FOUR INFLUENTIAL WORKS FOR WINDS

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ABSTRACT

The purpose of this thesis is to provide a supplement paper over four wind compositions that were conducted by the author during his second year of graduate studies. Three performances covered four different symphonic and chamber wind pieces. All performances were given by the University of Central Missouri Wind Ensemble at the University of Central Missouri in Warrensburg, Missouri. *Al Fresco* by composer Karel Husa was performed on October 16, 2013 in Hendricks Hall; *Dragon Rhyme* by composer Chen Yi was conducted on November 22, 2013 in Hendricks Hall. *Symphony for Metal Orchestra*, Op. 203 by composer Alan Hovhaness and *Dixtuor*, Op. 14 by George Enescu were both conducted on May 1, 2014 in Hart Recital Hall. This paper will provide brief biographies on the four different composers, information regarding the compositions, detailed analyses of the named works, and concluding remarks on the status of the wind band and the direction in which the author believes the wind band is heading.
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INTRODUCTION

Composing repertoire for the wind band/ensemble and chamber winds is a relatively new trend for composers. Orchestral winds have been the basic ensemble for wind composition. Pairings of oboes, bassoons, horns, and later clarinets formed the early classic orchestral wind section. Other pairs of instruments, such as flutes or English horns, may have occasionally substituted for clarinets.\(^1\) From time to time, these instruments were extracted to play music for utilitarian purposes. These winds were referred to as “Harmonie,” performing music labeled “Harmoniemusik.” The number of compositions for Harmoniemusik increased, along with the number of wind groups growing in variety of instrumentation.

At the turn of the nineteenth century, Beethoven had expanded the symphonic form. The *Eroica Symphony* was scored in 1805, enlarging the range of orchestral thinking.\(^2\) Wind instruments of the time were limited in range and technical ability, and improvements needed to be made. Inventions by Adolphe Sax, Theobald Boehm, Wilhelm Wieprecht, and others, provided musicians greater range, improved intonation, and permitted unhindered technical performance. Reflecting these changes, Hector Berlioz wrote his famous *Grand Treatise on Instrumentation* published in 1844. Berlioz writes in the preface:

> The object of this work is… to indicate the range of the instruments, and certain features of their mechanism; then to examine the nature of their timbre, their particular character and range of expression, matters greatly neglected up to now, and finally to study the best-known methods for combining them appropriately.\(^3\)

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\(^1\) Roger Hellyer, “Harmoniemusik-Music for Small Wind Band in the Late Eighteenth and Early Nineteenth Centuries” (Ph.D.diss, Oxford University, 1973), 2


This work contributed to the growth of reed, brass, and percussion sections in the orchestra. In addition, Berlioz composed one of the first pieces for band in 1840: *Grande symphonie funèbre et triomphale*, H 80. It was originally written for large wind and brass band of 200 players, but revised two years later, adding strings and chorus.

The only other major composer writing music for winds of any significance in the first half of the nineteenth century was Richard Wagner. His *Trauersymphonie* was composed in 1844, comprising of eighty-one players, for the funeral procession of composer Carl Maria von Weber. Other composers such as Mendelssohn, Weber, Rossini, Donizetti, Schubert, and Beethoven composed marches or overtures for bands of their time. However, the wind band was not considered a form of serious musical expression until the turn of the twentieth century.

In the second half of the nineteenth century, the emergence of professional bands began to emerge in America. Bands were used during the Civil War to raise morale, play at rallies, and other social events. Patrick Gilmore was asked to reorganize the bands in Massachusetts, and in 1864, he began a series of oversized concerts, consisting of thousands of players and singers, and theatrical effects, such as canon fire. These types of concerts eventually ran their course and died out. While on tour in Europe, he witnessed the smaller instrumentation of European ensembles and later reduced his instrumentation to sixty-six musicians—allowing for a wealth of color combinations not utilized by American ensembles. At the same time Gilmore was touring, John Phillip Sousa became the director of the United States Marine Band. Sousa reorganized the

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4 Ibid., 17.
5 Ibid., 22.
band and raised the performance standards, reshaping the band into a first-rate ensemble. A prolific composer, Sousa composed operettas and art songs, but is best known for his marches.

As time passed, the orchestra and military band became separate entities. Orchestras performed in recital halls, but military bands performed in parades, parks, and outdoor amphitheaters. Military bands were deemed as “low brow,” performing for the ordinary man. Much of the music played by these bands were marches, show tunes, and other types of vernacular music. By the turn of the century, only a handful of composers were contributing to the wind band medium.

Gustav Holst noticed a lack of compositions for the military band. He composed his First Suite in E-flat for Military Band in 1909 but it was not premiered until 1920; his Second Suite in F for Military Band was written in 1911 but did not premiered until 1922. These two works are considered cornerstones for the wind band medium. Several other composers began writing for the wind band, but only a handful of compositions came before 1950. It was not until 1952 that American university conductors began exposing wind-music literature that had not been heard on a wide scale in higher education in the United States. The term “wind ensemble” was introduced by Frederick Fennell at the Eastman School of Music. This ensemble began a concept of programming and performing music of different sizes, including chamber wind groups, wind orchestras, and even concert bands. In addition, it introduced the germinal idea of flexible instrumentation within any specific concert or wind group. It stressed the importance of quality literature and original works for wind ensemble. With this movement, composers became attracted to writing for this style of ensemble, emerging new color combinations of

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woodwind, brass and percussion sounds. Prominent composers were commissioned to write new music for the medium, and the amount of wind literature has since dramatically increased. Karel Husa commented about the attraction for writing for winds:

I write for those who like to play my music. I'm a violinist, but I like to write for woodwinds, brass and percussion, too. Composers should be able to write for any ensemble. I won a Pulitzer Prize for a string quartet that hardly gets played. I received a Pulitzer Prize in 1969 for the string quartet, the same year Music for Prague premiered at the National MENC. Music for Prague has received over 10,000 performances while the string work less than 800. The universities have very good bands with conductors interested in playing new music. The orchestra conductors cannot. They have such extended repertoire with so many masterpieces and are not interested in new music as much. Composers must look for ensembles that will play their music. I don't want my compositions to sit on the shelf.⁸

When I had to make a decision to select pieces to conduct during the final year of graduate school, special consideration was given to only choose quality literature for myself, the students, and the audience. Four pieces were selected: Dixtuor by George Enescu; Symphony for Metal Orchestra [Symphony No. 17] by Alan Hovhaness; Al Fresco by Karel Husa; Dragon Rhyme by Chen Yi. The four pieces range over a hundred-year span, in various ensembles and instrumentations.

The objective of this thesis will be to identify the importance of these four very different pieces. I will provide biographical information on each composer, background information on the pieces, a detailed analysis on each work, and concluding remarks as to why each piece is significant to the wind band realm. Concluding this thesis, I will provide predictions on how wind bands and its literature may advance in the future.

CHAPTER 1

DIXTUOR, OP. 14
BY GEORGE
ENESCU

Hailed as “the greatest musical phenomenon since Mozart” and “one of the greatest geniuses of modern music”\(^9\) by Pablo Casals, George Enescu (also known as Georges Enesco), was one of the most prominent composers in the first half of the twentieth century. *The New Grove Dictionary of Music and Musicians* labels Enescu as “Romania's greatest composer […] and one of the best-known violinists of his generation.\(^{10}\)” He is still considered to be the foremost ambassador of Romanian music.

Born on August 19\(^{th}\), 1881 in the northwestern part of Romania, near the town of Dorohoi, Enescu was the youngest of eight children, and was the only child in his family to survive an epidemic of diphtheria. Due to this tragedy, he grew up in seclusion surrounded by the overly protective care of his parents. Enescu first encountered music at the age of three when he heard folk songs played on a violin by a local lăutar, Nicolae Chioru. Enescu also heard serious classical music in his home, since his parents had some musical training. His parents often invited local musicians to give concerts in their home. These were some of his earliest childhood memories.\(^{11}\)

Enescu began studies on the violin and piano at age four. He showed an uncanny ability and talent for both instruments. A year later, he continued his studies with Eduard Caudella at

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the Conservatory in Iași, Romania. At five years old, Enescu wrote his first composition, a twelve-measured piece titled *Romanian land, an opera for piano and violin* by G. Enescu, *Romanian composer at the age of five and a quarter.*12 The composition did not have an opus number and was never published.

In 1888, at seven years old, he began studies at the prestigious Konservatorium der Gesellschaft der Musikfreunde in Vienna. To be admitted to study at this conservatory, students had to be at least ten years of age. Only two musicians were allowed under that requirement: Fritz Kreisler in 1883, and George Enescu in 1888. Enescu studied with Sigmund Bachrich and Josef Hellmesberger Jr. on violin, piano with Emil Ludwig, and composition with Robert Fuchs.13 He would graduate in 1893 with a distinction diploma, and a silver medal by the Friends of Music Society. His violin skills considerably developed, and after his studies, Enescu was regarded as a true virtuoso on the instrument, being nicknamed as “der Romanischer Mozart” (the Romanian Mozart).14 With its rich history and beautiful environment, Vienna captured the attention of Enescu, becoming a sacred venue for the musician. The time he spent there would be one of his most memorable experiences.

In 1895, Enescu went to Paris to audition at the Paris Conservatory, one of the most exclusive musical institutions of the time. Being admitted as a foreigner was an extraordinary accomplishment in itself. He studied piano with Louis Diémer; violin with Pierre Marsick and

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12 Ibid., 52.
13 Ibid., 53.
José White; composition with Gabriel Fauré and Jules Massenet; counterpoint with André Gédalge; and harmony with Ambroise Thomas and Theodore Dubois.

During his studies at the Conservatory, Enescu had his first success in composition with his orchestral work, the *Romanian Poem*, Op. 1. At the age of fifteen, he “wanted to tell the public about his native country in sound pictures, recreating the specific character of its life and landscape.”\(^{15}\) Enescu's *Romanian Poem* would mark the beginning of a venture to bring music from his native homeland to the forefront.

George Enescu is remembered as a versatile and remarkable performer. He toured many cities in Europe and the United States and taught eminent musicians such as Christian Ferras, Ivry Gitlis, Yehudi Menuhin, Arthur Grumiaux, and Ida Haendel. Enescu collaborated with musicians on several occasions to help expose their works and gain popularity. Minnie Tracey, a soprano and voice teacher, collaborated with Enescu and admired his musical abilities:

> His musical memory is fabulous. As a pianist, his gift nearly equals that of violinist. I heard him play by heart whole concertos by Brahms, Beethoven, Mozart, and Max Bruch for the benefit of his friends or pupils, interpretations which charmed the small group of music lovers.\(^{16}\)

Enescu's memory indeed was remarkable, which contributed to the loss of several compositions that he never wrote down. *The New Grove Dictionary* assigns thirty-three opus numbers to Enescu.\(^{17}\) His compositional output includes three symphonies, one opera, two Romanian Rhapsodies, several songs, many chamber works, and sonatas.

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\(^{16}\) Ibid., 32.

Enescu’s Dixtuor, *Op. 14* was first performed in 1906 but was overshadowed by his opus thirteen, *Symphony No. 1 in E-flat Major* of the same year. The dextet for wind instruments was rare combination of instruments for the time, but not unusual since Richard Strauss composed his serenade for thirteen winds over twenty years prior. Enescu scored the work for classic double wind quintet, with the exception of substituting English horn for oboe: two flutes, oboe, English horn, two clarinets, two bassoons, and two horns. The dextet shows Enescu’s ability to spontaneously insert thematic material in unpredictable ways, all the while stretching formal constraints. As Pascal Bentoiu rightfully describes the character of *Dixtuor*, it is “a celebration of the spirit, offering the subtle and discreet beauty of a Platonic dialog. The perfect conviviality of musical characters, the mixture of poetry and geometric display, the gentle and fresh colors...”\(^{18}\)

The *Dixtuor’s* exposition begins with a romantic melody in D major in Flute I. This melody is romantic in flavor and extremely delicate in nature. One can see that all of the instrumentation has the expressive indication of *Doux* (sweet/soft), further expanding upon the general indication Enescu writes at the top of the score: *Doucement mouvementé*. English horn, Clarinet I, Horns I & II, and Bassoon I intermingle contrapuntally, imitating the theme in the first flute. The melody is based upon a four-note motif, mainly the initial fifth, which recurs throughout the movement. The melody is passed among instruments, making all voices equal in importance. The first theme lasts for twenty-three measures.

Another theme begins with the anacrusis to the twenty-fourth bar in the bassoons and horns (Example 2). This theme was modulated to the subdominant key: G major. In a typical sonata form, the second theme group is modulated to the dominant. However, Enescu avoids this relationship, further expanding this sonata form, which will be detailed later in this thesis. This new theme is composed in a fugato with six entries and small inner episodes. The fugal
style is short lived, giving way to the restatement of opening material in the home key, and then modulating to A major—the dominant of the home key.

![Example 2: Enescu, Dixtuor, Mvt. I—Theme 2 (mm. 24-27)](image)

Everything Enescu has composed so far represents the first thematic “group.” In the imitative nature of the first theme and the fugato of the second theme, one can see the relationship between the two sections. Additionally, the natural ease through the restatement of the first theme, the tonal unity between the two keys, and the eventual modulation to the dominant key, one would conclude this to be the ending of an exposition. However, Enescu has more in store for this movement.

The next section begins with a lovely English horn solo in the key of C-sharp major (Example 3). Enescu gives indications “trés expressif” and “sans regueur” for the performer to freely express the melody.
Example 3: Enescu, Dixtuor, mvt. I—Theme 3 (mm. 62-68)

The first clarinet and bassoon are added in the consequent phrase of the period, creating a timbral change to the melody. The rhythmic cell of the dotted quarter note/eighth note and triplets will be further analyzed in the next section.

The fourth thematic section begins at Rehearsal 5. This theme could be considered an extension of the previous material. However, with the rhythmic and harmonic qualities of this new section, I must label it as a fourth theme. Horns take the lead with this new melody, with the rhythmic cell from the third melodic section. The triplet rhythmic cell can be seen with the development of this theme. These melodic cells are imitated in various instruments and registers.

Example 4: Enescu, Dixtuor, Mvt. I—Theme 4 (mm. 75-80)

Enescu has finalized the creation of thematic material. In essence, the composer has created a large exposition: two groups with two themes in each grouping. In Pascal Bentoiu's book, he comments about this remarkable exposition:

The rhapsodic character of the Dixtuor—in spite of the thematic economy and of contrapuntal workmanship of particular finesse and, at times, plenitude—results from a hard-to-define spontaneity of the various themes' entrances, from the very often unpredictable way in which they pop-up at various turning points on the road, and not least from the peculiarities of construction that evidence an enormous
liberty compared to the so-called Classical frames... Enescu did not take over forms, but created them, in a Classical-Romantic ambiance, and on the strength of a total inner freedom... There is a remarkable economy, but once more I have to emphasize the impression of rhapsodic spontaneity which comes forth from the whole. Could the reason for this be the quasi-double exposition, in which each thematic group seems to be a concise complete exposition?\footnote{Ibid., 101-102.}

The development enters with a brief pre-core of the first theme's beginning in bassoon II (Rehearsal 6). It uses the triplet motif from theme three, moving among instruments to the first clarinet and flute. The developmental core begins by stating the beginning of the first theme with the horns and Clarinet I in C major. For twenty-seven bars, the development enlarges and modulates the first theme in the flutes and oboes. A new rhythmic motif begins in the horns, later adding the first clarinet and bassoon (Example 6). This motif continues through most of the development, and is reminiscent of a string quartet by Beethoven (Example 5). Bentiou remarks:

...[The] continuous rhythmic-harmonic design that reminds us of a similar design from the Quartet op. 130—the first movement's development, along twenty-eight bars, in a very similar motion, the dynamic being practically the same. To a musician with Enescu's memory and his exhaustive knowledge of Beethoven's quartets, such a likeness could not have escaped him. I am fully convinced that the likeness was intended, and—in this situation—it appears to me so much more touching, being endowed with the attributes of a devotion.\footnote{Ibid, 103-104.}

\begin{center}
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\textbf{Example 5: Rhythmic motif}
Enescu brings back the second theme in measure 127 with the English horn, still lying on top of the Beethovian motif. Enescu reminds us of the fugato characteristic of this theme, recalling it four different times. Further on, he interweaves the first and second themes contrapuntally. The Beethovian motif alters, turning the motif around to play it retrograde (m. 140), and then alters again, merging the eighth note to the quarter, creating an eighth rest/dotted-quarter note syncopated rhythm (m. 148). The themes begin a modulation back to the home key of D major, and move into the recapitulation (Rehearsal 11).

The melodic organization of the recapitulation does not follow standard textbook forms, but neither does the entire first movement. The first theme returns: not in its entirety but rather fragmentary, in various keys. A sequence begins in the flutes, oboes, and English horn, passing
the four-note motif to the clarinet, horn, and then back to the original instrumentation (Example 7).

Example 7: Enescu, Dixtuor, Mvt. I (mm. 165-170)

The chromatic stepwise motion moves us to A major briefly, preparing for the presentation of the second theme back in D major.

Rehearsal twelve brings fragments of the fourth theme back in the clarinets, first horn, and bassoons. In the next bar, Flute I returns the first theme motif. For the next thirty bars, both the first and third themes are mixed contrapuntally. Stability returns at rehearsal thirteen with a complete restatement in Horn I of the fourth theme. Triplet figures appear (m.195), creating a sense of urgency for the line. An appearance of the third theme happens in the flutes, intermingling with the fourth (m. 202). The ambiance is maintained until the peak of the movement (m. 213), calling on the greatest dynamic of subito fortissimo in all instruments (Example 8).
Example 8: Enescu, *Dixtuor*, Mvt. I (mm. 210-214)

The movement begins to die down. The English horn presents a calm return of the third theme, following the fourth theme in the horns. Oboe I imitates the horn rhythmically and expands the intervals to a major fifth. Enescu repeats this interval of the fifth in a stopped horn sound (m. 231). A coda appears (m. 237) recalling the first theme motif. A final statement of the four-note motif is stated in the upper winds with the horns and bassoons supporting. A plagal cadence signals the end of the movement (Example 9).
In a stark contrast to the pleasant introduction of the first movement, Enescu begins the second with a slow, mournful melody in the double reeds in d minor. “Expressif et triste” (expressive and grieving) are written into the parts, along with the tempo indication of Modérément. The melody is slightly ornamented with mordents and appoggiaturas. Accompanying the melody (in octaves) are the flutes in unison, surrounding the home key of d minor (Example 10). Remarking on the range of the score, Bentoiu says:

...the theme's archaic, almost timeless air, the characteristic color of its timbres—obo and English horn in octaves, the two (unison) flutes' caressing volutes that permanently accompany them. This melody, in d-natural minor (over most of its stretch), emerges as if from the shadows of the ages, with something ritual in it. The volutes of the flutes are contained inside the octaves of the oboe and the English horn. It is a remarkable effect for one who has a spatial vision of the sonorous event: it is as if the main character, sternly circumscribed by the octaves of the two more penetrating instruments, carries inside itself a quantity of thoughts and anxieties, or even an opposed being.  

21 Ibid., 106.
Example 10: Enescu, *Dixtuor*, Mvt. II (mm. 1-12)

After the statement of the melody is made, the flutes and first bassoon imitate and ornament the previous two-measure mode on C dorian, while the clarinets and second bassoon alternate between major and minor thirds. The imitation is passed to Clarinet I and Bassoon II, further ornamenting the scale, and drawing the statement to a close in the bassoon.

The melody is repeated in the double reeds—again in octaves—with the accompanying flutes (m. 26). This time, the presentation of the melody is much more
ornamented, yet with more fluidity. Appoggiaturas, mordents, and auxiliary notes are almost doubled from the previous statement of the theme. Through the restatement of the theme, first clarinet and bassoon join forces, almost creating a countermelody. Contrapuntal layers are added with additional voices. The clarinet and flute begin a series of scales based upon the pentatonic scale and phrygian mode. The melody is dispersed in the various instruments, giving way to unison A—the dominant of the home key.

A pedal on the dominant begins the B section (Example 11). There is not a modulation to the dominant key, however, with the entrance of Horn II pedal on D and the melody in the first flute. Rather, Enescu modulates to D major, projecting a cheerful character. The tempo is increased to twice the speed of the previous section, creating buoyancy to the “light and gay” feel of the melody.
Flute II proceeds stepwise diatonically on the D major scale alongside the melody. Oboe I joins the first flute in a restatement of the new theme an octave lower while the bassoon and clarinets ornament with ping-like appoggiaturas. The oboe hands the second flute the melody, playing in the lydian church mode (m. 71).

This B section continues to gain strength and momentum. Layers are continually added, playing in both D major and D lydian mode. Lines are treated contrapuntally, interweaving the melody between voices. The use of imitation occurs as well (m. 79). The climax of the melody
begins at measure 103. The horns have the diatonic scale again, treating this as a countermelody to the already well-used theme. The section begins to compress and move away. A solo clarinet repeats the grouping of descending four notes taken from the melody. The horns are on D and F-sharp pedals, to help distinguish the major-minor relationship of the next movement. This transitions back into a return of the A section. Bentoiu remarks on this central section of the movement: “Overall, the central episode also acquires the pictorial character of a cheerful procession that comes from afar, draws nearer, breaks the established melancholy, reaches a phonic summit (m. 103), and then gradually moves away... It is a classic episode of the procession—perhaps too classic.”\(^{22}\)

The return of the A section may contain the most original, contrapuntal passages of the entire work (Example 12). Enescu modulates from D major briefly to B major. The flute begins the scalar figure from before—passing to the second clarinet in the new key. Oboe takes rein of the main theme alone, this time from the English horn. The theme is passed to the flute, modulating to b-flat minor (m. 168), then back to the oboe in the home key of d minor (m. 174).

\(^{22}\) Ibid., 108.
Example 12: Enescu, *Dixtuor*, Mvt. II (mm. 163-174)

Bassoons bring back the theme from the B section, played in E-flat major (m. 167). Cells from this theme reoccur through the rest of the movement. Both themes alternate back and forth, eventually converging at the climax of the work (m. 195). The texture becomes more dense with the added contrapuntal lines. Trills, mordents, appoggiaturas, and auxiliary notes fill the voicings. Eventually, the first theme breaks down, passing the torch to the theme from the B section. It is passed from the clarinet, to English horn, flute, and ending with the bassoon. The
pedal of d enforced the home key of d minor. A Picardy cadence ends the movement (Example 13).

Example 13: Enescu, Dixtuor, Mvt. II (mm. 214-221)

Allègrement, mais pas trop vif (lively, but not too lively) is the tempo indication for the third movement. Enescu retains the tonal center of D major. In a Brahmsian style, the melody presented is in unison, expanded over a two-octave range. From this theme, almost every rhythmic-melodic motif is taken and expanded upon throughout the movement. After the initial presentation of the theme, Bassoon I presents the melody with the Clarinet I imitating the Bassoon I. They pass the melody to the flutes and Bassoon II to finish the statement (Example 14).
At Rehearsal 27, motifs from the theme begin to emerge. English horn begins with the melody, quickly imitated by the second flute. A five-note motif in the oboes imitates the flute (m. 20). Other lines move contrapuntally to the melody in the flute. An ascending sequence occurs, ending this version of the melody. Bassoons take over with a new version based on the complete fifth measure of the theme (m. 33). Chords in the upper winds reinforce the tonality of
D major. The melody moves along, using imitation in different registers. Other lines move contrapuntally, leading to a climax of the phrase (m. 50).

The second theme group begins at Rehearsal 29. Two motifs from the first theme are passed to the second, becoming binding elements between the two sections:

![Example 15—Enescu, Dixtuor, Mvt III (mm. 50-63)](image)

This section is briefly in C major, moving to A major with the next statement of the theme (m. 64). A brief transition interrupts the melody in dotted rhythm. Rhythmically, this is new
material; melodically, there are similarities to the first theme group. This transition is in the key of F-sharp major. This material will not be found later in the movement.

I believe the development starts in measure eighty-five. This development is unusual, in that it lasts only eighteen measures. Motifs from the second theme group develop in various keys.

After the brief “development,” the first theme group is restated in D major. This begins the recapitulation section (m. 103). The theme is stated in its entirety, three times in a row: bassoon and flute interact, presenting the theme first; English horn makes the second statement, and a third statement is made in the flute. This third statement is rhythmically varied and incorporates hemiola. The use of the triplet rhythm will be found later in the movement. A modulation happens unexpectedly into a transitional key of B-flat major (m. 131).

New rhythmic material emerges taken from the previous statement of the flute. A modulation into E-flat major occurs. Horns begin a unison “heroic” statement of the first theme varied rhythmically (Example 16).
A variation of the theme is presented again, transposed a third higher in G major (m. 143). A large crescendo moves us into a third statement of this varied theme. Enescu indicates to the performers to play fortissimo “très marqué.” This section is modulated back to the home key of D major (Rehearsal 36). Bassoons are added to the horns in the low register. This sets up the beginning of the first theme group, taken over in unison by almost everyone in the ensemble. A false recapitulation might be said of this section since the theme is not stated completely. The
climax of the movement occurs at the indication of fortississimo (m. 160-163). Enescu inserts a compound meter of $3/2$, followed by a return of the second theme group (Example 17).

![Example 17: Enescu, Dixtuor, Mvt. III (157-168)](image)

A series of false recapitulations are found (mm. 176, 191, 216). None of these sections provide a true restatement of the theme in the home key in completion. Rather, Enescu contrapuntally develops the first and second theme groups as a whole, using complex
contrapuntal writing. This compositional technique breaks any possible sonata form, but elevates the quality of the finale. Bentoiu remarks about this recapitulation:

It would have been nothing unusual if Enescu had limited himself to this comment of the principle theme. The oddity sets in at this point: when, after the glorious display of theme A (Rehearsal 36), the composer enunciates the thematic group in all its components, he begins a real development, stretched out over fifty-five bars (which is three times the area found at the development's normal place)...

The area of contrapuntal turmoil, acquiring accents of a bacchanalia, provokes an unleashing of the spiritual energies, creating euphoria for the listener who by now is slightly weary due to the concentration required so far. Paradoxically, the utmost structural complication causes the simplest—perhaps the strongest—reaction on the part of the listener.\footnote{Ibid., 111.}

A coda begins after a chord landing on F major (m. 231). Arpeggios in various keys follow, eventually moving to an area based on quartal harmony. This moves to a restatement of the first theme group in the oboe (m. 238). An ascending sequence—based on a motif from the first theme—moves to another plagal cadence. A complete final statement of the first theme rushes to the final few chords, emphasizing the home key of D major.
In conclusion, the *Dixtuor* presents an extremely high quality of music written for mixed chamber winds. It demonstrates the composer's genius of complexity of form with mastery of line and nuance. The rhapsodic character of the work is shown by impulsive thematic entrances at various points on the road, and the expansion of classical forms, helping to create an inner-sense of freedom for the listener. Few performances were given after the initial premier in
1906. Due to a repressive communist regime in Romania, Enescu’s lack of self-promotion, and his indecisiveness of a performer or composer, this work has largely gone unnoticed. Three recorded versions are found with many more on social media, such as YouTube. The dectet is a monumental composition for chamber winds. The repertoire is lucky to have such an extravagant piece to call its own.
Alan Hovhaness was born on March 8, 1911, in Sommerville, a suburb of Boston, Massachusetts. His original name was Alan Hovhaness Chakmakjian but his mother (Madeline Scott) later changed it to Alan Scott Hovhaness, due to the exotic Armenian nature of the name Chakmakjian. His father, Haroutiun Hovhaness Chakmakjian, was a professor of chemistry at Harvard University and later at Tufts College in Arlington Heights, Massachusetts. Alan spent formative year at the First Baptist Church, where his mother served as choir director. Alan Hovhaness first attempted composition at the age of four, but this interest competed with art and writing. He had a strong attachment to meditation and the arts, and later recognized the Oriental and mystic leanings of the Eastern thought appealed to him more than Christian-Judeo practices. In his dissertation, Arnold Rosner interviews Hovhaness and comments on Hovhaness’ views of Eastern thought and practice:

He mentions a strange feeling of oneness with people remote in time and place, and a consciousness of being at once in New England and simultaneously in some distant Asian locale. In his mature life, he still attaches high emotional and spiritual symbolic value to mountains, and finds greater satisfaction with nature and meditation than with people. It does not appear that his relationship with his parents was uncomfortable, but simply that it was strict and practical, thus falling short of his youthful but strong needs for deeper experiences.\(^{24}\)

At fourteen, Hovhaness shifted his focus to composition. He entered Tufts College, and shortly transferred to the New England Conservatory of Music, studying composition with Frederick Converse.

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An important influence on Alan Hovhaness’ compositional style began in the early 1930’s when he became exposed to Indian music through artists and musicians in the Boston area. He witnessed Uday Shankar and Vishnu Shirali, with his orchestra, perform in Boston. Soon after, he began studying with local musicians on Indian instruments. Around this time, he experienced Cantonese opera—a type of opera incorporating music, singing, martial arts, acrobatics, and acting.  

In 1942, Hovhaness attended the summer workshop at Tanglewood Music Festival, studying with Bohuslav Martinů. In addition, he was in close contact with composers Aaron Copland, Lukas Foss, and Leonard Bernstein. Hovhaness did not enjoy the competitive nature of Tanglewood and looked outside of his music circle for friendship. He befriended local artists Hyman Bloom and Hermon di Giovanni, who encouraged Hovhaness to turn to his Armenian roots, to further develop the Eastern practice of loss of ego, and the concept of continuity and existence. From 1942, he embraced the music of other cultures including India, Japan, and Korea and shunned Western musical practices, even further than in his early music. This was a turning point in his career.

By 1950, Alan had gained much recognition for his Symphony No. 2, Mysterious Mountain, including performances by Leopold Stokowski and the NBC Orchestra. MGM records issued performances of several works. Popular interest in folk and Eastern music were trends in the 1950’s, and there was an increased interest in Hovhaness’ music. He took a position at the New England Conservatory, teaching composition and conducting ensembles, but eventually quit teaching when his music was able to support him financially. Hovhaness was

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granted a Fulbright Scholarship in 1959. He used this scholarship to travel to India to study the Carnatic music of Southern India. On a return trip in 1960, he visited Japan, and experienced Gagaku and Kūbuki music and Bunraku puppet theatre and Noh drama during his stay.  

The following year, Hovhaness was composer in residence at the University of Hawaii. He began studying Gagaku with Masatoshi Shamoto and playing Japanese instruments such as the shō, hichiriki, biwa, ryūteki, and the Javanese rebab. In a letter to Walter Simmons from Hovhaness, Alan states: “[I am] studying 6 Japanese instruments. Already playing shō and hichiriki in public and composing for all these instruments of Asia. This part of my work is a glorious experience… I play ancient Japanese Gagaku music every night.”

The 1960s are considered to be Hovhaness’s fourth compositional period. Because of his travels to India, Japan, and Hawaii, he continued to absorb exotic sounds from the East, influencing his compositional style. Two major developments happened during this period: 1) he moved to the use of Indian and far Eastern models of composition; and 2) the growth of dark, edgy emotions and sounds. He incorporated the use of glissandi in all instruments and senza misura—without strict regard to meter. Hovhaness has a fondness of melody, and melodic leaps are found more prevalently than before, creating a “heroic quality” to the themes presented. He uses contrapuntal procedures of canonic figures in his writing but is rarely polymodal. Modes used during this time are less diatonic in nature, sometimes in very strict writing. Chordal pedals are used frequently, and many times create drone-chords, giving the impression of using exotic instruments such as the shō.

29 Ibid.
Alan Hovhaness’ *Symphony for Metal Orchestra (Symphony No. 17)*, Op. 203 was commissioned for and premiered at a Cleveland metallurgical convention in 1963. Considered to be a piece of *gebrauchmusik* (music for use), Hovhaness scores the work with a unique ensemble of metallic instruments: six flutes, three trombones, and metallic percussion—glockenspiel, two sets of vibraphones, chimes, and tam-tam. Hovhaness captures Gagaku music with the pairing of flutes, acting as one collective unit, imitating the *shō*—a Japanese mouth organ. The symphony is structured in four movements, lasting approximately twenty-three minutes.

Before investigation of the *Symphony for Metal Orchestra*, it is necessary to provide the reader with some basic information about this Japanese art form. Gagaku, meaning elegant or refined music, is the ancient court music of Japan. There are three primary sources in this genre: Togaku (music for concert and dance from the Chinese Tang Dynasty, CE 600-1000); Komagaku (music from dance from Korea); and Shinto rituals from Japan. In Robert Garfias’ book *Gagaku*, he defines the aesthetic parameters of a Gagaku composition:

> Each composition is, in essence, a melody which is interpreted simultaneously by several instruments. The main focus of aesthetic concentration should lie in the melody which the entire ensemble is playing and on which even the percussion instrument players are concentrating.... In Gagaku ensemble performance each instrument adds not only its own tone color but also its own special treatment of the melody.\(^\text{32}\)

A modern Gagaku ensemble consists of winds, strings, and percussion. Wind instruments play the melody. Instruments may include the *hichiriki*—a nine-holed bamboo pipe with double reed; *ryiiteki*—a seven-holed flute; and *shō*—a mouth organ consisting of bamboo pipes. The *hichiriki* is the most powerful wind instrument, making it the principle melodic voice. The *ryiiteki* has a similar heterophonic relationship to the *hichiriki* but not as powerful. The *shō*

may contain the basic form of the melody, but adds to the harmonic palate by adding five or six tone clusters of sound to the melody. In William Malm's book, he describes the role of the shō in performance:

There are like a vein of amber in which a butterfly has been preserved. We see the beauty of the creature within but at the same time are aware of a transparent solid between us and the object, a solid of such a texture that it shows that object off in a very special way. It is the solidifying effect of the shō which to a great extent gives Gagaku its rather transcendent quality.

Modes in Gagaku music are based on twelve chromatic pitches. These modes are used for transposing music when it is deemed necessary. Compositions that are transposed are considered new works. The rhythmic formation is divided into eight, four, or two beat units. Complex subdivisions may often be played against the melody, creating augmented rhythmic patterns. The form of the Gagaku is based on the aesthetic concept Jo-ha-kyu.33

The theory behind Jo-ha-kyu is deeply rooted in Japanese culture. The term appears in a collection of vocal pieces of the Sokyoku Taiisho published in 1779 by Yamada Shokoku. This concept was used in ancient Japanese court dances called bugaku, and in a form of Buddhist chanting called shomyo.34 The Jo-ha-kyu uses a three part structure: jo corresponds to an exposition; ha, meaning “scattering” or “breaking apart,” is the development toward a high point; and kyu represents a partial reprise and sudden climatic finish.35 Jo-ha-kyu may be applied to a single phase, movement, or an entire composition.36

The concept of Jo-ha-kyu is prevalent in most of Hovhaness compositions. Many of his works incorporate the word “Mountain” in their title, and the word is found in many verbal

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33 Tyler Kinnear, “Alan Hovhaness and the Creation of the 'Modern Free Noh play,'” (M.A. Diss., University of Oregon, 2009), 46.
34 Ibid.
35 Ibid., 53-54.
descriptions within his works. The passages of “senza misura” contain crescendo-decrescendo dynamics of rhythmic and cyclic figures. This technique was first used in 1944 in his piece Lousadzak, a concerto for piano and strings. This predates Penderecki and Lutoslawski compositions that incorporate this technique. Hovhaness was very proud of this compositional achievement, and these sections of “senza misura” became Hovhaness’s unmistakable signature. The compositional technique of “senza misura” will be discussed later in this chapter.

An overview of the Symphony for Metal Orchestra demonstrates Hovhaness's mystical allure of mountains. The work contains four movements: the first two movements depict the ascension; the third movement is the peak of the mountain; and the fourth movement is the descent. Within each movement is an arch form. With further study, one can see that each phrase contains a rise and fall in intensity.

The introduction of the first movement begins mysteriously with a flute solo in its lower tessitura. This flute will most notably reflect the Japanese instruments, the ryūtek (the seven-holed flute). The mode on which the melody is built is an altered pentatonic scale with an added minor second. Hovhaness enjoyed disguising modes by adding minor or augmented seconds, typically toward the end of phrases, giving the melody an almost atonal flavor. Hovhaness stated that he did used atonality, but only briefly in a section or as background material. The composer believed that everything in nature has a center, including musical tonality. Lecturing at the University of Southwestern Louisiana, Hovhaness expressed his use of atonality as “passing through the valley of the shadow of death,” but he does not “want to stay there.”

vibraphones support the duality of pandiatonicism with the pedal minor seconds. A giant tam-tam is used as a Japanese da-daiko, punctuating the endings of phrases (Example 1).

Example 1: Hovhaness, *Symphony for Metal Orchestra*, Mvt I (mm. 1-6)

This melody expands over the wide range of the flute and eventually gives way to the addition of the entire flute section. This passing off of the melody begins the shō instrumental effect, with each flute being equal and acting as a collective unit. Wide dynamic ranges from piano to forte and back to piano again support the notion of a “mountain-like” quality to the phrase.
The “jo” section or exposition begins with the trombone entrance (Example 2). All three trombones state the melody in unison. Because the melody introduces multiple glissandi in the trombones, it creates an atonal sense, while the flutes help ground the phrase in a solid D phrygian mode. The glockenspiel and Vibraphone I are in unison with the trombone but provide rhythmic drive, emphasizing beats two and four. Vibraphone II and chimes continue to emphasize the minor second.

Example 2: Hovhaness, *Symphony for Metal Orchestra*, Mvt. I (mm. 23-30)
The “ha” section begins with the development of melodic cells from the first theme group (m. 39). The trombones transpose the cell a minor sixth below the first appearance (m. 33) and later expand the cell by a minor second. The flutes continue to support the D phrygian mode, while the pitched percussion drive the motor. Hovhaness inserts a 2/4 bar (m. 52) to give the work a breath, helping to create a climatic effect in measure fifty-four. It is at this point the trombones and pitched percussion are in unison, emphasizing the melody. The phrase decrescendos and ends.

“Kyu” begins with the meter change to 4/4 (m. 58). The percussion concludes the section re-emphasizing the mode with a four-part canon. The canonic effect of this phrase once again suggests the mystical mountain-like quality with the rise and fall of the phrase. Hovhaness augments the rhythm creating a rallentando effect, and bringing the movement to a close. A soft attack of the tam-tam signals the end of the phrase and of the movement.

The second movement, labeled “Largo,” begins in an unusual seven-four time signature. Hovhaness indicates the tempo at a “possibly” fifty-six beats per minute. Adding to the awkwardness of the movement, Hovhaness incorporates a synthetic Raga-like scale (taking note of the augmented second) based on C Purvi theta (Example 3, 4). Hovhaness studied Indian music, but rather using exact raga scales, he preferred to create his own.38


38 Ibid., 8-9.
The vibraphones and chimes punctuate the cluster of tones, alternating back and forth between the flute. After the melody has been given, all three trombones collectively imitate segments of the melody given by the flute, creating a drone effect. Trombone I and III use glissandi between the minor seconds. The vibraphones end this statement and the section with the tone cluster from before.

Hovhaness switched gears and implemented one of his characteristic compositional signatures: the use of “senza misura.” The composer indicated within the score how to perform the section but not with great clarity. In the preface of his Symphony No. 19, he uses the same technique but gives further clarification on the performance practice. It states:

Senza Misura passages... are to be played completely ad lib. Without rhythm, and should be repeated over and over again as many times as necessary until the next bar-line is indicated by the downbeat of the conductor... All players should play very rapidly, allegro, and not together. Each player should play at his own individual speed, paying no attention to other players. This produces sounds of confusion and chaos, like a great crowd of people whispering, speaking, shouting in mass confusion.\(^{39}\)

The effect of the “senza misura” creates a fluid line using multiple divisi. Hovhaness has used descriptive words about the practice, such as “spirit murmur” and “controlled chaos,” once again indicating his religious mystical leanings.\(^{40}\)

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Hovhaness creates the “senza misura” section based upon four altered pentatonic scales scored for the percussion. Each instrument is given an altered pentatonic scale. The initial pitches in these patterns are notes from the raga-like scale in the previous section: C, A, D-sharp, and F-sharp, with A receiving the most emphasis. All twelve pitches of the chromatic scale are created from the sound-web, creating an atonal-effect to the ear. Hovhaness indicated the block of sound to be played repeatedly for twenty-five to thirty seconds with a gigantic crescendo-decrescendo. Once again, this rising and lowering of sound creates a mountain-like effect (Example 5).
The next section (Rehearsal 8) contains material from the first section. The trombones are given segments of the theme, each voice being of equal importance. Each phrase contains a miniature mountain with the rise and fall of dynamic contrast. The section is punctuated by the glockenspiel, vibraphones and chimes by minor seconds.
The flutes interject the melodic content of the trombones with new material consisting of chromatic tone clusters. For six measures, the flutes create almost a chromatic sequence using dense minor seconds over a two-octave range. The phrase begins softly and crescendos throughout (Example 6).

Example 6: Hovhaness, *Symphony for Metal Orchestra*, Mvt. II (mm. 15-17)

Trombone I enters once again using previous material and glissandi techniques. Trombone III uses imitation several measures later, creating a conversation between the two instruments. Instead of using the compound meter of seven-four as in the beginning, he uses a 3/4 measure followed by a 4/4, developing another rhythmic signature that is found in most of Hovhaness' music. The rhythmic emphasis is three quarter-notes, followed by two half-notes at the beginning of each phrase. In Arnold Rosner's dissertation on Hovhaness, he points out the
significance of this pattern to that of a rhythmic signature corresponding to the composer's name in the following manner:

\[ \text{Example 7: Hovhaness Compositional Signature}\]

A large “senza misura” follows the brief trombone conversation. This second “controlled chaos” section is similar to the first in duration, dynamic contrast, instrumentation, and “rhythmic” groupings of notes. A major difference between the two sections, however, is that the second contains unaltered pentatonic scales based on the same or enharmonic pitches of C, A, E-flat (enharmonic of D# in first section), and G-flat (enharmonic of F-sharp in first section). Hovhaness still incorporates all twelve pitches of the chromatic scale, which makes the effect the same, but spelled differently than before (Example 8).

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Trombone I returns to previous melodic fragments, again using glissandi. The second and third trombones support the statement with pitches from the Raga-like scale. The Hovhaness signature returns, but this time augmenting the rhythm to nine beats instead of seven. This nine-count phrase helps to set up the next section which is in a 9/4 meter.

At Rehearsal twelve, the return of the main theme incorporates a canon soli in the flute section (Example 8). Hovhaness does not indicate a dynamic change from piano, but with the addition of instruments, the dynamic will naturally rise and fall, with the last flute ending the
melody. The flute incorporates portamenti/glissandi effects to fuse together the complete melody, imitating the trombone. The final note ends softly and dies away.

Example 9: Hovhaness, *Symphony for Metal Orchestra*, Mvt II (mm. 35-38)

Movement three is the most rhythmic of the four movements. The tempo is marked at a quarter note “possibly” at 126 beats per minute (Example 10). The movement begins with a quick sixteenth-note pattern which pervades through the “jo” section. Performance notes for the vibraphones and chimes indicate to leave their pedals down to let the sound vibrate. No dynamic
changes are indicated by the composer; Hovhaness composes the section at a mezzo-forte. What is interesting about the work are the rhythmic cycles made by the Glockenspiel, Vibraphone II, Chimes, and Tam-tam. Each instrument begins with a certain cycle on a given pitch. The glockenspiel begins with a seven-beat cycle in measure two; Vibraphone II begins with an eleven-beat cycle in measure three; chimes begin with a thirteen-beat cycle in measure four; the giant tam-tam begins a seventeen-beat cycle in measure five. As each cycle is completed, it repeats but with a beat less than its first cycle. The use of rhythmic cycles enables Hovhaness to create defining elements in formal structure. All instruments, including Vibraphone I, incorporate the Raga-like mode as in the previous movements. This section lasts for thirty-six measures.
A different kind of “senza misura” is incorporated compared to the second movement: it is a lengthy un-metered canon lasting over two minutes (the bulk of the movement). Maybe confusing to the instrumentalist, Hovhaness makes no performance indications (compared to previous “senza misura”) on how this section should be played. Marked with a mezzo-piano dynamic, each of the six flutes begins the melodic-cycle every five “counts.” The section naturally crescendos with the addition of instruments, and later incorporates a dynamic level of
forte. The canon eventually winds down with the return of a solo flute that “may begin ending phrase, possibly before Flute 6 ends.”

The solo flute leads back to a return of the A section (Example 11).

Example 11: Hovhaness, *Symphony for Metal Orchestra*, Mvt. III (m. 37)

At the return of the A section, Hovhaness returns material from the A section but in a more aggressive nature. Vibraphone II, chimes, and tam-tam retain their rhythmic cycles from the previous A section. Vibraphone I does not return to the rhythmic sixteenth-note pattern but rather starts a seven-beat cycle; the glockenspiel begins a five-beat cycle, unlike the seven-beat

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cycle from before. Vibraphone I continues with the cycle until measure fifty-nine where the sixteenth-note pattern makes a return. Vibraphone I continues this pattern for thirty-two beats before it suddenly stops, and the movement quickly comes to a halt with the other instruments finishing each of their cycles.

The fourth movement begins quietly at a rather slow tempo of “possibly” seventy-two beats per minute. In a brief introduction, a flute begins playing two major chords stacked on top of each other: G-flat major over F major. These chords grow in strength, making a large crescendo giving way to three flutes playing a tone cluster of minor seconds. This canonic effect is reminiscent of the “senza misura” B section from movement three (Example 12).

Example 12: Hovhaness, *Symphony for Metal Orchestra*, Mvt IV (mm. 1-6)

This is handed off to a solo flute, again using glissandi techniques from previous material in other movements. Hovhaness retains the use of the Raga-like scale.

At rehearsal twenty-one, the trombones take the lead with the principle theme (Example 13). This theme in the trombones is unison, with the exception of an occasional pedal, creating minor seconds. This section reflects the “jo” section from the first movement. Hovhaness retains the same rhythmic configuration in the percussion as well. Performance indications in
the percussion dictate to hold the pedals, letting the sound vibrate on the instrument, similar to movement three. The 2/4 measure reflects the punctuation in the percussion from movement two (m. 9).

Example 13: Hovhaness, *Symphony for Metal Orchestra*, Mvt. IV (mm. 18-20)

The B section begins with another canonic “senza misura,” reminiscent of the third movement (Rehearsal 22). The canon grows in strength to a forte dynamic level. The tam-tam performs a soft roll while the canon formulates and quickly disintegrates with the flutes. Flute VI acts as a bridge to the next section: a return of A.

The argument back and forth between the principle theme of the trombones and the “senza misura” of the flutes and tam-tam happens three more times. These themes are augmented, contracted, inverted, and mirrored, creating variation in the movement. The climax of the movement is at rehearsal twenty-six with the flute canon scored in extremely high
registers at a loud dynamic level. From there, Hovhaness begins to contract the movement. The trombones try to argue a couple more times but the flutes are given the last word. The final canon (Rehearsal 30) is stated and eventually dies away.

The Symphony for Metal Orchestra was composed over fifty years ago. In many ways, Hovhaness was ahead his time. He was considered an oddball by many; much of his music was disregarded due to its exotic nature. Its rare instrumental combinations, the programmatic effect by his religious leanings, and the fusion of Eastern and Western practices makes this work very forward-thinking. His interest in cross-cultural fusion predated the popularity of the day. However the listener may hear his music, it was original and not at all reactionary. In addition, Hovhaness composed for the wind band when other composers would not. Only time can tell, but I believe that history will be kind to the composer.
Karel Husa was born in Prague, Czechoslovakia on August 7, 1921. His parents encouraged the young Husa to become an engineer and to play musical instruments in his leisure time. He began lessons on the violin at eight years old, studying with Antonin Svejnoha twice a week. This was a major financial sacrifice for the Husa's, but they believed it to be important to give Karel a musical education. Antonin Svejnoha noticed that Karel had remarkable musical talent and encouraged him to consider applying to the Prague Conservatory. However, his parents’ wishes reigned, and he soon began studies in engineering at the Vysoká škola techniká. At the end of his first term, all universities and trade schools in Prague were closed, which prevented him from continuing his degree in engineering. Art and music schools were left open, and he began studying for entrance examinations for the Prague Conservatory. Husa recalls that “music conservatories and art schools were not considered on such a high level; they were more like junior colleges and remained open. I applied to a school of art, but wasn’t accepted. Then a friend asked if I had ever done any composing. He wanted to help me escape the Nazis, so he gave me the name of a teacher to see at the Prague Conservatory. This was in in 1941.” Husa entered the Prague Conservatory as a second year compositional student, studying with Jaroslav Řidký and conducting with Paval Dědeček.

While at the conservatory, he completed his opus one in 1943, *Sonatina for Piano*, and it was premiered in 1945, to much acclaim. A music critic of a local newspaper commented that the work was “a delightful work, remarkably fresh, magnificently written for piano… This

Sonatina places Karel Husa in the first rank of our young composers.\textsuperscript{45} His first conducting opportunity came along in 1945 with the premiere of his \textit{Overture for Large Orchestra, Op. 3}, with the Czechoslovak Radio Orchestra. His conducting debut was so successful that the orchestra invited him fifteen times to guest conduct within a two-year period.\textsuperscript{46} He soon became a major figure in the arts community.

In 1946, administrators at the conservatory urged Husa to apply for a fellowship to continue his studies. There were three fellowships available: to the United States, to France, or to Russia where one could study with Prokofiev. He decided upon France and moved there in the fall of 1946 to begin studies with Arthur Honegger at the École Normale de Musique. He was also invited to study with Nadia Boulanger. When asked how Husa became a student of Nadia Boulanger, he replied:

> When I was in Paris I used to go to the Paris Conservatory music library. A lady who worked there received a copy of the \textit{Sonatina for Piano}, the first piece that I had ever written in the conservatory. It had been published in Prague. The lady showed my music to Nadia Boulanger, who then asked to see me. I brought Honegger music every two weeks. With Nadia Boulanger, it was every time I had something to show her. She was an incredible lady.\textsuperscript{47}

In 1947, Husa received his doctorate from the Academy of Musical Arts in Prague, earning much of his credit in Paris. After graduating, he went back to France as a refugee. Husa would not return back to his homeland until the fall of Communism.\textsuperscript{48} While in France, he was very active both conducting and composing. In 1950, he received the Lili Boulanger Award and in 1952 the Bilthoven Festival Prize.

\textsuperscript{45} Donald Malcom McLaurin, \textit{“The Life and Works of Karel Husa with Emphasis on the Significance of His contributions to the Wind Band”} (Ph.D. diss., The Florida State University, 1985), 8-9.

\textsuperscript{46} Ibid, 20.

\textsuperscript{47} Nelson, 14-15.

\textsuperscript{48} McLaurin, 32.
While in Paris, he met Elliott Galkin, a fellow American student who befriended Husa. Several years after their graduation from the conservatory, Galkin recruited Husa to teach theory and conducting at Cornell University in Ithaca, New York. In 1954, Husa was invited for a three-year appointment by Donald J. Grout, chairman of the music department and well-known musicologist. His appointment was eventually extended, and later earned the status of professor emeritus, teaching over thirty years. Husa gained United States citizenship in 1959.  

While in the United States, Husa continued to compose and conduct alongside his teaching duties at Ithaca. He wrote several compositions for chamber winds, and, in the 1960s, he began to seriously compose for wind bands. In 1967, he composed his *Concerto for Alto Saxophone and Wind Band* for the Cornell University Wind Ensemble. A year later, he produced his second and most notable work, *Music for Prague, 1968*. It was a written response to the invasion of Prague by Soviet forces on August 21, 1968. Donald Hunsberger remarks that *Music for Prague, 1968* is “the beacon of light to follow in the slowly emerging national quest to develop an indigenous, original repertoire for the serious wind band.” This piece is considered to be one of the most significant contributions to the wind repertoire. Further compositions for band include: *Apotheosis of the Earth; Concerto for Percussion and Wind Ensemble; An American Te Deum; Concerto for Wind Ensemble; Smetana Fanfare; Divertimento for Brass and Percussion; Les Couleurs Fauves; Midwest Celebrations;* and *Cheetah.*

Karel Husa has won the Pulitzer Prize for his *String Quartet, No. 3* (1969), and the 1993 Grawemeyer Award for Music Composition for his *Concerto for Cello and Orchestra*. Husa is

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Al Fresco is one of Karel Husa’s more popular and accessible works for wind band. The first commissioned composition by the Ithaca College Walter Beeler Memorial Commission Series, the work was premiered on April 19, 1975 at the Music Educators National Conference convention in Philadelphia. The composition was written with young, high school musicians in mind. There is no programmatic element to the work. Husa writes in the opening note of the score:

Al Fresco has no programmatic content. However, the title indicates my admiration for the art of painting, especially mural painting on wet plaster. I have always been greatly moved by the forceful, even grandiose and rough, mysterious pictures dealing with primitive life, war and pageantry.\(^5\)

In an interview with conductor Michael Haithcock, he further expands on the idea behind Al Fresco:

The frescoes generally portrayed primitive ideas of the saints, biblical subjects, and wars. In my imagination I pictured mysterious, primitive war, and perhaps that is why *Al Fresco* begins with somewhat of a wooden sound—the marimba coming from nowhere. Also, my first piece for Honegger in Paris was *Three Frescoes for Orchestra*. The piece was performed in Europe, including Prague. When I feel from favor with the Czechoslovakian government my music was confiscated; unfortunately, the material for the *Frescoes* was in Prague. I had almost forgotten about them. Then, in 1975 I was asked to write a piece for the Ithaca College Walter Beeler Memorial Series. I did not have time to write an entirely new piece so I suggested reworking one of the *Frescoes* from 1946. *Al Fresco* was the result.\(^5\)

*Al Fresco* is composed in a sonata form: slow introduction, exposition, development, recapitulation, and coda. The material in the coda section returns the slower introduction material, concluding on a C-sharp (the opening note of the work). There are two main themes

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that the work is based, which are developed and manipulated. A third theme, somewhat related to the two main themes is presented in the development. Throughout the work, these themes are organically transformed rhythmically, intervallically, sequentially, and harmonically. Additionally, these motifs and themes explore different timbres of the various instruments.

The introduction begins in the marimba on a low pedal C-sharp. The third trombone enters on the same note glissandoing up a half-step to D. The tuba, clarinet, and tenor saxophone follow suit, incorporating special compositional techniques of quarter-tone notes and glissandi (Example 2). In fifteen measures, Husa incorporated wooden sounds in the marimba, “wah-wah” sounding trombones, a stuffy-sounding tuba, an airy clarinet, and non-vibrato tenor sax.

Husa develops a special notation to distinguish these special techniques (Example 1).

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= highest possible note (indefinite pitch);  = Lowest possible note (indefinite pitch);
= quarter-tone up;  = quarter-tone down
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Example 1: Husa, *Al Fresco* Special Notation
Example 2: Husa, *Al Fresco* (mm. 1-8)

These individual solo pitches can be combined to create an augmented version of the first theme. Husa presents the theme in whole in the flute (m. 20), followed by the first alto saxophone, and supported harmonically by different voicings from the opening statement (Example 3). The clarinets produce tremolos imitating the wood timbre of the marimba.
Rhythmic motifs in the introduction provide supportive material such as dotted-eighth and sixteenth, and triplet motifs. The last statement of the theme is produced by the piano and mallet percussion underlying thematic material used by the flute and oboe previously. A thick texture in the low brass supports this duet, pushing the work into the exposition section.

The exposition, marked Allegro risoluto (m. 37), paraphrases the primary theme in a rhythmically active version in the woodwinds and baritone, immediately answered by the brass, string bass, and percussion (Example 4). The character of this section is pointed, percussive in nature and dry.
Example 4: Husa, *Al Fresco* mm. (37-42)

Thematic material is produced by an active counterpoint throughout the ensemble. Husa's compositional signature includes the use of stretti, sharing of lines, and rhythmic devices such as augmentation, diminution, and ostinati.
Presentations of the principle theme group are inserted into the contrapuntal texture with the trumpet entrance (Example 5) and with the lower brass entrance in an augmented version (mm. 58 and 66). The original rhythmic version can be found in the horns and later in the upper woodwinds. This texture continues to thicken with two different augmentations of the theme presented in the woodwinds and horns (m. 76). This first theme group quickly disintegrates into the second theme group (m. 89) but not without a brief restatement of the first theme in the saxophones and low woodwinds (Example 6).
Example 5: Husa, *Al Fresco* (mm. 55-60)
Example 6: Husa, *Al Fresco* (mm. 85-90)

As in the introduction, Husa represents the second main theme through two statements: the oboe in measure eighty-nine, and again in the flute in measure one hundred over contrapuntal lines in the vibes, marimba, and piano (Example 7). The character of the second theme is in
sharp contrast to the first, moving to a connected lyrical statement. Husa scores for soft mallets in the vibraphone, and straight fiber mute in trombones, producing a smoother texture.

Example 7: Husa, *Al Fresco* Second Theme Group

Husa's ability to organize material chromatically is evident by the descending minor seventh and ascending major ninth, recalling the primary theme (first in inversion and then to the octave). This second theme group resembles the cantabile style and lyricism of the first theme group presented (m. 20). Along with the melodic and intervallic relationships, the second theme closely aligns with the first. The complex counterpoint found in the combination of thematic material is an important developmental technique in the following section.

The development section commences with various thematic fragments through a layering of rhythmic motifs (dotted-eighth/sixteenth, eighth and quarter-note triplets, and eighth notes). A transposed version of the primary theme is developed and spread through various sections of the ensemble (Example 8, m. 120). By “spreading the wealth,” gives the various sections a great deal of musical and technical responsibility. This compositional trait of Husa will be found later on in works to follow. The pointed character of the main theme returns.
Husa provides the sonata form with a usual twist of adding a closely-connected third theme in this developmental section. When asked about this change in the form, Husa states:

“Mozart, Haydn, and Beethoven did this a long time before me, Beethoven even wrote new
themes in his recapitulations.” This third theme is presented in the piccolo, supported by motivic figures found in the mallet percussion and piano (Example 9, m. 137). This theme is metallic, scoring for piccolo, vibraphone, and glockenspiel with brass mallets, and straight metal mutes in trumpets and muted horns.

Example 9: Husa, *Al Fresco* (mm. 137-142)

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A brief segment of the first theme separates the development of this third theme beginning in the clarinets (m. 159). This theme is contrasted by Harmon mutes in the trombones, and a “senza vibrato primitive hollow sound” in the alto and bass clarinets, and marimba.

For the next thirty-three measures, Husa's orchestration expands, continuing into the flutes and saxophones, creating a very sophisticated stretto of thematic material. The material may be combined in two of the other sections before moving into a restatement of the second theme. The addition of layers thickens the texture and builds intensity. This section returns in a developmental section (m. 195), retransitioning into the recapitulation (m. 220). In measure 205, there are new rhythmic sets (Example 10) that are controlled by a rhythmically augmented version of the main theme in the brass (m. 213). This section climaxes in the 5/4 bar (m. 218), leading into the final section.
The beginning of the recapitulation incorporates another compositional device: aleatoric or chance music. The music having a thickened and complicated texture, Husa adds an abundance of controlled aleatory in the upper woodwinds and percussion (Example 11, m. 219).
Example 11: Husa, *Al Fresco* (mm. 215-219)

In an interview with Mark Davis Scatterday, Husa believes this section “adds significant dramatic element to the return, like the Byzantine complexities of a war scene in an outdoor
fresco mural.” The first theme is returned in the trumpets, surrounded by the woodwind and percussion magnification. A cacophony of sound is produced with multiple layering of different motivic units and aleatoric techniques in the upper winds. This section is the climax of the work (mm. 220-241).

54 Ibid, 6.
Example 12: Husa, *Al Fresco* (mm. 220-223)

Following the homophonic statement of the first theme, Husa creates a dramatic textural contrast. The final fragments of the first theme are stated a few more times in the brass (Example 11) and again in the saxophones (m. 254). The eighth-note marcato ostinato, reminiscent of the exposition section (m. 59), returns in measure 260 (Example 12). This
ostinato is extremely pointed and dry sounding. Low brass and reeds produce a thick, murky texture. As in the introduction, a solo flute takes over the theme (m. 264), contrasting the pointedness of the ostinato. The ostinato begins to break apart into single pitches. A segment of the theme follows suit in the lower instruments (m. 265), isolating the intervals of the principal motif (Example 13).
Example 13: Husa, *Al Fresco* (mm. 249-254)
Example 14: Husa, *Al Fresco* (mm. 255-261)
Example 15: Husa, *Al Fresco* (mm. 262-267)

The end of the coda returns to how the piece begins. The pitches C, C-sharp, and D are augmented creating a notated rallentando. Notated in the score, Husa prefers the low concert c-
sharp in the clarinet section, and suggests switching to "A" clarinets for the final note.

"Perdendosi" is marked in the original *Fresque*, defined by gradually fading away (Example 14).

Example 16: Husa, *Al Fresco* (mm. 275-281)
*Al Fresco* is a perfect representation of Karel Husa's brilliance that is accessible to high school and university ensembles. This shorter work is a great introduction of contemporary compositional techniques to the student musician. The exploration of sound using quarter tones, glissandi, accents, extremely soft notes and distortion of tones, flutter tonguing, and different types of mutes, will challenge any performer. Once the student is able to understand the complexity of the piece, they will more likely find it to be stimulating. This should add to the enjoyment of the music-making experience. But most importantly, it is a contribution to the wind band repertoire from an accomplished composer. Almost forty years has passed since the premiere of the work. Bands around the world continue to perform this great piece, and will do so in the years to follow.
Composer Chen Yi is a native of Guangzhou, China. Born on April 4, 1953, she began piano and violin lessons at an early age. Her parents, both medical doctors, were devotees of Western art music and encouraged her into the arts. Her father had an extensive record collection, providing the young Chen Yi opportunity to learn classical repertoire. Chen Yi’s dream was to become a medical doctor like her parents, but that all changed in her teenage years. By age fifteen, Chen Yi was ordered to the countryside as part of the Cultural Revolution. Led by the Communist leader Mao Zedong, the Cultural Revolution lasted from 1966 to 1976. Colleges and universities were practically closed down to new students, and the state sent junior and senior high school graduates to the countryside to become farmers and laborers.55 “We had to climb up and down a mountain carrying rocks. I carried more than 100 pounds on my back, and would go up and down sometimes twenty times in a day.”56 While at the countryside, Chen Yi brought her violin and would play songs and melodies for the workers, and practice Western music in private. She remarked, “I didn’t know it but I was composing. It was my way of keeping my fingers moving. I made variations on themes.”57

After two years, she returned to Guangzhou and became the concertmaster of the Beijing Opera ensemble. Mao Zedong’s wife, Jiang Qing, wanted to add Western instruments to China’s traditional opera troupes. Because of this, she learned to play a wide variety of instruments and experiment with new and different sounds. Chen Yi reflects:

My unrelenting passion for music, and the music training that I had received, allowed me to start thinking of creating my own music that would combine and express what I felt the deepest. This gave me an opportunity to orchestrate and compose a lot of music for this 40-piece mixed Western and Chinese traditional instrumental orchestra.

A year after the end of the Cultural Revolution, she applied and was one out of thirty-two students to be accepted to the composition program at the Beijing Central Conservatory. She later became the first woman to receive a master’s degree in composition in China in 1986. Her graduation was celebrated with a performance of her works by the Central Philharmonic Orchestra broadcasted nationally on television. In addition, the China Record Company subsequently released a collection of her works.

After completing her masters degree, she moved to the United States to attend Columbia University on a government scholarship. She studied with Chou Wen-Chung and Mario Davidovsky. In 1993, she earned her doctorate. For the next few years, Chen Yi mainly freelanced. She was composer-in-residence for the Women’s Philharmonic Orchestra, the Aptos Creative Arts Center, and Chanticleer. From 1996-1998, Chen taught composition at the Peabody Conservatory. From there, she joined the faculty at the University of Missouri-Kansas City, where she continues to teach and compose. She applied for and earned United States citizenship. She has won numerous awards, fellowships, and grants, including the Charles Ives

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Living Award; the Lili Boulanger Award; National Endowment for the Arts fellowships; first prize in the Chinese National Composition Competition; and NEA composer fellowship.\textsuperscript{60}

*Dragon Rhyme* was commissioned by the National Wind Ensemble Consortium Group, and completed in 2010. Conductor Glenn Adsit and the Hartt School Wind Ensemble premiered the work at Carnegie Hall in New York City on May 30 of the same year. In the opening notes of the score, Chen Yi writes:

> The instrumental texture is rich in colors, from transparent and delicate to angular and strong. Taking the image of the dragon, which is auspicious, fresh and vivid, the music is layered and multi-dimensional. It symbolizes the Eastern culture. When it meets the world, it becomes a part of the global family.\textsuperscript{61}

*Dragon Rhyme* is a highly complex work for advanced players, based upon Chinese themes from the Beijing Opera that became popular in the early 1900’s.\textsuperscript{62} The basic melodies from the Beijing Opera are *Erhuang* and *Xipi*. The melody *Erhuang* is typically graceful, slower, and lower in pitch; *Xipi* is faster, higher, and more rambunctious.\textsuperscript{63} While Chen Yi does not take any direct melodies from the Beijing Opera or Chinese music, the two styles are contained in *Dragon Rhyme*. The work is composed as a tone poem in two movements, titled: I. “Mysteriously—Harmoniously;” and II. “Energetically.”

*Dragon Rhyme*’s first movement is appropriately titled “Mysteriously—Harmoniously,” the composer indicating a quarter at eighty-four beats per minute. The introduction of the movement begins very softly with the glockenspiel and harp incorporating the tone row of 349260t5871e. The glockenspiel uses nine notes of the row before the cycle repeats. Both instruments act as a pair, completing the twelve-tone row. Throughout the composition, Chen


\textsuperscript{61} Chen Yi, *Dragon Rhyme for Symphonic Band* (Theodore Presser Company, 2010), 3.


treats motivic units on “teeter-totter” interval leaps. The main motive will reflect this principle later in the work, but you will see the leaps in the opening material. A small bell is played quietly underneath the glockenspiel and harp, adding brightness to the color. Clarinets II and III produce a trill of the two notes (F-sharp and A) that are missing from the row in the glockenspiel, helping to supporting the harp. Chen continues to add layers, introducing a triangle role, and chord clusters in the trumpets and alto saxophones (Example 1). Indications in the score direct the trumpets to use cup mute, adding a soft, feathery texture to the sound.

Example 1: Chen Yi, Dragon Rhyme, Mvt. I (mm. 1-3)
Beginning in the fourth measure, Chen Yi composes one of the most intricate sections of the piece (Example 2). On count three with the E-flat clarinet, a two-voiced canon begins a new row of RI₆, pairing with the B-flat clarinet, which starts with a segment of this row. The B-flat clarinet is transposed a perfect fourth higher than the E-flat clarinet line. This canon runs for twelve beats before the cycle is repeated. In similar fashion, the oboes and flutes create a four-voiced canon based on row P₉. Oboe II begins the cycle, followed by Oboe I, Flute I, and Flute II. Eventually, the clarinets will give up their canon and join forces with their fellow woodwinds (m. 10). Chen Yi refers to this compositional technique of interlocking rhythmic parts as “cloud effects,” similar to how clouds move in the sky: they appear to be slow moving from afar, but are actually moving quickly and independently when examined more closely.
Over the contrapuntal texture of the woodwinds, clusters of chords are being built. Chen Yi calls for hand muting in the horns, adding a stuffy sound to the texture. These chords create bursts of sound with the use of forte-piano dynamic indications.

The beginning of the climax begins with a soft roll on the suspended cymbal. Nearing the well-used canon in the upper woodwinds, the English horn, B-flat clarinets II and III, and alto saxophones are added with an ascending altered chromatic scale (Example 3).
Example 3: Chen Yi, *Dragon Rhyme*, Mvt I (mm. 16-18)

A tutti crescendo drives us to the peak of the phrase with a strike of the tam-tam (m. 20). The ostinati in the glockenspiel and harp pause, but soon regroup and begin again a couple measures
later, with the harp an octave higher than before (m. 22). Chord clusters enter a count later, creating a drone effect.

Trumpets interject with an altered chromatic scale, imitating the upper woodwinds from before (Example 4).

Example 4: Chen Yi, *Dragon Rhyme*, Mvt. I (mm. 23-24)

Piccolo, flutes, oboes, and clarinets respond to the trumpet interruption. The banter continues back and forth, before the woodwinds take over with a wave of this altered chromatic scale (m. 26). The suspended cymbal is added again, and the climax of the movement occurs (m. 28). As the wave of sound peaks, the upper woodwinds begin a descending altered chromatic figure, but this time with different articulations and repeated note figures. The descending scale is over sustained fortissimo tone clusters in the trumpets and horns. This eventually breaks down, which leads to another three-voice canon in flute II, and the two oboes, leading us to the main theme.

Rehearsal A begins the next section, stating the main motive of the work in the oboe, English horn, trumpet, glockenspiel, and harp (Example 5). This motive contains “teeter-totter” leaping of sevenths and fourths, similar to the opening material in the percussion and harp. This treatment of motives is prevalent through the composition. Clarinets II, III, and horns provide both rhythmic and harmonic support, leading to more tone clusters.
Example 5: Chen Yi, *Dragon Rhyme*, Mvt. I (mm. 38-42)
The E-flat clarinet, B-flat clarinet I, and alto saxophone I respond to the motive, but it is stopped short by a “broom gesture in the piccolo, flutes, and bass clarinet (mm. 41-42). This motive uses all twelve-notes, referencing the opening ostinato in the glockenspiel and harp. Chen Yi incorporates this “broom gesture” in much of her work. It is used to “sweep away” previous material already heard (Example 6).

Example 6: Chen Yi, *Dragon Rhyme* “Broom Gesture” Mvt. I (mm. 41-42)

The main motive and “broom gestures” return and are continuously developed through augmentation, expansion, inversion, and transposition. Chen Yi treats many of these gestures as composite material. In addition to expanding the motive and broom gestures, material from the previous section returns, such as the ostinato of the harp (m. 71). This development section lasts forty-eight measures.

In measure ninety-one, new material emerges with a lyrical solo with the English horn (Example 7).
Example 7: Chen Yi, *Dragon Rhyme*, Mvt. I (mm. 90-93)

This subordinate theme is supported by random statements of the principle motive, turning into sustained chords in the brass. The harp makes a sweep of the strings, acting as a “broom gesture” to the sustained chord (m. 97). The gesture concludes with the bass clarinet statement (m. 99), ending any new development for the English horn solo. The main motive is stated a few more times over sustained chord clusters before a return of opening material. Canonic material reappears with the clarinets, followed with the oboes before rehearsal C. In addition, the original twelve-note row comes back in the glockenspiel.

The beginning of a climax begins with the statement of an augmented version of the main motive by horns I and II (mm. 108). Several bars later, trumpet I and horns III and IV are added. The section continues to build in intensity with a fragment of the main motive in the trumpets, horns and trombones based on pentatonic tone clusters. The fragment is short-lived, with another broom gesture in the piccolo and flutes. This is left with sustained clarinet, English
horn, and glockenspiel trilling in minor seconds. Several measures later, a return of opening material by the harp is added.

All saxophones are given the answer to the pentatonic statement from the brass, earlier. Reminiscent of the English horn solo, it coolly restates the subordinate theme. Several measures into the theme, a soft chromatic scale begins in the B-flat clarinet, passing it to the E-flat clarinet, then piccolo. The subordinate theme comes to a close with the return of the prime row in the glockenspiel. Cluster chords of all twelve chromatic notes occur (m. 136) further supporting the non-tonal aspect of this movement. The composer states the main motive one last time in various instruments. The movement comes to a close quietly, yet uncomfortably with the sounding of an augmented fourth by the glockenspiel after the chords have ended.

In contrast to the first movement, the second begins boldly. On the initial downbeat, upper woodwinds begin a series of trilled notes formulating a chord cluster of minor seconds. The horns (in minor seconds) and tom-toms provide rhythmic pops of sound, resembling Chinese drumming and foreshadowing events yet to come. After the initial pop of sound, the chord clusters in the upper woodwinds drop in dynamic to make way for a trumpet fanfare. The fanfare motive resembles the “teeter-totter” scoring from the previous movement. Once the fanfare is sounded, the bassoons, saxophones, and low brass respond with the main motive from the first movement (Example 8).
Example 8: Chen Yi, *Dragon Rhyme*, Mvt. II (mm. 1-5)
The fanfare is again restated a whole step from the first announcement, with the chord clusters in the upper woodwinds a whole step higher as well. The bassoons, saxophones, and low brass again respond, leading to the climax of the phrase. Saxophones and horns answer the call with a second motive that will be recalled later in the movement (Example 9). This diminishes into the next section.

Example 9: Chen Yi, *Dragon Rhyme*, Mvt. II (mm. 11-12)

A solo oboe begins with material from the English horn solo in the first movement (m.15). Saxophones support the oboe harmonically, stating the main motive and giving way to another cluster of tones (Example 10). This melody will be found later in the movement.

Example 10: Chen Yi, *Dragon Rhyme*, Mvt. II (mm. 15-20)
After the melody is stated, the saxophones produce finger and mouthpiece bends, scooping to another set of cluster tones, part of a Dm13 chord. The harp performs a glissando, making another broom sweep, ending the section (m. 22).

At Rehearsal A, the composer begins a large percussive section, mimicking ancient Chinese drumming, that will be repeated until the end of the work. Chen Yi scores “a piece of wood that resonates.” In an interview with director Russell G. McCutcheon, she makes the clarification to not use a Western wood block, but rather an instrument that sounds like a hard wooden rim of a Chinese bass drum called the Dagu. This drum has a very deep sound with little sustain. The composer suggests using a deep marching bass drum to approximate the instrument. Chen Yi also suggests to either use a large piece of wood that can resonate or use an old piano bench that is re-purposed for this sound.  

The bass drum and wood begin the Chinese drumming portion. With a short introduction, the rhythmic cycle begins for the wood and bass drum. The cycle is played eight times, building greater intensity throughout. The composer offsets accents, creating a hemiola effect on top of an irregular meter (3+2 figuration). The timpani is added (m. 36), mimicking the bass drum and wood, adding an additional timbre to the line. Accents continue to offset the rhythm. Tom-toms are eventually added (m. 49). Chen Yi uses a wide array of dynamics, from piano to fortissimo, and forte-pianos to create intense drama. Throughout this section, tempo increases, beginning with eighty-eight beats per minute accelerating to 168 beats, almost double time.

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A continuation of the Chinese drumming happens at Rehearsal B, layering the saxophones and horns, treating the instruments as homo-rhythmic pitched percussion. The chord clusters are once again in minor seconds (Example 11).

Example 11: Chen Yi, *Dragon Rhyme*, Mvt. II (mm. 70-74)

Trumpets are added to the mix, calling for straight mutes (m. 76). The cycle repeats itself, eventually becoming shorter, and giving way to the tom-toms and wood (m. 90). A shorter cycle begins again, shouting for only four measures. The winds continue to act as pitched percussion, ascending chromatically, and landing on another Dm13 chord.
At Rehearsal C, tempo and intensity increased to 148 beats per minute. Upper woodwinds are added, scoring descending chromatic trills. At a certain point, the woodwinds quickly glissando upward; the low brass answer, imitating the woodwind glissando by cascading downward. Rhythmic drumming continues in the percussion, with the bassoons and saxophones imitating. The horn motive that is found in the introduction makes a return in the upper woodwinds (m. 114). The brass continue to mimic the percussion (Example 12).
Example 12: Chen Yi, *Dragon Rhyme*, Mvt. II (mm. 112-117)
In measure 118, upper woodwinds are given random scales based on seven different church modes (Example 13). Bassoons, saxophones, and low brass sequence upward chromatically, while the trumpets and horns continue imitating the percussion.
Example 13: Chen, *Dragon Rhyme*, Mvt. II (mm. 118-121)
The horn motive is presented again, adding the saxophones and trombones. The percussion punctuates the motive, followed by descending pentatonic scales in the woodwinds. Trumpets, horns, and trombones continue to model the percussion. This conversation between the woodwinds and brass repeats itself. The horn motive appears again (m. 158), this time with the trumpets and horns in dissonant minor seconds. Rhythmic punctuations happen between voicings, preparing for the return on the main motive.

At rehearsal E, the composer makes a metric modulation to 2/2. The main motive returns in the saxophones and low brass and is stated again in augmentation. Trumpets horns and percussion continue the insistent rhythmic drive with groupings of sextuplets. The horn motive returns, followed by a return of ascending modal scales in the upper woodwinds. New melodic material based on the main motive is formulated in the upper woodwinds (Example 14, m. 182). The sequence repeats itself, leading to Rehearsal F, one of the climaxes of the movement.
Example 14: Chen Yi, *Dragon Rhyme*, Mvt. II (mm. 181-184)
One of the loudest sections of the movement, Rehearsal F contains material from Rehearsal E. The main motive is again stated in the saxophones and brass. The upper woodwinds are now given the incessant sextuplets, leading to a series of altered modal scales. The new melodic material presented from measure 182 returns, leading to a brief point of repose in the movement.

Rehearsal G provides the listener a much needed break from the drumming effect. Horn I restates the main motive while the oboe and B-flat clarinet I provide a countermelody based on a pentatonic collection. Saxophones continue with clusters. The motive is passed to the trumpet and is repeated again augmented, leading to more modal scales in the woodwinds. This quickly transitions back to previous material with strong rhythmic figures.

The climax of the movement is approached with a crescendo and ritardando leading into Rehearsal H. Woodwinds and low brass play an augmented main motive. The percussive sextuplets are again in the trumpets, horns, trombones, and toms. Tam-tam and suspended cymbal are added leading to clusters of blocked chords in the winds (Example 15).
Example 15: Chen Yi, *Dragon Rhyme*, Mvt. II (mm. 228-231)
The penultimate measure contains a chord based on A major with an added ninth. The harp makes a glissando upward, which could be considered another “broom gesture,” ending the chord. To avoid the stability of a final major chord, Chen Yi inserts a “stinger” containing a D minor ninth to conclude the work (Example 16).
Example 16: Chen Yi, *Dragon Rhyme*, Mvt. II (mm. 242-246)
In conclusion, *Dragon Rhyme* is a highly complex work for advanced players. Chen permeates simple motives using “teeter-totter” intervals based on a principle twelve tone row in the first movement. The manipulation of these motives creates colorful sound effects and intensifies the progress of the music. The main motive is carried on to the second movement in a tonal region of both major and minor, creating continuity and a logical sense of development, exploring the expressive potentials of timbre and texture.

*Dragon Rhyme* presents a trend in contemporary music: cross-cultural fusion. This compositional approach has greatly added to contemporary composer's musical palette, and many composers continue to adopt these techniques into their own works. Chen’s music can be accepted by both Eastern and Western audiences, thereby enriching both musical cultures. *Dragon Rhyme* presents post-tonal techniques along with elements from her own Chinese culture, leading to a merging of cultures at a new level.
CONCLUDING THOUGHTS

Great strides have been made over the last sixty years since the conception of the modern wind ensemble at Eastman. At one point in time, the wind ensemble did not have a core repertoire. As stated in this thesis, its repertoire consisted of badly transcribed orchestral music, marches, and pop tunes. This has now changed, with thousands of compositions for band, chamber winds, and even a growing number of mixed ensembles with the inclusion of strings and voice. Quality literature is being written by award-winning composers. Wind band conductors continue to refine, build their technique, and become better musicians. Recordings of wind ensemble music can be found on nearby classical music stations. Numerous videos on social media websites, such as Vine and YouTube, bring wind ensemble and chamber wind concerts conveniently to one’s own computer. But what is the future for wind repertoire and mixed wind ensembles? In order to know where music is going, wind ensemble directors need to know where music has originated.

The four compositions examined in this thesis span over the course of a century and provide the listener a history of the progress of wind ensemble music. Enescu used Romantic expansions of form and design with strict contrapuntal writing. Husa explored the expressionistic sounds of timbre and texture that only the wind band can supply. Hovhaness used his expressive leanings to evoke a sense of mysticism in his music and was a forerunner of cross-culturalization. Similar to Hovhaness, Chen infused eastern and western practices, further developing this process, yet reaching an amalgamation of culture at a higher level.

As information and technology continue to be developed at an increasing rate, I sense the future of wind repertoire will continue developing the concept of cross-culturalization, using different media and different venues. Over the years, many contemporary composers, such as
Tan Dun who include cross-culturalization in his compositions, have written scores for the silver screen. While audience numbers continue to dwindle in the orchestra halls, movies continue to attract audiences of all ages. People buy soundtracks and download music from movies. An almost-unlimited budget from movie studios would provide many financial opportunities to create new music, new instruments, new performance techniques, etc. I believe composers will eventually write movie scores specifically for winds and percussion, further progressing the literature and exposure of the wind band.

Electronic instruments and notation programs continue to be developed and improved. Music majors now have the option to major in performance on electronic instruments. These instruments are continuing to be improved to make sounds that sound like real wind instruments and giving them the ability to play in real time. Electronic instruments will be used at an increasing rate due to the affordability these instruments are now retailed. Applications, such as GarageBand, give inexperienced composers a way to compose new music and share their compositions easily using social media outlets. Composers for winds will continue to integrate this kind of technology into their compositions.

A third prediction is for composers continue to explore the concept of flexible instrumentation when composing. The bridge that separated the orchestra and band will be forged together again. There will not be band or orchestra conductors; rather, ensemble conductors. There will not be just wind or orchestra compositions, but compositions that will include all instruments of various sorts. Due to the cross-culturalization trend, composers will need these various instruments to produce the sounds they desire to have. The future looks very promising for the wind repertoire. It is an exciting time for wind ensembles, and composers will continue to look toward this medium to further advance music.
BIBLIOGRAPHY


