti</td>
<td>Craig Kirchhoff</td>
</tr>
<tr>
<td>Eugene Corporon</td>
<td>Allan McMurray</td>
</tr>
<tr>
<td>Ray E. Cramer</td>
<td>John P. Paynter</td>
</tr>
<tr>
<td>James Croft</td>
<td>Larry Rachleff</td>
</tr>
<tr>
<td>Stanley DeRusha</td>
<td>H. Robert Reynolds</td>
</tr>
<tr>
<td>Howard Dunn</td>
<td>James Smith</td>
</tr>
<tr>
<td>Richard Floyd</td>
<td>Richard Strange</td>
</tr>
<tr>
<td>Donald Hunsberger</td>
<td>Myron Welch</td>
</tr>
<tr>
<td>Jerry Junkin</td>
<td>David Whitwell</td>
</tr>
<tr>
<td>Mark Kelly</td>
<td>Frank Wickes</td>
</tr>
</tbody>
</table>

There are some important differences between the Gilbert study and the original Ostling study. In addition to including works composed after 1978, Gilbert chose to modify the ensemble definition, as percussion was included as part of the ten instruments. According to Ostling’s study, the ten-member ensemble was limited to only ten members or more, excluding percussion. Marches and fanfares were excluded from the Gilbert study, with Gilbert providing the following rationale: “their form follows their function, and generally, composers follow the conventions of these forms. The purpose of this
study is to identify truly meritorious wind works which are not encumbered by such constraints of function. Secondly, the foundations of concert programs are typically major works around which other shorter and lighter compositions, such as marches and fanfares, are later added; marches and fanfares, then, are treated as peripheral to the core literature. "

Similar to the Gilbert study, this study compiled a basic list of significant literature and a grade was assigned for each selection. Though a number of new works were listed, many of the previously highest rated works returned in this new update. When repeated works received a higher or lower score, Gilbert recorded this difference.

Like the Gilbert study, there was another update to the original Acton Ostling study: Clifford Towner’s 2011 study, “An Evaluation of Compositions for Wind Band According to Specific Criteria of Serious Artistic Merit: A Second Update.” This study evaluates the works listed in both the Ostling and Gilbert studies. This work, like the Gilbert, includes new compositions that have been composed since the preceding studies and excludes marches and fanfares.

There are some differences between this study and the other two. First, this study is expanding internationally and will include the wind band field globally. This includes international conductors and performers. While the first two studies used only the College Music Society to survey evaluators, this study also used the World Association of Symphonic Bands and Ensembles. This association includes a directory of conductors, composers, performers, publishers, and teachers that extends worldwide. However, according to Towner, there is no international directory equivalent to that of the College

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Music Society. As a result, the evaluators chosen are local. Second, this study looks to find if there are any shifts in thought since the first two studies. Third, this study utilizes new technology when it distributes and collects any information related to the study.

The procedures followed in this study are the same as Ostling’s, but with Gilbert’s modifications. It is also modified to exclude transcriptions. Another modification includes the differences of the wind band definition. Towner’s study uses Gilbert’s modified definition.

There is one main difference with the evaluators in Towner’s study versus the previous two works. The previous studies used 20 evaluators while this study used 18. Towner decided not to use potential evaluators that failed to receive the percentage of nominations obtained and set in the previous studies. The following figure lists the evaluators he selected:

Figure 3: Evaluators from the Towner study

<table>
<thead>
<tr>
<th>Evaluators</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Frank Battisti</td>
<td>John Lynch</td>
</tr>
<tr>
<td>Richard Clary</td>
<td>Steve Pratt</td>
</tr>
<tr>
<td>Eugene Corporon</td>
<td>Timothy Reynish</td>
</tr>
<tr>
<td>Steven Davis</td>
<td>Eric Rombach-Kendell</td>
</tr>
<tr>
<td>Gary Green</td>
<td>Tim Salzman</td>
</tr>
<tr>
<td>Michael Haithcock</td>
<td>Keven Sedatole</td>
</tr>
<tr>
<td>Felix Hauswirth</td>
<td>Jack Stamp</td>
</tr>
<tr>
<td>Gary Hill</td>
<td>Mallory Thompson</td>
</tr>
<tr>
<td>Donald Hunsberger</td>
<td></td>
</tr>
<tr>
<td>Jerry Junkin</td>
<td></td>
</tr>
</tbody>
</table>

The results section of Towner’s study includes new results as well as a comparison of scores from the previous two studies. Towner’s work also presents the results for music whose rating fell since the previous studies.

Timothy Paul’s 2012 article "Programming Practices of Big Twelve University
Wind Ensembles" is a study that analyzed the programming practices of the top wind ensemble groups these twelve schools. His research included and extended results from previous surveys on the same subject. The purpose of the article was to determine what the most frequently performed compositions were. This data was collected in order to guide and inform future programming practices, commissioning opportunities, and studies, and discussions regarding the merit of wind compositions.

He investigation examined the programming practices of the wind ensembles from the following universities: Baylor University, Iowa State University, Kansas State University, Oklahoma State University, Texas A&M University, Texas Tech University, University of Colorado, University of Kansas, University of Missouri, University of Nebraska, University of Oklahoma, and the University of Texas.

Paul included a table of his results that listed 290 pieces in order starting with the most frequently performed compositions. According to Paul's results, 1,158 performed pieces were original compositions for band. This was out of a total of 1,702 performances of individual works. The most frequently programmed composer was Percy Grainger, with 83 performances of 26 different works. The next most frequently performed composers were John Philip Sousa, Frank Ticheli, Leonard Bernstein, and Donald Grantham.

Brian Hopwood’s 1998 dissertation “Wind Band Repertoire: Programming Practices at Conventions of the College Band Directors National Association” is a study that determined the programming practices of university wind bands by compiling and

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categorizing a list of works performed at CBDNA beginning from 1951. It includes references to some of the founders of the wind band medium.

Numerous programs from all over the country were used to collect the CBDNA data. Here are just some of the universities that were involved: University of Michigan, Kent State University, University of Maryland, Louisiana State University, University of Texas, Florida State University, and Northwestern University.

The study concluded that the most performed works were Hindemith’s *Symphony in B-flat*, Dahl’s *Sinfonietta for Concert Band*, Grainger’s *Colonial Song*, Shostakovich’s *Festive Overture, Op. 96*, Mennin’s *Canzona*, Hindemith’s *Konzertmusik fur Blasorchester*, Owen Reed’s *La Fiesta Mexicana*, and Grainger’s *Lincolnshire Posy*.

**Related dissertations**

The 2011 dissertation “A Clarinetist’s Guide to the Audition Process and Literature for the Premier United States Service Bands” by Christopher Robert Nichols examines the professional wind band audition process and its literature. Nichols discusses the following topics: the personnel used in the committee, the procedure of rounds, the criteria for literature selection, the role of sight-reading, the desirable traits of candidates, the relationship of each band’s process to its mission, and selected significant wind literature for the clarinet. Nichols also includes sample audition lists that contain five years of discography and recordings of premier United States service bands. He compiles the most frequently identified works from a survey of conductors and clarinetists from universities and military bands. This survey asked the participants to

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identify five to ten works for band that were compulsory for an audition for the premier service bands. This list was then compiled in an effort to reduce the time it takes to locate all the resources needed for such an audition to take place.

The original works for wind band that were most identified by the participants include the following: Ingolf Dahl’s *Sinfonietta*, Percy Grainger’s *Lincolnshire Posy*, Paul Hindemith’s “Symphony in B-flat,” Gustav Holst’s “Second Suite in F, Op. 28, No. 2,” and Frank Ticheli’s *Blue Shades*. The most identified marches listed were Davide Delle Cese’s “L’Inglesina”, Julius Fučík’s “The Florentiner”, Claudio S. Grafulla’s “The Washington Grays,” and John Philip Sousa’s “The Rifle Regiment” and “The Stars and Stripes Forever.” The most identified transcriptions of orchestral works include the following: Samual Barber and Frank Hudson’s “Overture” to *The School for Scandal*, Op. 5, Andreas Makris and Albert Bader’s “Aegean Festival Overture,” Gioacchino Rossini and Erik Leidzen’s “Overture” to *William Tell*, Arthur Sullivan, Charles Mackerras and W.J. Duthoit’s *Pineapple Poll Suite*,” and Richard Wagner and Lucien Cailliet’s “Elsa’s Procession to the Cathedral” from *Lohengrin*.

In Nichols’s conclusion, he states that the symphony orchestra’s audition process is quite similar to that of the premier U.S. service bands. Auditions for a band may comprise a series of rounds that take place behind a screen for anonymity. Like the demanding performance schedule of a symphony orchestra, the professional wind ensemble’s schedule also requires the ability to prepare music on short notice. Nichol’s study is relevant to the creation of a wind band excerpt book for the clarinet because it provides insight into the professional wind band audition process and the necessary literature needed for the genre.
Conclusion

The sources used for this essay all provide a list of repertoire from which the excerpts will be selected. Specifically, the three studies will provide a comprehensive list of works compiled from well-known conductors. The clarinet related essays are useful in providing additional repertoire lists. This essay is meant to bridge the gap between the available resources for orchestral excerpts and the lack of resources for excerpts found in wind band music.
CHAPTER THREE

PURPOSE

The purpose of this essay was to compile a selection of significant clarinet excerpts from wind band music. First, an appropriate definition and size of the wind band will have to be established. This will determine whether chamber and small ensemble works will be included. Second, the type of compositions that will be included will have to be determined. For example, selections may include marches, fanfares, or transcriptions. Third, the criteria used to determine why the chosen excerpt is significant will be identified. The final step is to create an excerpt book. Each excerpt will include annotations and appropriate bibliographic content.

Definition and Size of the Wind Band

For the purposes of this essay, Acton Ostling’s definition of wind band will be used because it is clear and concise.\textsuperscript{11} A definition and size of wind band must be determined in order to reduce the scope of repertoire. According to Ostling, the ensemble will include any of the following:

1. Ten wind instruments or more, exclusive of percussion requirements

2. Mixed instrumentation, i.e., excludes brass, woodwind, and percussion ensemble music

3. Use of string instruments in the basic ensemble limited to violoncello and/or string bass or to solo parts for the violin and/or viola

4. The use of a conductor

\textsuperscript{11} Acton Ostling, “An Evaluation of Compositions for Wind Band According to Specific Criteria of Serious Artistic Merit” (DMA diss., University of Iowa, 1978), 18.
Wind band will be defined as having at least ten wind instruments and include percussion.

**Types of Compositions**

While there are numerous significant small chamber works that are part of the wind band’s most performed literature, these will be excluded because the main focus of this essay is on large-scale works. More specifically, the clarinet sections in these works will have at least two players per part. The exception will be if a solo clarinet part is included alongside the three other B-flat clarinet parts. These part assignments are most common in symphonic band and wind ensemble groups. In a wind band setting, the clarinet section often shares the same function as a violin section in an orchestra. Therefore, for this essay, multiple players will be used on each part as indicated by the required instrumentation. Transcriptions of orchestral music for wind band will also be excluded from this essay. Although there are a number of significant transcriptions written for wind band, orchestral works demand specific string sonorities and effects that will not be successfully translated to wind band in this case.

**Criteria for Selection**

1. The work was included in any of the three seminal studies previously mentioned (Ostling, Gilbert, Towner).
2. The work was performed and/or studied by the author.
3. The work is of an appropriate level of difficulty (collegiate, amateur, professional level).
4. The work demonstrates or requires an understanding of phrasing and gestures.
5. It exhibits the range, timbre, or technical capabilities of the clarinet.
6. It has pedagogical significance.

The Excerpt Guide

Each excerpt chosen will be compiled into an essay format and include annotations. The excerpts will be arranged alphabetically and the annotations will provide ideas about interpretation, significance of the excerpts, and related advice that will be useful to the performer.
CHAPTER FOUR
EXCERPTS

Ingolf Dahl

Ingolf Dahl (1912-1970) was an American composer of Swedish and German heritage. He began his studies at the Cologne Hochschule für Musik, but soon relocated to the Zürich Conservatory and the University of Zürich because of the Nazi regime. In 1945, he later traveled to California and studied with Nadia Boulanger—best known for her activity as a teacher at the American Conservatory at Fountainebleu in France—during her extended stay in the United States. That year, Dahl permanently settled in California where he served on the faculty of the University of Southern California until his death.

Ingolf Dahl’s Sinfonietta for Concert Band was commissioned in 1961 by the Northwestern and Western Divisions of the College Band Directors’ National Association. Since its premiere, Sinfonietta has repeatedly ranked among the most significant works for wind band. Dahl’s other highly-regarded work for wind band is the “Concerto for Alto Saxophone and Wind Orchestra” (1949).

In the “Introductory Note” to Sinfonietta, Dahl states that acoustically, the symphonic band is laden with overtones. For this reason, he chose to write more open and consonant intervals. The first movement, “Introduction and Rondo” reaches its apex when the clarinets play in unison a cadenza-like section while the brass and percussion interject. Dahl spoke of his inspiration for this particular excerpt: “[It was] inspired, I do not hesitate to admit, by a wonderful performance which William Schaefer

gave of Weber’s Concertino played by the full clarinet section.”

For any clarinetist, Carl Maria von Weber’s music is considered standard repertoire and demands virtuosic playing from all levels of players. Since Dahl had this in mind, it is only fitting that this passage is performed with the same character. Figure 4 shows the results of Sinfonietta in the three seminal studies.

Figure 4: Sinfonietta Results

<table>
<thead>
<tr>
<th>Study</th>
<th>Evaluators</th>
<th>Average</th>
<th>% of Maximum possible points</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ostling</td>
<td>19</td>
<td>4.95</td>
<td>98.9</td>
</tr>
<tr>
<td>Gilbert</td>
<td>20</td>
<td>5.0</td>
<td>99.0</td>
</tr>
<tr>
<td>Towner</td>
<td>18</td>
<td>4.9</td>
<td>97.8</td>
</tr>
</tbody>
</table>

This particular excerpt was selected for a number of reasons. First, it is included in a number of professional and collegiate wind band auditions. Second, the passage requires remarkable technical facility and a consistent, even tone. Since the excerpt is a soli section, consistency is imperative. Although there are numerous slurs throughout that make the excerpt more manageable, the tempo 120 bpm makes this passage problematic. Perhaps knowing that this passage could be challenging, Dahl includes a note at the bottom of the score: “The cadenza-like passage between P and R should be played only by as many players as can perform it adequately at the required speed and brilliance.”

---

Example 1. Ingolf Dahl, Sinfonietta for Band: I. mm. 210-240.\textsuperscript{15}

In measure 231, and other similar instances, use RT1--|1--. If the player is uncomfortable with landing on the high D, consider adding the left F#/C# key for a little more stability.

Vittorio Giannini

Vittorio Giannini (1903-1966) was an American composer and teacher. He attended the Milan Conservatory from 1913 to 1917. In 1925, he entered the Julliard School to study violin and composition. His three most popular works are \textit{Lucedia}, \textit{The Scarlet Letter}, and \textit{Requiem}. As a professor, Giannini taught at the following schools:

\textsuperscript{15} Ibid., 38-43.
the Julliard School (1939), the Manhattan School of Music (1941), and the Curtis
Institute of Music (1956). He was the founding president of the North Carolina School of
the Arts in 1956. Even though his musical output includes all genres, he was known for
his vocal music and works for wind band. Perhaps his interest in band music can be
accredited to his father Ferruccio, an operatic tenor and the founder of an Italian-
American concert band located in Philadelphia and Atlantic City.

Giannini’s Symphony No. 3 was commissioned by the Duke University Band in
1958 and was his first work for wind band. His second piece for this medium,
“Preludium and Allegro” was commissioned by Richard Franko Goldman, a significant
figure in wind band. During this time, smaller, less technically challenging works were
receiving numerous performances by college wind bands. In return, these works quickly
became part of the wind band repertoire. Symphony No. 3, however, was considerably
longer and more difficult compared to many of the other wind band works of the time.
As a result, this symphony was programmed less frequently and was performed mainly
by the best US wind bands. The following figure shows the results of the symphony in
the three studies:

Figure 5: Symphony No. 3 Results

<table>
<thead>
<tr>
<th>Study</th>
<th>Evaluators</th>
<th>Average</th>
<th>% of Maximum possible points</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ostling</td>
<td>20</td>
<td>3.67</td>
<td>77.0</td>
</tr>
<tr>
<td>Gilbert</td>
<td>20</td>
<td>4.0</td>
<td>79.0</td>
</tr>
<tr>
<td>Towner</td>
<td>17</td>
<td>3.7</td>
<td>74.1</td>
</tr>
</tbody>
</table>

The following excerpt is from the first movement of the symphony. This passage
actually begins in the second and third clarinet parts. However, those parts were
excluded from this excerpt and will only include the first clarinet entrance because the
focus of this essay is on solo and first clarinet parts.

Example 2. Vittorio Giannini, Symphony No. 3 for Band: I. mm. 66-79.\textsuperscript{16}

\begin{center}
\begin{music}
\begin{musicnotation}
\begin{musicfigure}
\begin{musicstaves}
\begin{musicstaff}
\begin{musicnote}
\begin{musicchord}\textit{Allegro Energetico} \ j = \textit{ca. 108}
\end{musicchord}
\end{musicnote}
\begin{musicnote}
\begin{musicchord}m\textit{f}
\end{musicchord}
\end{musicnote}
\begin{musicnote}
\begin{musicchord}f\textit{f}
\end{musicchord}
\end{musicnote}
\begin{musicnote}
\begin{musicchord}f\textit{f}
\end{musicchord}
\end{musicnote}
\begin{musicnote}
\begin{musicchord}f\textit{f}
\end{musicchord}
\end{musicnote}
\end{musicstaves}
\end{musicfigure}
\end{musicnotation}
\end{music}
\end{center}

Example 3. Vittorio Giannini, Symphony No. 3 for Band: I. mm. 142-147.\textsuperscript{17}

\begin{center}
\begin{music}
\begin{musicnotation}
\begin{musicfigure}
\begin{musicstaves}
\begin{musicstaff}
\begin{musicnote}
\begin{musicchord}mp
\end{musicchord}
\end{musicnote}
\begin{musicnote}
\begin{musicchord}mp
\end{musicchord}
\end{musicnote}
\begin{musicnote}
\begin{musicchord}mp
\end{musicchord}
\end{musicnote}
\begin{musicnote}
\begin{musicchord}mp
\end{musicchord}
\end{musicnote}
\end{musicstaves}
\end{musicfigure}
\end{musicnotation}
\end{music}
\end{center}

Note: clearly articulated, (quasi, ma non staccato)

Like the previous excerpt, the passage above (Example 3) begins with the second
clarinet and then with the third clarinet. Those two parts were excluded and the first

\textsuperscript{17} Ibid., 21-27.
clarinet begins in the selection above. Again, the other clarinet parts were excluded because the focus here is on the first clarinet. This excerpt is challenging because of the length of the articulated passage and the range that spans three octaves.

**Percy Grainger**

Percy Grainger (1882-1961) was a pianist and composer. He was known for his interest in folk songs and in the wind band medium. He was particularly partial to the reed family—especially the saxophones. He believed that the saxophones most closely resembled the human voice. On the other hand, the clarinet seemed to be a bit of a nuisance to Grainger. In fact, Grainger candidly said that he has never heard an in-tune clarinet in a band.\(^{18}\)

Though Grainger has a number of wind band works that are considered to be significant, *Lincolnshire Posy* in particular, has a couple of significant excerpts. *Lincolnshire Posy* was commissioned by the American Bandmasters Association in 1937. The association also asked for another work which resulted in *Lads of Wamphray* (new version). Other significant wind band repertoire written by Grainger is included in Figure 6 below:

**Figure 6: Selected Grainger Works**

<table>
<thead>
<tr>
<th>Selected works for band</th>
<th>Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>March: Lads of Wamphray</td>
<td>1905</td>
</tr>
<tr>
<td>Hill Song No. 2</td>
<td>1907</td>
</tr>
<tr>
<td>Hill Song No. 1 (for wind ensemble)</td>
<td>1911</td>
</tr>
<tr>
<td>Irish Tune from County Derry</td>
<td>1918</td>
</tr>
<tr>
<td>Shepherd’s Hey</td>
<td>1918</td>
</tr>
<tr>
<td>Colonial Song</td>
<td>1918</td>
</tr>
<tr>
<td>Children’s March (Over the Hills and Far Away)</td>
<td>1919</td>
</tr>
<tr>
<td>Molly on the Shore</td>
<td>1920</td>
</tr>
</tbody>
</table>

Figure 6 shows *Lincolnshire Posy*’s results in the three seminal studies. This particular excerpt was chosen for a number of reasons. Like the Dahl excerpt, this passage challenge’s the players’ technique and it is quite impressive if the player is able to perform the passage with ease. It is a great passage that exhibits what the clarinet is technically capable of achieving. It is also an excerpt included in professional and collegiate wind band auditions. The following figure shows the results of *Lincolnshire Posy* in the three studies:

**Figure 7: Lincolnshire Posy Results**

<table>
<thead>
<tr>
<th>Study</th>
<th>Evaluators</th>
<th>Average</th>
<th>% of Maximum possible points</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ostling</td>
<td>20</td>
<td>4.95</td>
<td>99.0</td>
</tr>
<tr>
<td>Gilbert</td>
<td>20</td>
<td>5.0</td>
<td>100.0</td>
</tr>
<tr>
<td>Towner</td>
<td>18</td>
<td>4.8</td>
<td>95.6</td>
</tr>
</tbody>
</table>

The first excerpt below is from the third movement of *Lincolnshire Posy*. The movement’s title is “Rufford Park Poachers.” It is based on an English folksong performed by Joseph Taylor, recorded by Percy Grainger in 1906. Taylor was a popular folk singer from the village of Saxby-All-Saints in Lincolnshire, England. This excerpt was selected not only because the meter is challenging, but also because it is a well-known solo for the clarinet. This particular solo is quite exposed. The opening of the movement begins with an anacrusis in the piccolo and the B flat clarinet. The E flat clarinet and bass clarinet join in the 5/8 measure.
Example 4. Percy Grainger, Lincolnshire Posy: III. mm. 1-17.\(^{19}\)

Example 5. Percy Grainger, Lincolnshire Posy: IV. mm. 9-25.\(^{20}\)

---

The excerpt above is from the fourth movement titled, “The Brisk Young Sailor.” It is common in Grainger works to see a variety of articulation markings and indications. For example, if there is a staccato marking under a slur, the release of the note should be slightly lifted.

Paul Hindemith

Paul Hindemith (1895-1963) was a composer, teacher and theorist. His compositional and analytical methods were presented in his book The Craft of Musical Composition. He taught at the Berlin School of Music from 1927 to 1937. In 1940 he taught at the Yale University School of Music for thirteen years. Then after 1953, he taught at the University of Zürich.

After a request from Lt. Col. Hugh Curry of the United States Army Band, Hindemith composed the Symphony in B-flat in 1951. The work is in three movements and displays a use of complex rhythmic variation and expanding melodic lines. Excerpts were selected from this symphony because the work is frequently performed by professional and collegiate ensembles. It also presents a number of rhythmic and technical challenges. The following figure includes the symphony’s results from the three seminal studies:

<table>
<thead>
<tr>
<th>Study</th>
<th>Evaluators</th>
<th>Average</th>
<th>% of Maximum possible points</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ostling</td>
<td>20</td>
<td>4.95</td>
<td>99.0</td>
</tr>
<tr>
<td>Gilbert</td>
<td>20</td>
<td>5.0</td>
<td>99.0</td>
</tr>
<tr>
<td>Towner</td>
<td>18</td>
<td>4.9</td>
<td>98.9</td>
</tr>
</tbody>
</table>

Ibid., 32-35.
Like Giannini’s Symphony No. 3, Hindemith’s Symphony in B flat was programmed less frequently during the middle twentieth century due to its length and its extreme technical difficulty.\textsuperscript{21} Performances given were mostly by the best bands in the country instead of high school, college or amateur bands. Hindemith’s symphony is a significant work for the clarinet because its focus is not limited to the solo and first clarinets alone. All of the clarinet parts are challenging and also include significant excerpts that are technical and quite exposed.

The following excerpt begins with the solo clarinet playing in unison with the first clarinet part. This particular passage features the clarinet section, particularly the first clarinets. As with all of the excerpts from this symphony, this passage presents technical and rhythmic challenges.

Example 6. Symphony in B flat, Movement II: Andantino grazioso, mm. 49-52.\textsuperscript{22}

The next excerpt features all of the B-flat clarinet parts. In the beginning of this passage, the solo, first, second, and third clarinet parts are playing in unison. The parts split again in measure 62.


\textsuperscript{22} Paul Hindemith, \textit{Symphony in B flat}, (New York: Schott Music Corp., 1951), 48.
Example 7. Symphony in B-flat, Movement II: Andantino grazioso, mm. 59-71.\textsuperscript{23}

Example 8. Symphony in B-flat, Movement II: Andantino grazioso, mm. 117-128.\textsuperscript{24}

\textsuperscript{23} Ibid., 49-51.

\textsuperscript{24} Ibid., 66-68.
Example 8 is an excerpt that consists of the last 11 measures of the symphony and includes the solo clarinet part. Measure 126 is a unison passage with the first clarinet part.

**Gustav Holst**

Gustav Holst (1874-1934) was a trombonist in civic military bands and had a remarkable knowledge of the wind band medium. He was not only a composer, but also a teacher and a performer. He wrote what many consider some of the most significant works for wind band. His First Suite in E-flat for Military Band was written in 1909. Two years later he wrote the Second Suite for Band in F. At the request of the BBC. Military Band, *Hammersmith*, Op. 52 was composed in 1929/30. *Hammersmith* is a large, one movement work that was heavily influenced by Holst’s time in Hammersmith, London, where he lived for thirty-five years. The composer’s daughter, Imogen, has written the following words about her father’s piece:²⁵

> The mood out of which the music had grown was a mood that had haunted him for nearly forty years: during his solitary walks in Hammersmith he had always been aware of the aloofness of the quiet river, unhurried and unconcerned, while just round the corner there was all the noise and hustle and exuberant vulgarity of the cockney crowd, pushing and shoving and sweating and swearing and shrieking and guffawing its good-humored way.

At the beginning of the work, Holst vividly paints a picture of the quiet river for the listener with the tubas playing smooth, flowing lines. He subtly changes the color of the stream by passing the lowest octave to a different instrument and then allows that instrumental timbre to take over.

After writing the band version of the piece, Holst soon composed an orchestral version, which was premiered by the BBC Symphony in 1931. Although Holst’s two earlier suites for band proved enormously popular, *Hammersmith* took almost twenty-five years to get its proper recognition. Even though it was premiered in 1932 by the U.S. Marine Band, it lay unforgotten and unpublished until 1953. Boosey & Hawkes finally published the work in 1956 and two years later it gained exposure because of an Eastman Wind Ensemble recording by Frederick Fennell. The following figure shows the results of *Hammersmith* in the three studies consulted:

Figure 9: *Hammersmith* Results

<table>
<thead>
<tr>
<th>Study</th>
<th>Evaluators</th>
<th>Average</th>
<th>% of Maximum possible points</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ostling</td>
<td>19</td>
<td>4.74</td>
<td>94.7</td>
</tr>
<tr>
<td>Gilbert</td>
<td>20</td>
<td>5.0</td>
<td>99.0</td>
</tr>
<tr>
<td>Towner</td>
<td>18</td>
<td>4.8</td>
<td>95.6</td>
</tr>
</tbody>
</table>

Example 9 is from the “Poco Vivace” section. This passage comes directly after the smooth, flowing adagio with an immediate character change. A short glimpse of this impending mood change appears in measure 43 when the piccolo enters with an abrupt, piercing staccato solo. The trumpets also interject their own staccato answer into the flowing character in measure 47. Even though there is a *sempre accelerando* and a fermata directly before measure 55, the mood is quite contrasting. The excerpt above is where the clarinet enters in measure 62. The accents in this passage should be played with very subtle weight. Holst requested that the accents not be overdone.
Example 9. Gustav Holst, Hammersmith, Op. 52, mm. 62-88.\textsuperscript{26}

Example 10. Gustav Holst, Hammersmith, Op. 52, mm. 249-275.\textsuperscript{27}

\textsuperscript{27} Ibid., 27-29.
Example 10 is an excerpt from the Lento section and is a pivotal point in the piece with metric modulation. The previous seven measures is a Tempo I section with a 2/4 time signature. Though the time signature changes to 3/2, the tempo remains the same and a half note equals a half note. This solo clarinet excerpt requires a great deal of control mainly because of the breadth of the phrase. The release of notes should never be abrupt. The player must also be mindful that the flute and oboe join in with solos after the opening of the Lento section. The flute enters in measure 256 and the oboe enters in measure 262. A useful throat-tone B-flat fingering for measure 256 is R(A)-3|1-3 + left E/B key.28


The excerpt in Example 11 occurs near the end of the piece and was selected because it includes the return of important motives heard earlier in the work. The solo clarinet continues the staccato line from the flutes in measure 404. Measure 10 is significant because it is a return of a motive heard in the solo clarinet from measure 261.

---

28 Register + A key, third finger; first finger + third finger; left E/B
29 Ibid., 44-47.
However, when it returns here, the rhythm is augmented and slightly modified. The solo in measure 417 is in unison with the flutes.

**Karel Husa**

**Music for Prague 1968**

Karel Husa (b. 1921) is an American composer of Czech heritage. From 1941 to 1945, Husa attended the Prague Conservatory where he began his studies in composition and conducting. In 1946, he studied composition with Arthur Honegger and conducting with Jean Fournet at the École Normale de Musique in Paris for five years. He then attended the Paris Conservatoire to continue his conducting studies with Eugène Bigot and studied privately with Nadia Boulanger. He soon began his teaching career at Cornell University in 1954, where he taught conducting, composition, and orchestration for 38 years.

Husa’s works often represent his political and ethical ideals. For example, his *Music for Prague 1968* uses the traditional Hussite war song, “Ye Warriors of God and His Law.” This song is originally from the 15th century and was “a symbol of resistance and hope for hundreds of years, whenever fate lay heavy on the Czech nation.” The bells heard in this work are meant to represent the cries of distress and victory in the city of Prague. As common with many of Husa’s, musical symbolism is used along with new sounds, timbres, and textures—all indicative of his style.

---

Husa’s *Music for Prague 1968* was commissioned by the Ithaca College Concert Band. This work is considered one of the most important pieces for wind band. It was premiered in 1969 at the Music Educators National Conference and has since been a part of the standard repertoire. Husa contributed significantly to the wind band literature.

Figure 10 includes a short list of some of Husa’s most significant works for the medium that are included in all three of the following studies: Ostling’s, Gilbert’s, and Towner’s repertoire lists.

**Figure 10: Selected Husa Works**

<table>
<thead>
<tr>
<th>Selected works for band</th>
<th>Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>Concerto for Alto Saxophone and band</td>
<td>1967</td>
</tr>
<tr>
<td>Apotheosis of this Earth</td>
<td>1970</td>
</tr>
<tr>
<td>Concerto for Percussion and Wind Ensemble</td>
<td>1970/71</td>
</tr>
<tr>
<td>Concerto for Trumpet and Wind Ensemble</td>
<td>1973</td>
</tr>
<tr>
<td>Al Fresco</td>
<td>1975</td>
</tr>
<tr>
<td>An American Te Deum (Baritone voice, chorus, band)</td>
<td>1976</td>
</tr>
<tr>
<td>Smetana Fanfare</td>
<td>1984</td>
</tr>
</tbody>
</table>

Husa’s *Music for Prague 1968* has become part of the standard wind band repertoire. As with most of Husa’s wind band works, this particular piece presents a number of passages significant to the clarinet not only because they are technically difficult, but also for the symbolism they represent. The following figure shows the evaluations that *Music for Prague 1968* received in the three seminal studies:

**Figure 11: Music for Prague 1968 Results**

<table>
<thead>
<tr>
<th>Study</th>
<th>Evaluators</th>
<th>Average</th>
<th>% of Maximum possible points</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ostling</td>
<td>20</td>
<td>4.7</td>
<td>94.0</td>
</tr>
<tr>
<td>Gilbert</td>
<td>20</td>
<td>5.0</td>
<td>100.0</td>
</tr>
<tr>
<td>Towner</td>
<td>18</td>
<td>4.9</td>
<td>98.9</td>
</tr>
</tbody>
</table>
The clarinetist should be prepared to perform a number of significant excerpts from the last movement of *Music for Prague 1968*. The two that will be included here are the B-flat clarinet solo near the beginning and the unison soli section that follows. The excerpt above is a solo passage in the first clarinet.

The bass clarinet joins the solo, but two octaves lower (in measure 8 of this excerpt). The alto clarinet joins the B-flat clarinet in measure 12. However, the alto clarinet is playing a concert D flat and does not join the eighth-note figure until measure 15 at two octaves below.

In measure 2, the clarinetist should use the fingering RT-23|--3+pinky. Another possible fingering is RT-23|-2|+pinky, but it may be difficult flipping the right middle finger to A#. The player must keep in mind that left B fingering should be used in the first measure. In measure 15, the player should consider using the RT123|C#123. This is certainly not a requirement, but some may find that this “long F” fingering will feel a bit more secure than using less fingers and flipping the left hand to F#.

---


The excerpt below features a soli section. The quasi-glissando in the second measure of this excerpt can be accomplished in a couple of different ways. Fingering chromatically upward to the B flat is one basic way. However, it is impossible to accommodate all the semitones at this speed, so it would the clarinetist would have to compromise by playing as many notes as possible while staying in strict tempo. As an alternative, the player could finger chromatically halfway to the B flat and glissando (bend) the last couple of notes. Either way would suffice, however, the entire section must agree on the treatment of the quasi glissando.

Example 13. Karel Husa, Music for Prague 1968: IV. mm.75-96.33

In this soli section, I would suggest using the B-flat finger RT1--|1-- in a few of the measures. For example, this 1 and 1 fingering could be used in measures 5 or 6. In measure 17, the performer should consider using an F# that uses more fingers as opposed to the typical left hand F#. Some suggested fingerings are RT12-|123+pinky or RT123C#|12-.

33 Ibid., 62.
Concerto for Wind Ensemble

Karel Husa’s (b. 1921) Concerto for Wind Ensemble was commissioned by the Michigan State University Alumni Band in 1982. The first performance of the work was given by the Michigan State University Wind Symphony and was conducted by Husa himself as a guest. The concerto won the first biennial Louis Sudler International Wind Band Composition Competition in 1983 and was presented by the United States Marines Band with Husa conducting on April 15, 1984.

This concerto displays the virtuosic nature of the solo woodwind, brass, and percussion instruments. It is quite different from the other works not only because it is a younger work, but it also offers a number of aleatoric passages. These aleatoric measures only indicate the shapes and notes of phrases, but their exact execution depends partially to the discretion of the individual performer. For example, in measure 73, Husa specifies the first note of the beat (a low E), but only suggests the direction of the rest of the succeeding notes of that beat.

The excerpts challenge the player not only because of the technique involved, but also because of the difficulty of the unison sections. This work was selected because of the aleatoric passages and the soli passage. Since this work was composed after the Acton Ostling Jr. study, the two results provided will be from the Gilbert and Towner studies in Figure 12.
Figure 12: Concerto for Wind Ensemble Results

<table>
<thead>
<tr>
<th>Study</th>
<th>Evaluators</th>
<th>Average</th>
<th>% of Maximum possible points</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gilbert</td>
<td>20</td>
<td>4.6</td>
<td>92.0</td>
</tr>
<tr>
<td>Towner</td>
<td>18</td>
<td>4.6</td>
<td>91.1</td>
</tr>
</tbody>
</table>

The excerpt below is from the third movement titled, “Perpetual Motion.” The tempo is extremely fast. The alto clarinet is trilling at ppp and the horns are sustaining whole notes with piano and pianissimo dynamics. Measure 72 is played as written, but the downbeat of measure 73 requires the performer to pick notes that correspond to the given figure. The notes do not have to be exact, however the shape must resemble the contour on the page. In measure 75, the quasi-glissando could be a few notes fingered chromatically upwards from the low E. Measures 79 to 82 are repeated and the duration is up to the conductor’s discretion.

Example 14. Karel Husa, Concerto for Wind Ensemble: III. mm. 72-82.34

---

Example 15. Karel Husa, Concerto for Wind Ensemble: III. mm. 345-391.35

The excerpt above features the clarinet section. As with many of Husa’s wind band works, there is a clarinet soli passage that features the virtuosic character of the clarinet. For the D#s in measure 351, the fingering RT-23|-2- would work fine at this speed. This is also true of measures 357 and 358.

Walter Piston

Walter Piston (1894-1976) was an American composer and a teacher. He is known not only for his music, but also for his four theory textbooks *Principles of Harmonic Analysis* (1933), *Harmony* (1941), *Counterpoint* (1947), and *Orchestration* (1955). After graduating from Harvard University in 1924, Piston traveled to Europe and studied composition with Paul Dukas and Nadia Boulanger at the École Normale de Musique. After 1926, Piston was a faculty member at Harvard University, where he served until his retirement in 1960.

*Tunbridge Fair* was commissioned by the American Bandmasters Association in 1950. The work used bucolic New England as a backdrop and its name hails from the Tunbridge World’s Fair in Tunbridge, Vermont.

Figure 13: *Tunbridge Fair* Results

<table>
<thead>
<tr>
<th>Study</th>
<th>Evaluators</th>
<th>Average</th>
<th>% of Maximum possible points</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ostling</td>
<td>20</td>
<td>4.1</td>
<td>82.0</td>
</tr>
<tr>
<td>Gilbert</td>
<td>19</td>
<td>4.0</td>
<td>79.0</td>
</tr>
<tr>
<td>Towner</td>
<td>18</td>
<td>3.8</td>
<td>76.7</td>
</tr>
</tbody>
</table>

The following excerpt was included because of the technical facility needed throughout the entire passage. This excerpt is not a solo, but includes all of the first clarinet players. Measure 6 to 22 is a woodwind soli section. Even though measure 23 features the saxophone section, all four of the clarinet parts intertwine the sixteenth-note figures.
Example 16. Walter Piston, Tunbridge Fair. mm. 6-31.\textsuperscript{36}

Florent Schmitt

Florent Schmitt (1870-1958) was a composition student of Jules Massenet and Gabriel Fauré when he attended the Paris Conservatoire. He won the Prix de Rome in 1900 on his fifth try. In 1913, Schmitt composed \textit{Dionysiaques} for the Garde Republicaine Band of France. The title refers Dionysius, the Greek god of drama, wine and fertility. This work is considered by many to be one of the most significant works composed for wind band. Relative to other works of its time, it was incredibly

\textsuperscript{36} Walter Piston, \textit{Tunbridge Fair} (USA: Boosey & Hawkes, 1951), 2-11.
challenging and is still extremely difficult for today’s most advanced musicians.

Schmitt’s music has a number of stylistic influences. According to Frank Byrne: 37

*Dionysiaques* is a romantic tone poem in the mold of Liszt and Richard Strauss but with a distinctly French tonal language which in its more tender moments is reminiscent to Ravel and in its more boisterous moments has vigor similar to Stravinsky’s *Le Sacre du printemps*. However, the weight and power of Wagner are always in the background with a healthy dose of César Franck thrown in for good measure.

The following figure shows the evaluation of *Dionysiaques* in the three major studies:

Figure 14: *Dionysiaques* Results

<table>
<thead>
<tr>
<th>Study</th>
<th>Evaluators</th>
<th>Average</th>
<th>% of Maximum possible points</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ostling</td>
<td>19</td>
<td>4.0</td>
<td>88.4</td>
</tr>
<tr>
<td>Gilbert</td>
<td>20</td>
<td>4.9</td>
<td>98.0</td>
</tr>
<tr>
<td>Towner</td>
<td>18</td>
<td>4.6</td>
<td>92.2</td>
</tr>
</tbody>
</table>

*Dionysiaques* presents a number of challenges to any level of clarinetist. All of the performers in the clarinet section are required to have absolute control over their instruments. Each part is equally challenging and requires strong players throughout the section. This work was selected because not only has it been part of the standard repertoire for wind band for many years, but also for the numerous challenges it presents to clarinetists.

Example 17 features a first clarinet solo. Although an exposed first clarinet solo passage comes earlier in measure 4, Example 17 is equally exposed and will be discussed because of the dovetailing between the 1a (player one) and the 1b (player two) parts.

This passage is intended to sound like it is played by one player and any noticeable timbre changes should be avoided. Nuances are particularly significant in this excerpt, specifically the treatment of each held note, as well as the length and speed of the sixteenth notes within the sextuplet figures. The player should aim to convey the composer’s expressive marking printed above the solo that indicates the passage should be played “dans un sentiment d’orientale nonchalance (in a feeling of Eastern indifference).”

Example 17. Florent Schmitt, Dionysiaques, mm. 17-20.38

In the next excerpt below, measure 24 is shared between the E-flat clarinet, first clarinet, bass clarinet, and baritone saxophone. Measure 25 has the E-flat clarinet in unison with the rest of the clarinet section. The flutes and piccolo join the clarinets in unison on the upbeat of beat 2. The entire passage is quite exposed and the challenges are apparent. The range of the excerpt spans three octaves and displays the altissimo range of the clarinet.

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Example 18. Florent Schmitt, Dionysiaques, mm. 24-28.\textsuperscript{39}

Example 19. Florent Schmitt, Dionysiaques, mm. 30-32.\textsuperscript{40}

The excerpt above was selected because it demonstrates the extraordinary technique required to play works at this level. \textit{Dionysiaques} includes perhaps some of the toughest articulated. Even in today’s modern wind band repertoire, this work challenges even the best bands in world. In fact, Schmitt features quite a few similar

\textsuperscript{39} Ibid., 5-6.
\textsuperscript{40} Ibid., 7.
passages that require complete technical control within the entire clarinet section (including the bass and E flat clarinet). In a number of passages, he begins with one part and continues to add the other parts from the same woodwind section, therefore layering the articulated lines.

Example 20 resembles Example 19. This passage, again, requires the entire clarinet section to have complete technical control. Measurea 34-36 are a unison passage played by first and second clarinets. The third clarinet and bass clarinet both require the same technical facility, as they also have rapid articulated sixteenth notes.

Example 20. Florent Schmitt, Dionysiaques, mm. 34-36.\(^\text{41}\)

Example 21 is a solo in the first clarinet part. The scoring is sparse, so the clarinet line is somewhat cadenza-like, resembling an improvised flourish. Like the first example from *Dionysiaques*, this passage requires a seamless trading of lines between player 1a and player 1b. Many passages require the clarinet section to sound as one player, layering or passing off lines a number of times. Similar to Example 18, this passage spans almost three octaves. In fact, throughout the entire piece, Schmitt demonstrates the impressive range of the clarinet.

\(^{41}\) Ibid., 8.
Arnold Schoenberg

Arnold Schoenberg (1874-1951) was of Austro-Hungarian heritage. He studied music with the Viennese composer Alexander von Zemlinsky. Schoenberg’s music is commonly divided into three style periods: tonal, atonal, and serial.

Arnold Schoenberg’s contribution to the band medium is a work that originally proved too difficult for its intended performers. Schoenberg’s publisher, Carl Engel—president of G. Schirmer, asked him to compose a piece for an amateur band or a high school level band. Some believed, especially Engel, that these bands were vital to the growth of music appreciation in America. As a result, Schoenberg composed the Theme and Variations Op. 43a in 1943. This piece turned out to be too difficult for high school bands and amateur groups and was also not particularly popular with audiences. Schoenberg then turned to the orchestra in an attempt to generate more performance opportunities of the work. He wrote a transcription of the piece for orchestra (Op. 43b).

His wind band work Theme and Variations, Op. 43a uses the colors and timbres that only the wind band possesses. Throughout this work, Schoenberg sought to create

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42 Ibid., 11-12.
diverse characters and as a result, composed in variation form. He was careful to have each variation represent a specific mood and character while developing the original melody throughout. He was very specific about how he wanted to create these moods and characters; adding detailed instructions about phrasing, tempo, and dynamics. Schoenberg includes a note at the beginning of the score explaining his symbols:

Figure 15: Theme and Variations, Op. 43a Notes

**EXPLANATORY NOTES**

1. \( \text{P} \) means: principal part, the end of which has been marked with the sign
2. \( \text{S} \) means: secondary part, the end of which has been marked with the sign
3. \( \text{\#} \) means ending of a phrase
4. \( \text{\&} \) means beginning of a phrase

The timing of this work—four years after Grainger’s *Lincolnshire Posy*—is revealing. Though the two pieces are chronologically connected, their style is extremely different. Schoenberg’s work requires the ensemble to have exceptional technical and expressive skills. Owing to the fact that bands during this time included mostly of either collegiate or military groups, this work proved too difficult for the average wind band. As a result, the orchestra version receives more performance opportunities while the band version receives less attention. The following figure shows the evaluation of the Theme and Variations, Op. 43a in the three wind band repertoire studies:

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Figure 16: Theme and Variations Op. 43a Results

<table>
<thead>
<tr>
<th>Study</th>
<th>Evaluators</th>
<th>Average</th>
<th>% of Maximum possible points</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ostling</td>
<td>20</td>
<td>4.8</td>
<td>96</td>
</tr>
<tr>
<td>Gilbert</td>
<td>20</td>
<td>4.9</td>
<td>98.0</td>
</tr>
<tr>
<td>Towner</td>
<td>17</td>
<td>4.6</td>
<td>91.8</td>
</tr>
</tbody>
</table>

Example 22. Arnold Schoenberg, Theme and Variations, Op. 43a: Var. V. mm. 148-166.\textsuperscript{45}

Example 22 is a clarinet solo that begins the fifth variation. In this contrapuntal section (measure 148), the clarinet is marked as a principal part. The baritone enters with a solo marked as a principal part in the next measure and uses the same style and character as the clarinet.

\textsuperscript{45} Ibid., 32-37.
Ralph Vaughan Williams

Ralph Vaughan Williams (1872-1958) was a central composer during the nationalist movement in English music. He received his MusB at the Royal College of Music in London. In 1897, Vaughan Williams studied with Bruch in Berlin and eleven years later with Ravel in Paris. After meeting Gustav Holst at the Royal College of Music in 1895, Vaughan Williams cultivated a newfound interest in the English folk song revival movement. The two composers shared a number of interests and ideals and naturally joined this movement of the late nineteenth century. According to Vaughan Williams’s wife, Ursula:  

New arrangements were called for, piano accompaniments or choral settings; and because he knew and loved the music, Ralph was adept at providing them. Folk music weaves in and out of his work all through his life, sometimes adapted for some particular occasion, sometimes growing into the fabric of orchestral writing. This passion for the folk song movement is evident through his participation in the Folk-Song Society.

*Toccata Marziale* was composed in 1924. The Royal Military School of Music Band gave its first performance in the same year. The following figure shows *Toccata Marziale*’s results in the three studies:

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The following excerpt is from the first clarinet part. This particular solo is not quite as exposed as the other passages included in this essay. The clarinet does not come out of the texture until measure 55 with the E on beat three.

Example 23. Ralph Vaughan Williams, Toccata Marziale. mm. 52-67.48

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48 Ralph Vaughan Williams, Toccata Marziale (Lynbrook, NY: Boosey & Hawkes, 1924), 12-14.
CHAPTER FIVE

CONCLUSION

This essay is meant to bridge the gap between the available resources for orchestral excerpts and the lack of resources for excerpts found in wind band music. The study and performance of orchestral excerpts has long been a part of the curriculum in clarinet pedagogy. Clarinetists of advanced levels must use these excerpts for college admittance, ensemble placement, orchestral repertoire classes, and for professional playing positions. There is no such emphasis placed on the study of wind band music—whether collegiate, professional, or amateur. Even though the wind band is relatively young compared to the history of the orchestra, music for the medium has steadily grown in popularity and has gained ardent supporters.

This essay consists of an annotated compilation of selected excerpts from significant works of the wind band literature. While it is not meant to serve as a complete and final collection, it does provide the beginnings of a useful resource for those clarinetists wanting to further their musical studies beyond orchestral playing. Since there is such an enormous body of repertoire available for the wind band medium, it is impossible to produce a comprehensive guide. Although this essay attempts to include some of the most significant wind band works, the selection of these excerpts will remain necessarily subjective. What one person deems significant, difficult, or worthwhile will differ from another person’s opinion. However, this essay does include a wide range of styles and selection of composers.
SUGGESTIONS FOR FURTHER RESEARCH

This essay took the research of three seminal studies by Acton Ostling, Jay Warren Gilbert, and Clifford Towner and constructed an excerpt guide based on those results. The works chosen from these studies were also based on my own personal experiences. Further research into creating more excerpt guides not focused around these studies would be appropriate and beneficial to students and amateur players. There should also be wind band excerpt guides for: the E-flat clarinet and bass clarinet.
APPENDIX A

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APPENDIX B

Symphony No. 3 for Band
By Vittorio Giannini
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Hammersmith, op. 52 by Gustav Holst
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Toccata Marziale by Vaughan Williams
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Tunbridge Fair by Walter Piston
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Lincolnshire Posy
By Percy Grainger
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Dionysiaques, Op. 62
By Florent Schmitt
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Universal Music Publishing Classical
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Reed, Marc, and Andrew, Trachsel. "Why Band?" *ITG Journal* 36, no. 1 (October 1, 2011): 76.


