

# CBDNA REPORT

Danielle Gaudry, editor

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### From the Podium: Past President

*This is the final message written by Glen Adsit and was meant to be published before Midwest.*

Dear Colleagues,

I hope you are having a fulfilling and productive semester. It's hard to believe that we are more than halfway through, and for those of us in the north, the leaves are falling, and the heater has already been on. Midwest and the holidays are right around the corner.

Speaking of Midwest, as you know, the convention days have been reduced to just three days, which has presented difficulties with scheduling a meeting for the Forum. Additionally, the cost of renting a room, a podium, and a microphone was too much to justify. We will be going forward with a board meeting that will include all the committee chairs at a nearby restaurant where we will conduct the board's business during a working lunch, for much less than we would be charged by the convention center. I am excited about this meeting format as I believe it will give the board more time for discussions with the committee chairs who have been working very hard on behalf of the membership. With this in mind, I plan on scheduling a couple of different dates and times to hold virtual meetings just after the new year.

As I have mentioned in my earlier correspondence and will likely reiterate in all future communications, CBDNA can no longer afford to do business in the same way, and the cost of doing business is increasing. Without your support through membership and attendance at the regional and national conventions, we cannot thrive as an organization. We were successful this year in increasing the amount of funding that the National Office provides to the regions for convention support. That said, the cost of hosting a regional and National Conference is quickly outpacing our traditional support, and I am concerned that we may not have hosts for conferences in the future. For example, the food and beverage minimum for the hotel at the National Convention in 2025 is higher than the amount of funding the National office provides to the host. There are two ways you can help: by renewing your membership right now through the website and planning on attending the regional conferences. The Presidents of the regions are planning terrific conventions, and I am grateful to them for their hard work.

I look forward to seeing many of you at Midwest, and as always, please feel free to reach out to me with any questions or ideas that you might have to help the organization thrive.

Glen Adsit



## From the Podium: President

### Thank you, Glen

This issue of the Report was to have featured Glen Adsit's message about his plans, hopes and dreams for the future. Glen was passionate about music, people, teaching—and about CBDNA. Being president of this organization meant a great deal to him, and his loss is a tragedy for us all.

Thanks to the work of everyone on our national board, we have been able to move forward with our divisional conferences and to look forward with confidence.

I have had the good fortune to see how vital this year's divisional conferences have been. All included inspiring speakers, outstanding performances, and an appetite for engagement with current issues while continuing to honor the best things of our past. Most importantly, there was a wonderful atmosphere of collegiality.

Relationships are at the core of everything we do, and one of the best ways we can honor Glen's memory is to make sure that we as individuals, and as an organization, continue to build and strengthen relationships with each other and with the communities we serve.

We will be moving into a new election cycle soon. Please consider serving our organization by running for office at the divisional or national level. Our organization's leadership can only be as diverse as the individuals who are willing to self-nominate and run for office.

Plans are also proceeding for our national conference at Texas Christian University to be held March 26-29, 2025. We are planning several initiatives to honor Glen's memory while looking to our future.

I know we all miss Glen very much, but he has bequeathed us a vital, vibrant organization. I know we will move forward in a way that will make him proud. Glen, my friend, thank you for everything.

Michael Votta

## Commissions and Premieres

### **Gazing Earthward (2023)**

**Derek Jenkins**

University of Central Missouri

Wind Ensemble

Corey Seapy, conductor

October 25, 2023

Fifty years ago, NASA launched America's first space station: Skylab. Yet, all did not initially go to plan. During the launch, Skylab's micrometeoroid shield and one of its main solar panels were lost. The first crew to occupy the station was originally scheduled to launch the next day. Their mission was delayed eleven days as NASA came up with a plan to rescue the crippled Skylab. When they finally reached it, the crew added "mechanic" to their job descriptions as they worked to save Skylab and make it operable. Temperatures inside had become unlivable, and toxic fumes threatened the station. However, through their efforts, Skylab was saved and would go on to orbit earth nearly 2500 times and play an important role in the history of space exploration.

To me, this story has great musical potential. The thrill of a launch and the damage Skylab sustained can be interpreted as a thrilling and then deflating opening. The limping station with its sweltering heat and uninhabitable interior creates opportunities to use novel sounds, while the repairs can be brought to life with metallic "clanging" and a slow, coalescence of musical ideas. For the ending, I envision a grandiose chorale, as the astronauts get the station back online and it turns to look at Earth. It is in these moments that many space farers experience a shift of thinking called the "overview effect." Among other feelings, it features a state of awe and increased sense of connectivity with the rest of humankind.

- Derek Jenkins



### **And the Joy We Share (2023)**

**Noah D. Taylor**

East Tennessee State University

Wind Ensemble

Premiered on April 18, 2023 with the composer in attendance, *And the Joy We Share* is a poignant and uplifting composition commissioned in 2022 by Dr. Christian Zembower, Director of Bands, for the East Tennessee State University Wind Ensemble. This heartfelt piece was created in honor and memory of Christian's parents, Thomas and Patricia, who passed away on December 4, 2021 and July 4, 2022, respectively, Christian felt this was the best way to honor and memorialize both of them in a musically permanent way.

Christian's father was not a trained musician, but he knew what great music was and strongly influenced all of his children with the variety of music played in the family household every day. Christian's mother was a trained musician in playing piano and singing with a beautiful soprano voice. She sang in the church choir and was asked to sing solos at weddings and funerals most of her life.

To honor Patricia's love for the hymn "In the Garden" by C. Austin Miles, written in 1913, the composer incorporated melodic motives from this cherished hymn as the foundation of the new composition. The title, *And the Joy We Share*, is derived from lyrics in the hymn's refrain, emphasizing the profound joy experienced in the spiritual connection it describes:

*And He walks with me, and He talks with me,  
And He tells me I am His own,  
**And the joy we share** as we tarry there,  
None other has ever known.*

Throughout the piece, Taylor aimed to capture the essence of the original hymn while infusing it with new life and spirit. The music takes listeners on a journey, combining moments of reflection and tranquility with passages of exuberation and jubilation. Through the expressive power of the concert band, Taylor sought to convey the deep emotional and spiritual connection between individuals and their source of comfort and strength, and the hope is that with each listener (and performer) will be moved by the transformative power of music.



**Transcendence (2023)**

**Henry L. Dorn**

University of Delaware

Wind Ensemble, Chorale, Resound, and Elevation

Lauren Reynolds, conductor

November 3, 2023

Most people know Dr. Martin Luther King, Jr. for his work as a civil rights activist and his efforts to promote equality from 1955 until his assassination in 1968. His words reverberate even now, nearly six decades later, with the United States plunging into an ever more polarized state. He knew well the power of words and the importance of an amplified voice. Dr. King, having grown up in the South, encountered an unfamiliar world in the North - one with a different vantage point on humanity and equality. After completing the residency requirements for his doctoral degree work at Boston University in 1953, he returned home to Atlanta, GA and began labor at his father's church, Ebenezer Baptist Church (where Dr. King would eventually co-pastor). The country's first African American owned and programmed radio station, WERD in Atlanta, began broadcasting from Ebenezer in July 1953. Dr. King's final summer broadcast from Ebenezer aired on September 6, 1953, wherein he delivered a message titled "The Three Dimensions of a Complete Life," a sermon that would become a mainstay of Dr. King's ministry. He also notably included the following prayer during the same broadcast:

*Most Gracious and all wise God; Before whose face the generations rise and fall; Thou in whom we live, and move, and have our being. We thank thee [for] all of thy good and gracious gifts, for life and for health; for food and for raiment; for the beauties of nature and the love of human nature. We come before thee painfully aware of our inadequacies and shortcomings. We realize that we stand surrounded with the mountains of love and we deliberately dwell in the valley of hate. We stand amid the forces of truth and deliberately lie; We are forever offered the high road and yet we choose to travel the low road. For these sins O God forgive. Break the spell of that which blinds our minds. Purify our hearts that we may see thee. O God in these turbulent days when fear and doubt are mounting high give us broad visions, penetrating eyes, and power of endurance. Help us to work with renewed vigor for a warless world, for a better distribution of wealth, and for a brotherhood that transcends race or color. In the name and spirit of Jesus we pray. Amen.*

Dr. King's prayer, which is the heart of my present work, Transcendence, sounds as current now as it might have sounded almost 70 years ago (to the day) from the completion of this piece. Dr. King's admonition to his listeners reads like words pulled from an editorial page of one of today's most prominent tabloids. They are timely statements for a weary world needing love, unity, peace, collaboration, and equity for all.

## Dissertations

### **Extraordinary Resonances: Navigating the Intersection of Disability Theory and Wind Band Repertoire**

**Christopher Ramos**

*Submitted in partial fulfillment of the requirements for the degree Doctor of Musical Arts, The Hartt School, University of Hartford, April 29, 2023.*

Using two works for winds, Igor Stravinsky's *Symphonies of Wind Instruments* (1920/1947) and John Mackey's *Places we can no longer go* (2019) I illustrate how investigative techniques from disability theory enrich our understanding of how cultural models of disability function in musical representation. I chiefly utilize Joseph Straus's analysis of the relationship between musical modernism and the aesthetics of disability, David Mitchell and Sharon Snyder's theory of the narrative prosthesis, and Josh Kun's notion of the audiotopia (a musical space of utopian longing) to show how both Stravinsky's and Mackey's works engage with disability in both form and function. As conductors, leaders, and teachers, we can then recognize how points of bodily difference open new creative vistas, allowing for a broader paradigm of inclusion and representation of the historically marginalized Disabled community. With a third work for large ensemble, *Sonic Pathways* (2016) by Lauren Coons, I demonstrate how we can move beyond an awareness of how disability is represented in wind ensemble literature and toward empathetic engagement with disability in large ensemble practice.



## From the CBDNA Archives

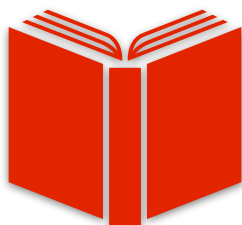
The Performing Arts Library at the University of Maryland is home to many special collections and documents. Among these are the CBDNA Archives. The archives contain administrative records, correspondence and information bulletins, membership listings, financial records, committee reports, surveys, questionnaires, publications, articles, conference programs and proceedings, photographs, and oral histories related to the CBDNA's mission of the teaching, performance, study and cultivation of music, with particular focus on wind band. These documents are organized according to the following categories:

- Governing Documents, 1950-2006
- Officers, 1953-1989
- Committees, 1952-1981 and undated
- Initiatives, 1939-1983 and undated
- Conferences, 1941-2011
- Publications, 1947-2004
- Divisions, 1945-1986 and undated

If you ever have an interest in accessing these documents, you'll need to create a researcher account online with the Special Collections in Performing Arts at the University of Maryland, navigate the list of records online, and select the box or boxes you would like from that list. After that, you'll request the box number and make an appointment to come visit College Park.

My name is Christine Higley and I am a DMA wind conducting student at the University of Maryland. I have taken on the project of combing through these records and making an index of what is there with the purpose of making it easier for anyone interested in looking through the archives to find things. **The documents we've included in this Report are the 1964 USC program with the premiere performance of Emblems, Ingolf Dahl's discussion on his *Sinfonietta*, and a lecture-demonstration by Gunther Schuller on his *Meditations* from the 1964 National Conference in Tempe, Arizona. Enjoy!**

*-Christine Higley*



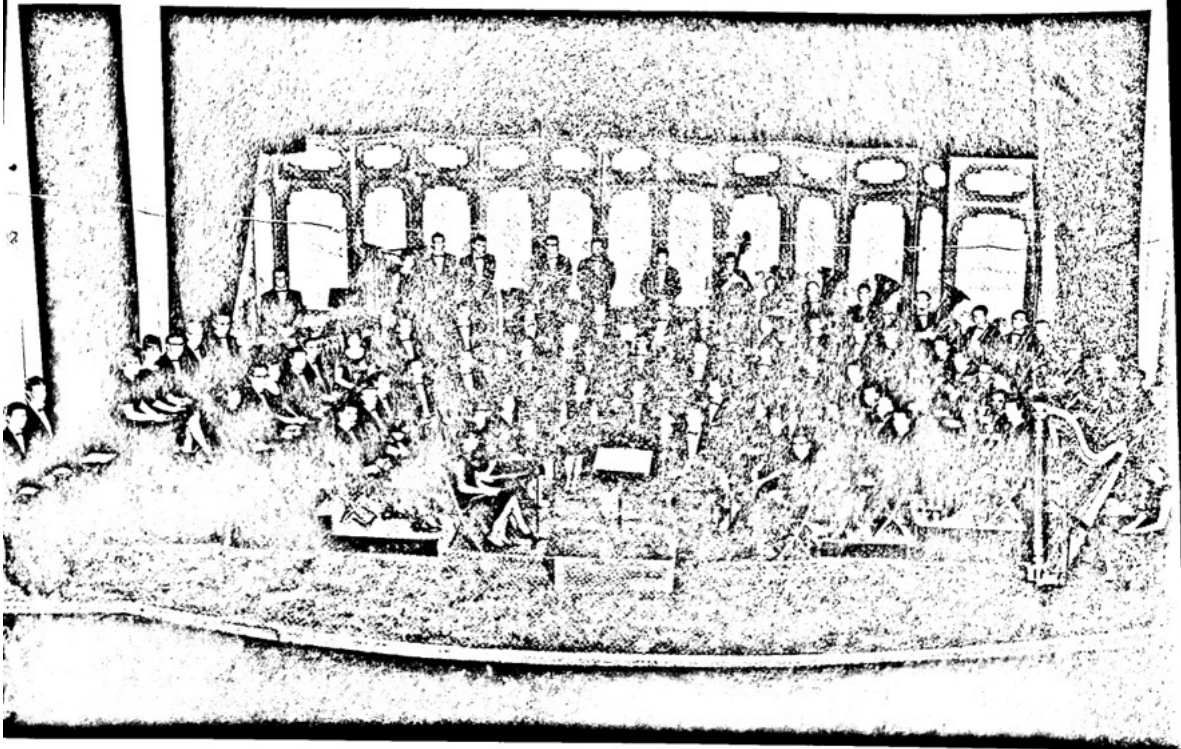
UNIVERSITY OF SOUTHERN CALIFORNIA  
SCHOOL OF MUSIC

presents

# Trojan Symphonic Band

William A. Schaefer, *Director*

Robert Wojciak, *Associate Director*



CONCERT

for

College Band Director's National Association  
National Convention

FRIDAY, DECEMBER 18, 1964  
Tempe, Arizona

WILLIAM A. SCHAEFER is Director of Bands and Head of the Department of Wind Instruments at the University of Southern California. He is a prolific arranger of works for band, and is a clinician, conductor and adjudicator at many music festivals. This is his thirteenth year with the Trojan Band prior to which he held a similar position for five years at Carnegie Institute of Technology, where he served as president of the Pennsylvania College Bandmasters Association. He is active in the College Band Directors National Association, being present Chairman of Committee on Original Band Composition. In 1961, Professor Schaefer did a series of 48 programs on CBS-TV known as "Discovering Music"; an offering as part of the *Odyssey* educational series.



- Carol Baum, *Lecturer in Harp*, Formerly harpist with the Chicago Symphony.
- Roger Bobo, *Lecturer in Tuba*, Principal Tuba with Los Angeles Philharmonic. Formerly with Amsterdam Concertgebouw, soloist with London Philharmonic.
- Ronald Broadwell, *Director of Trojan Marching Band, Lecturer in Wind Instruments*.
- Irving Bush, *Lecturer in Trumpet*. Member of Los Angeles Philharmonic Orchestra.
- William Criss, *Lecturer in Oboe*. Student of Marcel Tabuteau at Curtis Institute. Formerly first oboist with Metropolitan Opera Orchestra.
- Louise di Tullio, *Lecturer in Flute*. Piccolo and flutist with Los Angeles Philharmonic.
- Wendell Hoss, *Lecturer in Horn*. Formerly 1st horn, Los Angeles Philharmonic, Chicago Symphony, Cleveland Symphony, Rochester Philharmonic, NBC Symphony, Pittsburgh Symphony.
- Waldemar Linder, *Lecturer in French Horn*. Formerly solo horn, Minneapolis Symphony Orchestra.
- Robert Marsteller, *Lecturer in Trombone and Tuba, Director of USC Brass Ensemble*. Formerly first trombonist National Symphony Orchestra. Presently solo trombonist, Los Angeles Philharmonic Orchestra.
- Frederick Moritz, *Lecturer in Bassoon*. Principal bassoonist in Los Angeles Philharmonic Orchestra.
- Ray Nowlin, *Lecturer in Bassoon*. Member of Fox Studio Orchestra and Pasadena Symphony. Formerly first bassoonist, Warner Brothers Studio Orchestra.
- Byron Peebles, *Lecturer in Trombone and Tuba*. Member of Los Angeles Philharmonic Orchestra. Formerly with Chicago Symphony.
- Ralph Rush, *Chairman, Department of Music Education*.
- Robert Sonner, *Lecturer in Percussion*. Formerly head percussionist, USC Trojan Symphonic Band.
- James Stamp, *Lecturer in Trumpet*. Formerly solo trumpet with Minneapolis Symphony Orchestra.
- Roger Stevens, *Lecturer in Flute*. Member of the Los Angeles Philharmonic Orchestra and formerly first flutist, Detroit Symphony Orchestra.
- Franklyn Stokes, *Lecturer in Clarinet and Bass Clarinet*. Member of Los Angeles Philharmonic Orchestra.
- Robert Wocjiak, *Associate Director, Trojan Symphonic Band and Lecturer in Woodwind Instruments; Director of Woodwind Chamber Music*.
- Robert Winslow, *Lecturer in Percussion, Director of Percussion Ensemble*. Formerly percussionist with Los Angeles Philharmonic.



### FRIDAY AFTERNOON PROGRAM

**\*\*Sinfonietta** . . . . . *Ingolf Dahl*  
Introduction and Rondo  
Pastoral Nocturne  
Dance Variations  
The Composer Conducting

### FRIDAY EVENING PROGRAM

**Marche Ecossaise** . . . . . *Claude Debussy*  
*arr. William A. Schaefer*

**Variations for Band** . . . . . *Ralph Vaughan Williams*  
Original for Brass Band *arr. William A. Schaefer*

**\*Elevations** . . . . . *Robert Linn*

**\*Emblems** . . . . . *Aaron Copland*  
Commissioned by C.B.D.N.A.

**Petroushka Suite** . . . . . *Igor Stravinsky*  
*arr. William A. Schaefer*  
*Danse Russe*  
*Danse de la Balerine*  
*Apparition de Petroushka*  
*Danse des Cochers*  
*Les Deguises*

- \* First Performance
- \*\* Premiered by USC Band in January, 1961.

### STUDENT STAFF

John Payne, Manager	James Morris, Equipment Manager
Walter Carr, Jr., Librarian	Barry Silverman, Percussion Equipment
Roberta Warner, Secretary	George Adams, James Lyttans, Connie Visscher, Emmett Yoshioka, Copyists

### 1964-1965 BAND PERSONNEL

#### FLUTE

Wendy Buffum, Santa Barbara, California  
Judy Pownall, Long Beach, California  
Thea Rehman, Tarzana, California  
Shizuko Asao, Tokyo, Japan  
Donald Sitterly, Los Angeles, California  
Connie Visscher, Los Angeles, California  
Debby Wasserman, Los Angeles, California  
\*Emmett Yoshioka, Honolulu, Hawaii

#### PICCOLO

Connie Visscher, Los Angeles, California

#### OBOE

Kossie Gardner, Nashville, Tennessee  
C. Douglas Russell, Pico Rivera, California  
Leroy Southers, Jr., Chula Vista, California  
\*David Weiss, Los Angeles, California

#### ENGLISH HORN

Leroy Southers, Jr., Chula Vista, California

#### E♭ CLARINET

Roberta Warner, Los Angeles, California

#### B♭ CLARINET

Brenda Barnes, San Diego, California  
Jeri Brown, Garden Grove, California  
Walter Carr, Jr., Los Angeles, California  
Nancy Fox, Santa Monica, California  
Jack Fulks, Pasadena, California  
James Lythans, Pomona, California  
Rochelle Pick, West Covina, California  
Thomas Putnam, Los Angeles, California  
Marvin Siddell, La Verne, California  
Linda Gay Smith, Poway, California  
Marilyn Sutton, Encino, California

\*Charles Veronda, Phoenix, Arizona  
Roberta Warner, Los Angeles, California  
Janet Waterman, Elgin, Illinois

#### ALTO CLARINET

Brenda Barnes, San Diego, California  
\*\*Robert Wojciak, Los Angeles, California

#### BASS CLARINET

Christie Lundquist, Anaheim, California  
Mike O'Sullivan, North Hollywood, California

#### CONTRA-BASS CLARINET

W. Roger Lux, Downey, California

#### BASSOON

\*George Adams, Los Angeles, California  
Darwin Fredrickson, Fullerton, California  
\*\*James Hanshumaker, Los Angeles, California  
Robert Noss, Lancaster, California

#### ALTO SAXOPHONE

Harvey Pittel, Los Angeles, California  
David Dunton, Lomita, California

#### TENOR SAXOPHONE

John Schaeffer, Huntington Park, California

#### BARITONE SAXOPHONE

Lance Falck, Los Angeles, California

\*Section Principal

\*\*Denotes faculty member

#### CORNET AND TRUMPET

John Alter, Torrance, California  
Thomas Bahler, Garden Grove, California  
Martin Berinbaum, Los Angeles, California  
James Cain, San Diego, California  
Newell Dayley, Burley, Idaho  
Gail Hembree, Temple City, California  
Martin Kinney, Wheaton, Maryland  
\*James Morris, Torrance, California  
Ronald Romm, Los Angeles, California  
James Waer, El Centro, California

#### FRENCH HORN

Charles Dimon, Los Angeles, California  
\*Susan Linder, Glendale, California  
Robert McCormac, San Marino, California  
James McCormac, San Marino, California  
Louis Pabst, Lancaster, California  
John Payne, Pasadena, California  
Peter Salter, Lincoln, Nebraska  
I. Victor Vener, Pasadena, California  
Paul Walberg, Redondo Beach, California

#### TROMBONE

John Bart, Los Angeles, California  
Richard Briggs, Bakersfield, California  
Paul Carlson, Edmonds, Washington  
\*Donald Couch, Saratoga, California  
Van Crane, Napa, California  
Peter Fournier, Los Angeles, California  
Jane Niermann, Santa Ana, California  
John Shipp, Phoenix, Arizona

#### BARITONE

David Black, Oklahoma City, Oklahoma  
Carl Christenson, Brentwood, California  
Loren Marsteller, La Canada, California

#### TUBA

\*Douglas Bixby, San Jose, California  
David Grant, Temple City, California  
Paul Kilian, Los Angeles, California  
Stanford Rowe, West Covina, California

#### TYMPANI

\*Barry Silverman, Long Beach, California

#### PERCUSSION

Steve Amdahl, San Jose, California  
Frank Epstein, Los Angeles, California  
Karen Jackson, Glendale, California  
Gerald Jones, Upland, California  
Robert Katzin, Winnetka, Illinois  
John Marshall, Los Angeles, California

#### STRING BASS

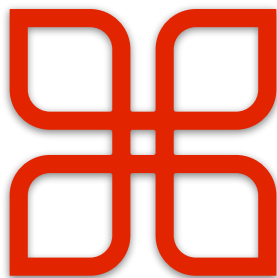
Kenneth Friedman, Los Angeles, California

#### HARP

Carla Wong, Fresno, California

#### PIANO

John Ringgold, Inglewood, California



## Sinfonietta - Discussion by Ingolf Dahl

### SINFONIETTA FOR CONCERT BAND

Discussion by  
Ingolf Dahl

When I received the honor of a commission from the Western Division of the C.B.D.N.A. to write a work for band, there were many things to be considered. First of all, I wanted it to be a piece that was full of size, a long piece, a substantial piece - a piece that, without apologies for its medium, would take its place alongside symphonic works of any other kind. But, in addition, I hoped also to make it a "light" piece. Something in serenade style, serenade "tone," and perhaps even form. This was the starting point. You will remember that in many classical serenades the music begins and ends with movements which are idealized marches, as if the musicians were to come to the performance and then, at the end, walk off again. From Haydn's and Mozart's march-enclosed Divertimenti to Beethoven's Serenade for Flute, Violin, and Viola (and beyond), this was a strong tradition, and it was this tradition which motivated at least the details of the beginning and ending of the "Sinfonietta" (a work in serenade tone but with symphonic proportions, hence the title.) The quiet beginning, the backstage trumpets, and at the very end an extremely quiet exit with backstage trumpets - this is the frame of the work. Here is just one of the details in which this music goes contrary to what may be considered certain band music traditions, and even some orchestral traditions. As Richard Strauss said to one of my composition teachers when the latter was a young man: "Fine work, young man, but you should begin every work loudly to get the attention of your audience."

The form of the whole "Sinfonietta" is that of a very large bridge, or

arch form. The sections of the first movement correspond in reverse order and even in some details to the sections of the last. Thus, the opening fanfares are balanced by those of the closing; the thematic material that closes the first movement opens, in varied form, the third. The middle movement, a pastoral nocturne, is also shaped like an arch - it begins with an unaccompanied line in the clarinet section which corresponds to the solo line of the alto clarinet at its end. Thus the center of the middle movement is the center of the whole work, and this is the Gavotte-like section which is the lightest music of the whole "Sinfonietta" (a center stone which does not weigh heavily!)

A few words about some of the tonal material which is used in the two outer movements: The tonal idiom itself, as you will hear, is a simple one. I feel strongly that composers should adjust their intervallic and harmonic attitudes to the special characteristics of overtone structure, blend, and other acoustical properties of different performance media. Thus the overtone-rich instruments of the band, such as tubas and bassoons, etc., require an harmonic and intervallic approach that is more concentrated on open (i.e. consonant) intervals than would be the case with strings or the piano. A piece of chamber music and a piece for brass choir, for instance, should reflect their respective media, not only in the thematic material of the work, but also in its form, and, most importantly, in its harmonic idiom. The "Sinfonietta" is tonal-consonant, centered around Ab major. Yet at the same time it is based in its outer movements on a series of six notes; they, through a considerable variety of manipulations, form the background to the harmonic as well as the melodic patterns. These six notes are half of a twelve-tone row and they are used with varying degrees of strictness throughout the first and third movements. This set of six notes is one that permits all kinds of triadic formations, and it may also be of interest that it is one in which the inversion at the interval of the major sixth provides the "other" or second group of six notes. (In a later work, a Piano Trio, I used the same set with all the twelve notes.) The arrangement of notes here is Ab, Eb, C, G, D, A. This is gradually stated by the backstage trumpets at the beginning, where one by one these notes appear and then form the entire tonal content (including transpositions of the set, of course) of this fanfare. It would lead too far afield here to trace the "row-deviation" of the melodic and harmonic material and the many ramifications of it. The raw material is, on the one hand, stated bluntly (as in the opening unison of the last movement) and on the other hand disguised so considerably as to be quite unrecognizable (and intentionally so.) It is used as a means of construction which helps the composer and which provides unity and direction. To give just one example: the six notes serve as "focal points" of the march tune that opens the principal rondo section of the first movement, just as they do, in different ways, in connections with most of the melodic material here. Secondly, the set sometimes forms even more basic constructive functions: in the first movement there is a cadenza-like episode for the entire clarinet section (inspired, I do not hesitate to admit, by a wonderful performance which William Schaefer gave of Weber's "Concertino" played by the full clarinet section) and here the entire scheme of modulation derives from the order of the set notes, going through the keys of A flat, E flat, C Major, etc., until finally A major is reached, the point farthest removed from A flat, which is the starting point of the following rondo return.

The first movement starts quietly on the one and only note on which, to my mind, a "band piece" can possibly start, and that is - Bb. Through a set-motivated modulation the main Ab section is reached, and this is a March Rondo. Here I was quite eager to play with those sounds which in my past experiences had been associated with wind music - from the changing of the guards in front of the Stockholm castle, from the Banda Municipale on the Piazza San Marco in Venice, to the symphonic virtuoso brilliance of the American College Band - all

those sounds which I have come to love and to associate with the band, except that here it was the object to interpret them in my own and hopefully, in a somewhat fanciful way. So this first movement is a march rondo with kaleidescopic color interchanges, with the big clarinet cadenza I mentioned (punctuated by percussion and brass staccato) and it ends in full tutti with, as a private joke, the drum pattern which traditionally begins a march.

The second movement is called "Notturmo Pastorale" and is composed of an alternation and superimposition of several musical forms in a single movement. These musical "forms" or "characters" are, firstly, a fugue; secondly, a waltz; thirdly, a gavotte. The fugue subject is first hidden in a lyrical Saxophone solo (singing its heart out) and it is later slightly varied with each entrance, thereby being identical and yet not identical. The derivation of it is just a simple tetrachord: Eb F Gb and Ab. But by octave-displacement, rhythmic shifts, etc., the line of the fugue subject is refracted by slightly different lenses at each entry. Superimposed upon it is the waltz, which alternately recedes in the distance and appears in the foreground.

The second movement is one in which in its entirety I tried to avoid "usual" band sounds: it is throughout a quiet movement; there is no forte in it; there is no tutti in it; and it is full of sometimes very dense polyphony.

The tonality of the Nocturne is Db - the classical key for the second movement in relation to the first (the eternal feminine in the guise of the warmth of the subdominant). Thus, having established it at the outset, the subdominant direction is one that operates throughout the movement: from Db there are always the gravitational temptations to go to Gb, Cb, and further. The Gavotte, which forms the center of the tripartite scheme of this movement is also the simplest part of the work, consisting of a lightly accompanied oboe tune, as a foil for the denser textures of the surrounding music.

The last movement, entitled "Dance Variations", begins with the most straightforward presentation of the six-note set, presented as a "motto". The "Variations" of the title apply to a passacaglia-like use of the motto in the bass throughout the movement. This passacaglia scheme is not at all obvious to the listener, nor is it meant to be. It is a constructive device, which, like the steel rods in re-inforced concrete, hold the wall together and make it solid. Over the set-derived variations of the passacaglia bass a great variety of little tunes in shifting colors is played off - and all this over a key-scheme that goes through most of the circle of fifths, starting on the Ab key level several times. A prominent lyrical section in the center provides contrast, and, after very full rhythmic tutti punctuations, the ending - but it is better not to say anything about the end in order not to give it away before performing it.

A word about the orchestration: Naturally, as a composer one spends a great deal of time and thought on the consideration of instrumental balances, instrumental varieties, fresh tonal colors, variations of instrumental densities, combinations, etc. Yet I believe very strongly - and this is just as good a time as any to state this premise firmly, although at present it has become a controversial one - that there is a hierarchy of musical values, and that it is important for musicians to keep this hierarchy in mind, particularly at the present time when so many persuasive forces seem to obscure it. By the "hierarchy of values" that needs to be affirmed, I mean that the highest, the most important, the governing element in music is the element of pitch; that is, of line, of melody, and of melodic-motivic-thematic design (to be understood in the widest meaning of the term). Following it on the

next lower level comes the element of harmonic design. And way at the bottom of the value scale in music is the element of tone color, of the "dressing up". What makes music great has always been the notes, and has never been the dressing-up, the glitter, the orchestration (no matter how much it contributes to the effect of the presentation of the musical idea). Therefore I am coming to the element of the orchestrational aspects of the Sinfonietta last, because I strongly believe that is where it belongs.

A friend, on my questioning him on possible approaches to today's discussion, mentioned that this illustrious audience might like to hear what the attitude of a composer is vis-à-vis the task of writing a band work, as distinct from, say, an orchestral work. This can be stated briefly: the attitude of a composer before writing a band work is one of total fear and apprehension. The apprehension is caused, among other things, by the fact that we never know exactly for how many instruments on each single part we are writing. As composers carefully brought up on such textbooks as Rimsky-Korsakoff's fine treatise on orchestration, we have been informed, and correctly, that two French Horns in unison balance a single trombone in certain registers, to give just one example. And now, after having lived with such principles, it is hardly to be wondered at that one is apprehensive about the results, when, all of a sudden, one's calculated two-horn unison will have to balance the third trombone part as played by three, four, or even five players. This is indeed something to worry about.

In writing for this large group of wind instruments, my approach was what could properly be called "orchestral"; that is, an approach that sees its ideal in the variety which can be achieved by the opposition of pure colors with mixed colors, and by a striving for a considerable amount of such coloristic interplay. Following the example of masters of the past, there are comparatively few tutti passages (if statistics were compiled, as they well may be in the boneyard of dissertations, about the relation of tutti to non-tutti sections in Beethoven Symphonies, one would be surprised at the large preponderance of the latter) and subsequently a minimum of doubling in order to preserve the most vital element in orchestration: the interplay of pure colors. One other detail in the orchestral treatment of the band sonority may be singled out: that is the combination of similar colors simultaneously occurring in both foreground and background. It is what the painter would call valeurs - different shadings of the same hue, as for example one kind of blue as background to another kind of blue. In terms of orchestration: half the clarinet section as background to the other half, or any other similar instruments as background or foreground against one another. You will realize that this kind of approach puts a great burden upon the performer and upon the ear of the conductor, because it is not the kind of orchestration in which the balance is "built in", but one in which the balance lies in the subtleties of observed dynamics and in the relation of the valeurs.

My above-mentioned mentor also advised me to express my opinion on the use of the saxophone in the band. How should they be treated, what is their function in the band? After having written a whole concerto for it, I am in no position to belittle the saxophone. (I remember that when I told Stravinsky that I was writing a saxophone concerto he raised his eyebrows and said: "I don't know, to me a saxophone always sounds like a pink slimy worm"). However, these instruments can be nobly played, and if used as a well-defined family that sets up good housekeeping by itself in the middle of the surrounding crowds of instruments, they can certainly be a fine family to have around.

In the case of those instruments as well as in that of the whole band, the advice comes to mind which Arthur Honegger once received. He was commissioned

to write an oratorio ("King David") for chorus and a seemingly most ill-assorted group of wind instruments. In a conversation with Stravinsky he asked the latter: "What should I do? I have never before heard of this kind of odd combination of winds." Stravinsky replied: "That is very simple. You must approach this task as if it had always been your greatest wish to write for these instruments, and as if a work for just such a group were the one that you had wanted to write all your life." This is good advice, and I tried to follow it. Only in this (my own) case it was not only before but also after the work was done and the "Sinfonietta" was finished that it turned out to be indeed the piece that I had wanted to write all my life.

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## **Meditation: A Lecture-Demonstration by Gunther Schuller**

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The Use of Contemporary Techniques in Writing for the Band Medium  
The Twelve-tone Technique Used in Composing "Meditation"

Lecture-Demonstration by Gunther Schuller

This piece came into being, as many compositions do these days, in the form of a commission. But this is a very specific commission (which determined very much the basic character of the piece). It was the Edward Benjamin Restful Music Commission, which I had heard about for many years but never thought that I sometime would be the subject of its efforts. This came about through the efforts of Mr. Herbert Hazelman, band director of the senior high school band in Greensborough, North Carolina. I was rather surprised that the commission came to me because I know that a large majority of the lay audience, of educators, of many people involved in the music fields, have an automatic association between dissonance and non-restfulness. So, to commission a work from a composer who is known as a twelve-tone composer (or at least someone who deals primarily with that bug-a-boo, dissonance) and then to expect from him a restful composition, I thought that this was a little bit odd. Nevertheless, it challenged me and intrigued me, and I therefore decided to accept the commission.

I, of course, don't feel that dissonance is necessarily non-restful. I don't even really, in my own ears, in my own thinking, accept the whole dichotomy of consonance and dissonance in contemporary music. There is such a thing, of course, in 19th. and 18th. century earlier music, but we don't think of our harmonies, our chords, and our melodies as being dissonant. They just contain certain pitches which, if you associate them with the previous music, would be called dissonant. I'll go into that a little bit further.

In any case, there was no problem for me here, but I did want to satisfy the demands of the commission. I decided that I would write a twelve-tone piece - I would not compromise or write down, but since I knew that this was going to be for high school kids I felt that I ought to make some compromises in two areas and these are: in terms of the technical virtuosity demanded of the players and, but more importantly, in the area of the expressivity of the music.

I'm sure that you would all agree with me that high school students, with some exceptions of course, are generally at a technical and musical level where one cannot expect from them the highest form of individual expression in their playing. This is something that only comes with further maturing on the instrument. I think that if the piece had been written for university bands, already I would have written it at a slightly different level in that particular respect. And if the language of this piece is, on top of everything else,



going to be a new language, then, of course, the expressive possibilities or the possibility of a student interpreting his particular instrumental line really expressively, is even more minimized.

So in those two respects I took it easy, so to speak, but in no other respect; and I think that the piece makes considerable demands upon the musicianship of the band director and the players.

The piece is, as I have said, a twelve-tone work but it is a very simple elementary kind of twelve-tone technique that is involved here. There was no reason to become overly involved with some of the most recent manifestations of twelve-tone aserial technique thinking. This emphasis or lack of emphasis on the more advanced aspects of twelve-tone thinking had another reason, and this comes back to my own experiences in the band, in the orchestras, and in instrumental music in general. I happen to be tremendously fascinated by the sonority possibilities of the band which I think for many years - for decades - have gone unrealized. I'm very happy to say that within even my own limited experiences in the band field in the last five or six years, I see a tremendous revolution going on in this particular respect, both in terms of the programming and the caliber of playing such as we had here last night. I was really most impressed with what I heard and what I have heard on other occasions.

All of this rather unique potential of the band as a unique sonority instrument is being investigated and exploited, and successfully so, in really a majority of the cases.

And I happen to be a composer who, in his other work, is very much involved with the sonority aspects of structure. That is to say, how timbre and sonority can become structural elements in the music. And so, having this marvelous medium - the band - at hand, I knew, right away, that I would want to emphasize this aspect of it in the piece, especially when Mr. Hazelman told me very proudly, "Oh, yes, we have four contrabass clarinets, and we have six bass clarinets, and you can really go to town." Well, I realized that this was perhaps a special situation but I took advantage of it in such a way that a band which is of that size could play this piece as composed and I made certain accommodations for those bands which do not have four contrabass clarinets and the rest that goes with it. As you see, I think last night (I wasn't here) it was played with two of those instruments.

The thing that has surprised me most is that in earlier band music the assumption was that each individual player is incapable of playing his part alone, and therefore you must double it about seventeen different ways. Now this, as I have already implied, is no longer the case in most band writing. But I remember being shocked out of my band uniform, in the days when I played with Goldman, when I would come across a new piece - just published - and it would say "solo" in the first horn part, and I'd get myself all set for the solo and the whole rest of the band practically came in on top of me. The entire saxophone section, the baritones, one of the trombones, probably the third clarinets and so on. Well, of course, with this kind of doubling of all the lines you can't really say that you're exploiting the sonority possibilities of the band. And of course one of the most remarkable things about the band is that you have this whole aggregate of clarinets sitting there. It seemed to me that this might be something to investigate, too, because there is no more remarkable sound than the sound of a whole family of clarinets playing in concert. So this is one thing that I also knew that I was going to do in the piece; and, as you shall see, I did.

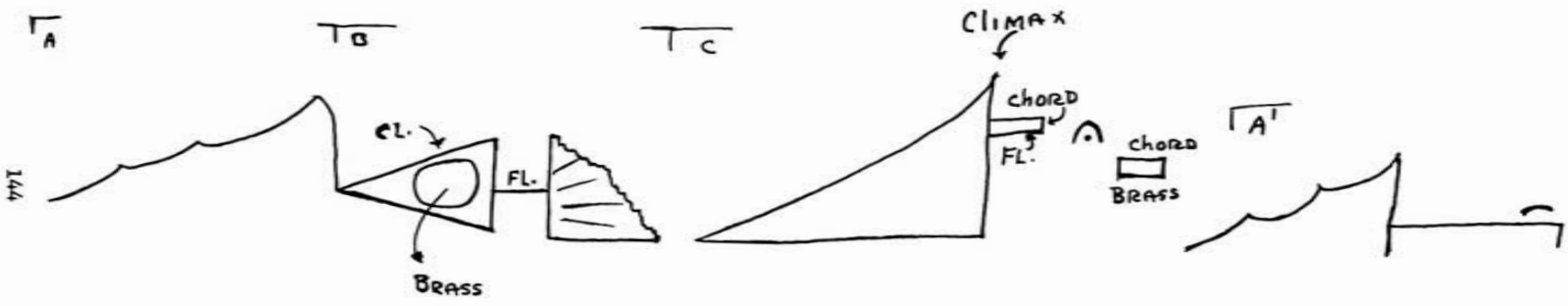
Now, before we go on, I'd like to speak a little bit about one other very important fundamental thing which, I think, one has to understand, not only in regard to this piece but in regard to all twelve-tone music. I'm going to invoke a bit of capsulized history, if you will forgive me for a moment. Previous to our century, there was in music a hierarchy of relationship which you can find operative in any piece of music you wish to look at prior to let's say 1910. In this hierarchy there was one element of music which was the primary element, and that was melody. Melody sat on top of this hierarchical heap, and it was the first thing usually to which a composer turned when he wrote a composition. In a somewhat secondary position you had harmony. This was used in conjunction, of course, with the melody, sometimes harmony by itself in strictly homophonic music. Basically it was used as a sort of sub-structure to the melody. Then, in much lesser positions, you had the other elements of music, such as: rhythm, which we now refer to as durations; you had timbre, that is to say, the particular orchestration in which a sound is set; you had dynamics. These were all treated more or less decoratively in varying degrees I admit, but they were treated at this somewhat tertiary level. Now with the particular revolution which took place around 1910 and which brought us into the realm of atonality, (and I'm not only thinking about Schoenberg I'm also thinking about Stravinsky in "Petroushka" or the "Rite of Spring", other composers like Bartok and of course Schoenberg's students Webern and Berg) this whole hierarchy of relationships of the elements of music was completely revolutionized, and what happened was that a sort of democratization of these elements took place so that, after that point, most music that is really contemporary in these respects treats these elements that I've enumerated on an absolutely equal basis. Timbre is no longer a mere decoration of a particular pitch. I already referred to the fact that timbre and sonority can become structural elements. They can only do so if they are treated on an equal level with other elements such as melody and harmony and rhythm and so on. So the result of this was that you may still have melody in a contemporary composition but you may not necessarily have a theme. A thing called athematic music came into being in which there being no theme given, there could of course be no thematic development in the 19th, century sense.

Now this all made sense because, along with the revolution in melody and harmony and rhythm, there was, of course, a major revolution in terms of the forms of music - the structures of music. The forms that were associated with diatonic music (the sonata form for example and various symphonic forms) became as obsolete as the melodic-harmonic language had become. Now, if you don't have the sonata form and these older forms-the fugues and whatnot-then, of course, you have to find new forms; and one of the hallmarks of new formal thinking is that each piece develops its own form. Each composition, especially in twelve-tone and serial technique thinking, has a form unique unto itself. And this came about, in various ways, through this whole concept of doing away with the theme as a specifically stated element at the beginning of a piece which then undergoes various developments and variations and then is usually recapitulated at the end of the piece, making a very neat little package. Another way to speak about this would be to say that we now have what is called an open-end form as opposed to the closed-end form. Obviously, if you have a theme and a development section and a second subject, if you will, and all these other accoutrements of the diatonic system and a recapitulation, you have a closed-end form. But now a piece may start at a certain point and never return or never even refer to that point particularly. And this is obviously what is called an open-end form. Now what we have as a substitute for the theme is the twelve-tone row. And the twelve-tone row is the precompositional element which undergoes development, variation, invention and so on.

My piece, "Meditation," falls more or less in this category. There is, of course, no law against recapitulation of some kind, since I have already said that each form is a twelve-tone piece sort of generates itself out of the twelve-tone row. It can involve various forms of recapitulation, although this is probably exceptional - in terms of orthodox twelve-tone thinking. But, in any case, to approach my piece either as a band director, or as a player, or as a listener, one must first of all realize that there is no theme here to be worked on and to be stated. That doesn't mean that there are no melodies. At least from my point of view, there are melodies in this piece, although I'm aware of the fact that some people might think that there are none. Now the form of the piece "Meditation" is, I think, the first concern of the band director who is going to play the work. I am not quite as interested in the manipulations of the twelve-tone row as some people might think. These are secondary matters when it comes down to it. These are matters of internal technique and, while it would not be fruitless for the band director to look at that aspect of the piece, it is certainly not the primary aspect. The primary thing for me, as a composer, is still this: I have written a piece of music which has a certain expressive content that I hope will communicate with the listener; and in order for that expressive content to communicate, the form and shape of this has to be delineated clearly by the band director. That is much more important to me than all considerations of twelve-tone technique. The twelve-tone technique, of course, makes it possible for me to write that piece. But, in terms of the interpretation, this is not the primary element. I say that several times because I want to emphasize that, and this is a point that is mostly misunderstood and it is partly misunderstood because critics and music annotaters and teachers, even, very often when they do talk about a contemporary piece talk only about its technical aspects. When, after all, if the music is going to communicate, it must have some elements in it that speak to us other than the technical ones.

So with all of that - a long introduction to the specifics of this piece - I would like to show you what this kind of form consists of, in this particular piece; as I say it's going to be unique to this piece (I doubt if you would find exactly this kind of form in any other piece) and how it is important in the performance of the piece to make this particular structure clear. And I will resort to some drawings on the board as I do this. (Page 144)

The piece breaks down into, actually, five major sections. The first of which, while not thematic, is in some sense expository and consists of three successively greater climaxes which are still minor climaxes - they are certainly not the main climax of the piece. I'm just going to draw this piece on the board for you in sort of graphic form. The beginning starts really in terms of three or four lines in the woodwinds of the band which are treated somewhat polyphonically and yet, of course, all the harmonic results of this polyphonic treatment are taken into consideration and these lines accumulate into the three climaxes which you see pictured there. Once the line has descended again, I exploited, for the first time in the piece, the division of the clarinet section into many tiny particles; that is to say, to the point where there accrues a thirty-two note chord if you will - it can hardly be called a chord - a thirty-two note aggregate - with individual clarinet players playing individual tones. There is no doubling here at all. I would picture that something like this because it is done in this way: a single clarinet starts and gradually one by one on either side registerwise of this single clarinet note other clarinets enter in a sort of long staggered pyramid chord which fans out in both directions: into the upper register and into the lower register until finally you have the thirty-two note chord. Once this is fully stated I overlay this with two or three (I forget exactly how many, two I think) brass statements - muted brass - which are somewhat of the same idea:



they are fanning out shapes treated in very thick clusters in the chromatic lines.

So I have one music which is the clarinet music, and I just overlay another music on top of that which is distantly related and yet separate from it. Now at the point where I have all of this chord going, I have more or less a maximum of pitch distribution. It would be very difficult to get many more notes, thirty-two is already enough. It sounds like one giant cluster, as a matter of fact. At that point I suddenly break that off and go from this maximum of sonority and maximum of pitch concentration and maximum of density to its opposite, which is obviously a single note. And that single note is in the flutes and there is a little oboe line of three or four notes that goes over that. And immediately after the note of the flute the thirty-two note chord of clarinets comes back. So what you have here is a formal incision, so to speak, into this structure which is something that is by now fifty or sixty years old because it is the primary formal structural technique used by Stravinsky in the "Rite of Spring," and it is now a technique which is now in common usage. That is to say, the interruption of one block of sound - one musical structure - by another which is either totally unrelated or is stated in terms of the maximum contrast to the previous structure. Another way of saying that is that these structures don't end; they simply are interrupted; they stop at a certain point; they do not end and then they may start again at a later point.

Once this thirty-two note chord re-appears I had to then think about what to do next, and I wanted to create somewhat of a symmetrical shape in this "B" section, but I didn't want to necessarily do an exact symmetrical shape, that is to say, to make that chord disappear in exactly the same way it came up so I added another element and that was: starting a melodic line, and this is one of the hard performance aspects of this piece - starting a melodic line in the piccolo which then travels down through the various instruments into the very lowest register ending up with the contrabass clarinet. Now here this melodic line is what is referred to in contemporary music as a Klangfarben Melodie, which is a word that Schoenberg invented and translated means "tone color melody." And it refers to a melody line which is stated in a variety of tone colors and which is usually done in some kind of a link of overlapping manner so that the first instrument, as in a relay race, goes automatically into the second instrument which may be playing in a different timbre, and then it goes from there into the third instrument. So you can get a chain of colors. In this case I think it goes piccolo, E flat clarinet, clarinet, oboe, English horn, alto clarinet, bass clarinet, contrabass clarinet. The problem here is to make this whole link of instruments sound like one melodic line.

Well, this melodic line as it travels down into the bass register absorbs so to speak, each note in this thirty-two note aggregate. That is to say, when the melodic line reaches the pitch area of the chords, those notes of the chord stop at that point. This could be graphically described as follows:

There are three ways in which I finished the held notes. Some of them actually collide with certain pitches in the melodic line and are just absorbed as I say; others that are very close that are not necessarily the same pitches as the melodic line, those I sort of end with a slight crescendo and sforzando like flares shooting off; and there are other pitches which make a diminuendo. So there are three ways of going out of this thirty-two note chord. And that ends the "B" section.

I have now arrived at a low point in the piece, because we are now in the very lowest register of the contrabass clarinet, and, of course, at a very

low dynamic level, and I still haven't had a climax in the piece.

Now this is the "C" section.

I start more or less in the manner of the very beginning of the piece. There are melodic lines in the low clarinets and bassoon - eventually the horn and the alto saxophone - which associate themselves into a polyphonic texture which builds up to the ultimate main climax of the piece.

Out of that climax I added an eight part chord (four flutes and four clarinets) which is going to be the link for what turns out to be a recapitulation. This chord happens to be made up of two sets of diminished chords, because that happens to be one of the internal properties of the twelve-tone row that I use. One can break it into components which in one or two instances delineate diminished chords.

There is a fermata - a total pause - and then that same chord that sticks out of that structure re-appears in the brass and is used as a liaison to the recapitulation. We'll call this A-1, since it is an almost literal recapitulation of the first section, but instead of leading us to what was the "B" section, the first time it came, it now leads to what amounts to a coda. It goes only about that far and leads into a coda which is based on a single chord being sustained in certain instruments until the end of the piece. It is a very quiet coda in keeping with the mood of the restful music. It has one tiny little climax just at the end.

Here I used two other techniques which I'd like to refer to briefly. One is the use of a certain improvisational procedure, which is perhaps the first time it has been used in the concert band field. It is a very limited improvisational procedure, since, again, I don't feel that the average sixteen year old senior is going to be a whiz at creating great inventive melodic lines. What this amounts to is to give a certain number of soloists in the band certain notes and then there is an indication that they are to improvise freely with those pitches in any order they wish to and in any rhythm they wish to, with pauses - where they can breathe, for example - with other musical pauses, and the effect of this is that you have six improvising players creating a total twelve-note structure which I doubt one could notate exactly in that way, aside from the fact that it's going to be different each time since it's improvised. The effect is here of a sort of backdrop of trills in the flutes and clarinets which is going to have this kind of amorphous, unpredictable quality - almost like leaves rustling in the autumn wind or something, the pattern of which you certainly could not analyze or predict.

That is kind of backdrop element - these trills - and then against that I have various brass sonorities and brass sounds--overlaid--exploiting the various mutes of the brass and the opposite of non-vibrato sound and vibrato sounds so that you actually have a kind of Klangfarben Melodie tone color done in terms of brass chords. All of these chords link up in some way and are to make a kind of total melody, but instead of a single line they are chords. And that's about all there is to that coda. It progresses very quietly by these means and finally just evaporates on this chord which has been the harmonic substructure of the entire coda.

There's one thing about that chord which I'd like to mention. It happens to be not so terribly dissonant a chord, and yet it is not an obvious harmonic triad, either. It has as its bottom note the very lowest E of the contrabass clarinet and then almost two octaves higher it has a D natural which is the

beginning of an E-7th. chord, as anyone will know. I then have on top of that, two more pitches, an E flat and a D flat. Though they do not fit into the E-7th. chord pattern, the whole chord has a feeling of a kind of a piece-ending seven chord. I have noticed that in some performances that the E is so weak that - and in fact the chord is sort of turned upside down so that the upper notes are much stronger than the lower notes. This, of course, destroyed the particular chordal balance that I am trying to get. I mention this as almost an admission to you, that there are very important tonal remnants in all twelve-tone music, and if, depending upon how knowledgeable you are in this area, it is worthwhile always looking at a piece, especially of this simple twelve-tone nature, from that point of view. See what you can find in it that is recognizable or usable from previous traditions. Now this chord that ends the piece will have all the more the effect of a cadence if it is done in this balanced way. If it is done in an upside-down balance, then, of course, it simply sounds as some kind of dissonance which doesn't seem to make too much sense.

Now, I'd like to speak just for a few minutes about the twelve-tone technique. As I have said, this is secondary to me. Before I do so I would like to perhaps play the piece for you and you can follow this through. (Here the piece was played.)

Now, I've gone to great length to describe this process because this is the shape which the band director must bring forth in this piece, in all of its variety and in all of its little subtle variations. I think that most of that applause should go to the band. I think it's quite remarkable. One thing especially, the intonation, which is obviously very critical in a piece like this. It was quite superb. And the balance in the thirty-two note chord - I wouldn't claim that I was able to tell whether all thirty-notes were perfectly balanced but it was, really, very close to it. So my compliments to that band.

(At this point Mr. Schuller drew the great staff on the board with these pitches: B flat, B, A, A flat, C, D<sup>b</sup>, G, F<sup>#</sup>, D, E<sup>b</sup>, F, and E. Unfortunately, at time of publication, octave location of these pitches was not available.)

Now, just a bit about the twelve-tone technique, so that some of you who are interested in this can see how one approach to the twelve-tone technique is used. And I emphasize the word "one" particular use of twelve-tone technique. You see now, here, if you follow the pitches through in a row and you see how these are distributed, to start off, what amounts to three or four lines and yet these lines associate themselves into what turn out to be relatively easy chords. And incidently the first three pitches the B, the A, and the B flat are in that same position that I was speaking about the last chord only a fifth lower, when I referred to the E and the D and the E flat. So the piece in effect ends with the same chord it started with, and a fifth lower, which is almost like the dominant resolving to the tonic- but not quite, because what happens in between is not exactly the same. What is involved here is a twelve-tone technique in which only one row is used at a time. There are many composers who use two or three forms of the row simultaneously. In fact there are by now compositions in which twelve or fifteen versions of the row are used simultaneously. This is obviously music of much greater internal complexity. But here there is a one to one relationship between the twelve-tone row and the events in the piece. This is one of the easier and more elementary ways of using the twelve-tone technique. After the row has been stated, that is to say with the E natural in the third measure of the bass clarinets, the next form of the row that is used is an inversion. In that way

you get the B flat, A, B natural, and G that I wrote up there. The process here was to go through each of the four forms of a certain transposition of the row: the original, the inversion, the retrograde, and the retrograde inversion. Then I move on to a new transpositional level and I go through the twelve transpositions with each of those four forms and at that point I've played forty-eight row forms and at that point the piece ends. So even the duration of the piece is determined by the total content of the twelve-tone row.

If you want to, one could follow this all the way through the piece. As I say, this is not so important as to delineate these larger structural shapes which we had on the board before. This analysis of twelve-tone technique would only be of use if one wanted to see how the pitch relationships associate themselves; and, of course, this is of some interest and importance, but I don't know - sometimes bands don't have enough rehearsal time to get around to that stage because that's already a very refined and subtle point.

I think that's about all that I can contribute to this except to end with a rhetorical question. I never found out whether Mr. Benjamin thought this music was restful and I wonder if anyone knows him or heard any impression from him, because certainly the piece is quiet and slow and gives that impression of being restful, but I sometimes wonder if he was ever satisfied with the commission. Thank you very much.

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