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SELECTED PULITZER PRIZE-WINNING COMPOSERS' CHANGING VIEWS

ON COMPOSING FOR WIND BAND

A DOCUMENT APPROVED FOR THE
SCHOOL OF MUSIC

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ABSTRACT

The purpose of this document is to identify factors influencing selected Pulitzer Prize-winning composers in choosing to compose or not for wind band. By interviewing Steven Stucky, Paul Moravec, David Lang, and John Corigliano, the study presents strategies for conductors to engage major award-winning composers to write more works for the wind band genre. Guided by the thoughts of the four Pulitzer Prize-winning conductors, this study suggests how conductors can more effectively attract composers to write for wind bands through forming relationships, better educating them on idiomatic band writing and history, and cultivating new and different audiences.

CHAPTER 1:

INTRODUCTION

Background

The quality of a musical ensemble runs parallel to the quality of the music it performs. Donald Hunsberger reinforces the important relationship between composer and genre with the statement, "the most important key to the success of any performing ensemble lies in the quality of its repertoire."[1] Richard Fiese echoes this assertion in his research on repertoire[2] and Patrick Jones goes further by adding "a performing ensemble is identified not only by its instrumentation, but also by the body of repertoire it performs."[3] If repertoire is the most important element for an ensemble, then the quality of the genre's composers is vital to the band's future.

Historically, even the most renowned composers have focused on composing for certain musical genres while avoiding others. Although notable composers continue to write for the wind band, many composers do not. Are these composers merely focusing their energies elsewhere or are there factors involved that are causing composers to avoid writing for wind bands?

According to Ostling, original band compositions prior to 1950 could be categorized into four periods: 1) European music such as wind octets and

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[1] Donald Hunsberger, "The Wind Ensemble Concept," in *The Wind Ensemble*

[2] Richard K. Fiese, "College and University Wind Band Repertoire 1980-1985," *Journal of Band Research* 23 no. 1 (Fall 1987): 17.

[3] Patrick M. Jones, "A Review of Dissertations About Concert Band Repertoire with Applications for School and Collegiate Bands," *Journal of Band Research* 40 no. 2 (Spring 2005): 60.

harmoniemusik from the Classical period, 2) wind band music generated by the French Revolution and similar activities, 3) the domination of compositions by Gustav Holst, Ralph Vaughan Williams, and Percy Grainger in the first third of the twentieth century, 4) and works composed through the efforts of Edwin Franko Goldman and the Goldman Band commissions.[4] Disregarding the works of Holst, Vaughan Williams, and Grainger, the majority of compositions deemed as quality literature in the first half of the twentieth century were most often transcriptions of orchestral works.[5] As a relatively new performance medium, and one with such a varied history, identifying quality literature for performance was problematic, and this still presents challenges for conductors.

By mid-century Frederick Fennell, speaking to the College Band Directors National Association (CBDNA) membership, placed much of the responsibility for the lack of repertoire on conductors, saying they failed to encourage and develop their own original repertoire, preferring instead to exist on a borrowed literature.[6] Through the efforts of figures such as Fennell and Goldman, prominent composers (such as Virgil Thomson, Walter Piston, Vincent Persichetti, and Peter Mennin to name only a few commissions) began writing original works for wind band that were not of the traditional military band model. A major factor in the increase of the repertoire for the

[4] Acton Ostling Jr., "An Evaluation of Compositions For Wind Band According to Specific Criteria of Serious Artistic Merit" (PhD diss., The University of Iowa, 1978), 6.

[5] Ibid., 7.

[6] Hunsberger, 10.

wind band medium was the establishment of the Wind Ensemble by Frederick Fennell at the Eastman School of Music in 1952.[7]

By 1950, acknowledging the importance of literature for their ensembles, and with an increase in the quantity and quality of compositions, more bandleaders were influenced to identify and cultivate original literature to perform with their organizations. Several professional groups compiled lists of compositions in hopes of informing conductors of available literature and identifying a basic repertoire of music for the wind band.[8] Just prior to 1950, CBDNA assumed a leadership role in promoting repertoire of serious artistic merit by establishing a standing committee that would give exposure to composers and their quality works while promoting the performance of original works for the band medium.[9]

Scholars also conducted research to identify works of the highest quality so they could become part of the standard repertoire. CBDNA asked Karl Holvik in 1965 to research the existence of an emerging band repertoire.[10] David Kish replicated this study in 2005.[11] Acton Ostling conducted his oft-cited research dissertation in 1978 to identify specific works of serious artistic merit. In 1982 Robert Olson also attempted

[7] Ostling, 8.
[8] Ibid., 9.
[9] Ibid., 8.
[10] Karl Holvik, "An Emerging Band Repertoire: A Survey of the Members of the College Band Directors Association," *Journal of Band Research* 6 no. 2 (Spring 1970), 19-24.
[11] David L. Kish, "A Band Repertoire Has Emerged," *Journal of Band Research* 41 no. 1 (Fall 2005), 1-11.

to identify a core repertoire for the wind ensemble[12] and Richard Fiese examined the collegiate repertoire in 1987.[13]

The search for quality literature continues in various ways to this day. Numerous repertoire lists can be found with a simple search on the Internet. Frank Battisti provides several collections in his book *The Winds of Change*[14], and Chad Nicholson published a guide to the one hundred most important works for bands as voted on by a panel of fourteen respected conductors.[15] Although several resources of repertoire are available and many works are published each year, some conductors still feel there are too few pieces that adhere to the highest standards of artistry in the repertoire. According to Fennell, "the existing literature for the college band is insufficient. We recommend each conductor take it upon himself to interest composers known to him, or those he may cultivate, in writing for the wind band."[16]

Table 1 lists the quantity of newly published works received by Shattinger Music in St. Louis between 2003 and 2010. Jim Cochran, owner of Shattinger Music and a respected resource, publisher, and clinician for college band directors, provided this data.[17]

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[12] Robert Olson, "A Core Repertoire For the Wind Ensemble," *Journal of Band Research* 18, no. 1 (Fall 1982): 11-35.

[13] Fiese, 17-42.

[14] Frank L. Battisti, *The Winds of Change: The Evolution of the Contemporary American Wind Band/Ensemble and its Conductor* (Galesville, MD: Meredith Music Publications, 2002), 139.

[15] Chad Nicholson, *Great Music for Wind Band: A Guide to the Top 100 Works in Grades IV, V, VI* (Galesville, MD: Meredith Music Publications, 2009).

[16] Frederick Fennell, "The Band's Service to Music as Art" in *The College and University Band: An Anthology of Papers from the Conferences of the College Band Directors National Association, 1941-1975,* eds. David Whitwell and Acton Ostling Jr. (Reston, VA: Music Educators National Conference, 1977), 9.

[17] Jim Cochran, e-mail message to author, September 8, 2010.

Table 1

Published Band Works by Year[18]

Publication Year	2010	2009	2008	2007	2006	2005	2004	2003	Average
Totals	693	846	903	852	916	922	890	867	861/year

While the numbers of newly published works represented by this one source appear to be substantial, the chart only reveals quantity and not quality. With such a large number of new works added each year, by even this one source, why is it that numerous conductors continue to lament the lack of quality repertoire for their bands?

It is difficult to identify exactly what constitutes a wind band composition of high artistic merit. After significant research, Ostling used the following criteria in his study:[19]

> 1) The composition has form . . . and reflects a proper balance between repetition and contrast, 2) the composition reflects shape and design, and creates the impression of conscious choice and judicious arrangement on the part of the composer, 3) the composition reflects craftsmanship in orchestration, demonstrating a proper balance between transparent and tutti scoring and also between solo and group colors, 4) the composition is sufficiently unpredictable to preclude an immediate grasp of its musical meaning, 5) the route through which the composition travels in initiating its musical tendencies and probable musical goals is not completely direct and obvious, 6) the composition is consistent in its quality throughout its length and in its various sections, 7) the composition is consistent in its style, reflecting a complete grasp of technical details, clearly conceived ideas, and avoids lapses into trivial, futile, or unsuitable passages, 8) the composition reflects ingenuity in its development, given the stylistic context in which it exists, 9) the composition is genuine in idiom, and is not pretentious, and 10) the composition reflects a musical validity which transcends factors of historical importance, or factors of pedagogical usefulness. The standard should be musical quality, and the

[18] Please note that this does not include self-published or rental works that must be obtained directly through a composer

[19] A topic for further study would be examining why studies like this are even necessary for band works.

model should be the great variety of compositions considered under the terms "standard symphony orchestra repertoire.[20]

While Ostling's study from almost thirty-five years ago attempts to steer band programming in an artistically accepted manner, history teaches that the most resourceful way to cultivate works of the highest artistic quality, regardless of one's definition, is to contact talented composers directly, develop relationships, and encourage these composers to compose without limitations for the wind band. Smithwick notes "from the early 1920s until his death in 1956, Goldman successfully solicited wind band compositions from Gustav Holst, Ottorino Respighi, Percy Grainger, Virgil Thompson, Walter Piston, Peter Mennin, Robert Russell Bennett, Vincent Persichetti, Howard Hanson, and Morton Gould."[21] Many of these compositions are found in the various lists of high-quality works. In 1946 William Revelli advised CBDNA that conductors must find ways to motivate the better composers to give us "masterpieces of original music."[22] Frederick Fennell sent letters to approximately four hundred composers after creating the Eastman Wind Ensemble, urging them to write for his flexible instrumentation.[23] Several composers responded but many did not. After the creation of the American Wind Symphony Orchestra in 1957, Robert Boudreau invited and convinced composers from around

[20] Ostling, 23-31.

[21] Shelley Mae Smithwick, "Familiarity of CBDNA Commissioning Projects Among College Band Directors in the United States (DMA diss., the University of Oklahoma, 1999), 2.

[22] Ibid., 1.

[23] Battisti, 56.

the world to write for his wind orchestra, eventually commissioning over four hundred new works.[24]

These historical examples reveal conductors successfully engaging composers to write for the wind band, but modern conductors cannot rely solely on the work of their predecessors. In one of many speeches he gave on this subject, Fennell spoke to the 1999 World Association for Symphonic Bands and Ensembles (WASBE) convention and implored the audience to "continue to expand our relationship with the dedicated and sympathetic composer through 1) contests, 2) consortiums, and 3) commissions of every kind."[25]

Several contests and awards currently exist to honor and encourage outstanding musical compositions and talented composers. Arguably the most prestigious award honoring musical composition in America is the Pulitzer Prize. While by no means a definitive look at distinguished American composers, winners of the Pulitzer Prize provide an important snapshot of the distinguished composers of their time. The annual award has existed since 1943 and, while several winners of the award have written works for band, no wind band work has ever received the prize. Past winners have had varying relationships with the wind band genre and its conductors. While some recipients chose to write as many as fourteen works for band, others have written no band works at all.

Table 2 lists Pulitzer Prize winners that have written for traditional wind band instrumentation along with the numbers of compositions. For the purposes of this

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[24] Ibid., 60.

[25] Richard K. Hansen, *The American Wind Band: A Cultural History* (Chicago: GIA Publications, Inc., 2005), 441.

chart and this study, Ostling's definition of a wind band as an ensemble of largely wind and percussion instruments that requires a conductor for performance is used.[26] (Although their works may use a conductor, the table excludes wind pieces of David Lang, Henry Brant, and others that require ten or fewer performers.)

Table 2

Pulitzer Prize Winners That Have Composed for Band

Year Awarded	Composer	Number of Original Band Works
2010	Jennifer Higdon	7
2005	Steven Stucky	6
2004	Paul Moravec	1
2003	John Adams	1
2001	John Corigliano	3
1999	Melinda Wagner	2
1998	Aaron Jay Kernis	1
1996	George Walker	1
1995	Morton Gould	14
1994	Gunther Schuller	8
1993	Christopher Rouse	1
1990	Mel Powell	1
1988	William Bolcom	3
1987	John Harbison	3

[26] Ostling, 12.

1986	George Perle	2
1984	Bernard Rands	2
1983	Ellen Taaffe Zwilich	2
1980	David Del Tredici	1
1979	Joseph Schwantner	5
1978	Michael Colgrass	11
1977	Richard Wernick	2
1976	Ned Rorem	3
1975	Dominick Argento	1
1972	Jacob Druckman	4
1971	Mario Davidovsky	1
1970	Charles Wuorinen	3
1969	Karel Husa	9
1966	Leslie Bassett	7
1962	Robert Ward	5
1960/73	Elliott Carter	2
1958/63	Samuel Barber	1
1957	Norman Dello Joio	10
1956	Ernst Toch	2
1954	Quincy Porter	1
1953	No Prize Awarded	N/A
1952	Gail Kubik	2
1949	Virgil Thomson	5

1948/61	Walter Piston	1
1947	Leo Sowerby	4
1945	Aaron Copland	2
1944	Howard Hanson	5
1943	William Schuman	6

While forty-one prize-winning composers have written works for standard wind band instrumentation, only nine composers have written more than five original works for band and twenty-one have written two or less. However, the table does reveal a consistent presence of winners contributing to the band genre.[27]

The relatively small quantity of band works composed by any of these composers should not lead to the assumption that a lower level of achievement exists in their wind band writing. In Chad Nicholson's compiled list of the one hundred important works for band, twenty percent of the works are by Pulitzer Prize winners, some of which only composed a few band works.[28] While there are talented composers producing band works considered to be of high artistic quality, conductors could make immediate advancements in the quality of band music by encouraging composers such as Pulitzer Prize-winners to write works for the wind band genre, helping dissipate the dissatisfaction of critics who bemoan the lack of internationally-acclaimed composers writing for the wind band genre.

[27] The list reveals no dramatic loss or increase of prize-winning composers that have written for wind band over time.

[28] Nicholson, *Great Music for Wind Band: A Guide to the Top 100 Works in Grades IV, V, VI*

In individual forwards to the four volumes of *A Composer's Insight,* composers Michael Colgrass, David Del Tredici, Norman Dello Joio, and John Corigliano all briefly discuss their history of avoiding the wind band and the opportunities awaiting any composer that finally chooses to write for bands.[29] Yet, many composers may not be aware of the opportunities available to them and choose either to ignore the wind band genre or to simply favor other mediums for their compositions. The need exists to explore why Pulitzer Prize-winning composers are writing for the wind band after traditionally eschewing the genre, and why some composers choose to engage their talents elsewhere.

Purpose of the Study

The purpose of this document is to identify factors influencing selected Pulitzer Prize-winning composers in choosing to compose or not for wind band. By interviewing selected composers and researching their compositional background, the study examines their disposition toward writing for the wind band as well as changing views on wind band genre. Through analysis and comparison of their views, the study presents strategies for conductors to engage major award-winning composers to write more works for the wind band genre.

[29] Forwards to *A Composer's Insight: Thoughts, Analysis and Commentary On Contemporary Masterpieces For Wind Band*, ed. Timothy Salzman, 4 Vols. Galesville, MD: Meredith Music Publications, 2003-2009. Each composer had negative opinions toward the genre, but now understands the positive aspects of the wind band genre such as the interaction with dedicated students, collaboration with conductors, and the multiple performances available for their works. These forwards are presented in Appendix I.

Need for the Study

"You are what you perform."[30] This statement by Donald Hunsberger highlights the need for performing ensembles to play the finest music available. While the quality and quantity of band repertoire is steadily advancing, many conductors continue to call for more composers to write music of high artistic merit, not only for the growth of the medium, but as an answer to their perceived lack of quality literature in the genre. While periods of enhanced contributions by Pulitzer Prize winners have occurred, it is not a steady process. According to Ripley's Pulitzer Prize study, which only includes information through 1996, the first half of the 1990s introduced a heightened level of legitimacy to the band world through the compositions of Pulitzer Prize winners.[31] Since the year 2000, however, only five winners have written band works with half of them writing three or less. In the words of Frank Battisti, "it is important that the commissioning of the best composers in the world be resumed immediately."[32]

To assist with Battisti's stated need, this study examines what factors lead recent Pulitzer Prize-winning composers to write for wind band. It also explores the reasons other recent Pulitzer winners have traditionally chosen not to write for the genre.

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[30] Hunsberger, 35.

[31] James C. Ripley, "Pulitzer Prize Composers' Contributions to Band and Wind Ensemble Literature," *Journal of Band Research* 35 no. 1 (Fall 1999): 11.

[32] Battisti, 176.

Michael Haithcock, Director of Bands at the University of Michigan, sees great importance in expanding the reach of our profession to these composers, especially those that have not written for band.

> If we conductors could only convert the composers who would not write for band, we would be on our way to developing a stronger repertoire. The change in attitude toward the wind band medium by composers may be our single greatest accomplishment over the past fifty years. A tremendous amount of effort by many has gone into this revolution in attitude.[33]

This is a significant confession that suggests a better understanding is needed to identify factors leading to the suggested change.

Detailed in the review of literature below, two studies have been conducted concerning Pulitzer Prize winners writing for wind band. While both are useful guides, neither Ripley's study nor Timothy Mahr's dissertation goes further than researching the number of band works written during a composer's career. Studies such as those in the literature review have analyzed individual works by Pulitzer Prize winners but have not examined the composer's particular attitudes toward writing for the genre.

If new music is the lifeblood of our art,[34] conductors must be more aggressive in the pursuit of the internationally established, first rate composers in order to enrich the repertoire. The current study assists the profession to move further toward that goal.

[33] Michael Haithcock, "From the Podium," *CBDNA Report* (Summer 2001): 1.
[34] William Wakefield, "From the Podium," *CBDNA Report* (Spring 2007): 1.

Scope and Limitation of the Study

It is impossible to explore the motivations behind every composer's works or to find the influences on every composer past and present. This study interviews four composers to gain perspective on the factors leading to the acceptance of the wind band as a serious artistic medium or its rejection. While the Pulitzer Prize is often regarded as the most prestigious award in American music, I make no claim that the composers being interviewed, or those winners that are not a part of this study, are the only composers worthy of study or creating works of high artistic merit. This sample serves to identify composers that have achieved the most recognized status in American music as a means to discover how conductors can influence more of the established and new composers, prize winners or not, to write music for the wind band that can be considered of high artistic merit.

The term wind band and its associated instrumentation often present problems in research. While many Pulitzer Prize-winning composers have written music for wind quartets, wind quintets, and chamber wind groups of various numbers, I feel the greatest need for expanded literature, and thus for the information contained in this document, is for those works of an instrumentation similar to that in a standard wind ensemble as defined by Frederick Fennell in Ostling's study.[35]

As with most qualitative studies predicated upon interviewing subjects, the data making up the majority of this document are based on answers given to me by selected composers. The complexity and reliability of the data depends on their willingness to elaborate upon answers, to be available for follow-up interviews if

[35] Ostling, 12.

necessary, and the possibility of changing views over the course of time. However, it is the opinion of the author that personal interviews are the most reliable means to understand a composer's feelings toward the stated purpose of the study.

CHAPTER 2:

REVIEW OF RELATED LITERATURE

Extensive research exists that examines the artistic quality of wind band literature. Ostling,[36] Olson,[37] Fiese,[38] Gilbert,[39] and Holvik[40] all conducted important studies concerning the artistic merit of band works or the establishment of a band repertoire. None of these studies, however, examines composer attitudes and influences. Although composers in the current study are not included, the *Composers on Composing for Band* series contains insights from several composers discussing their compositional influences and opinions on writing for the wind band.[41] Several prestigious award winners are included and the Pulitzer Prize-winning composer Karel Husa is featured in the first volume.[42]

Two studies in particular focus on collections of Pulitzer-Prize winning composers and their wind band works. In the *Journal of Band Research* James Ripley researches if Pulitzer Prize-winning composers write for wind band more or less frequently after winning the prize.[43] Ripley concludes they write fewer works but that

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[36] Ostling.
[37] Olson, 11-35.
[38] Fiese, 17-42.
[39] Jay W. Gilbert, "An Evaluation of Compositions For Wind Band According to Specific Criteria of Serious Artistic Merit: A Replication and Update" (D.M. diss., Northwestern University, 1992).
[40] Holvik, 19-24.
[41] Mark Camphouse, ed., *Composers On Composing For Band*, 4 vols. (Chicago: GIA Publications, Inc., 2002-2009).
[42] Karel Husa, "Karel Husa," in Camphouse vol. 1, 207-30.
[43] Ripley, 1-12.

the results are not statistically strong enough to form conclusions. Timothy Mahr's dissertation looks at the wind band works composed by Pulitzer Prize winners from 1943-1992.[44] He notes that few composers wrote for wind bands early in their careers and that few wrote for the medium after winning their award.[45]

While most studies of individual Pulitzer Prize-winning composers examine their orchestral or chamber ensemble works, resources do exist that inspect their wind band works and attitudes toward writing for the wind band. In the forward to Volume 3 of Salzman's *A Composer's Insight* series, John Corigliano writes briefly on his new, positive attitude toward writing for wind band.[46] Further in this book, Christopher Koch provides a large chapter on Corigliano's background, compositional style, and his Symphony No. 3, *Circus Maximus.*[47] Cosentino's 2010 article in the *Lansing City Pulse* interviews Corigliano during the composer's residency at Michigan State University as the wind ensemble prepared to perform *Circus Maximus.*[48] The two discuss the piece's composition and speak briefly on the wind band genre's willingness to tackle new, difficult works. Dissertations focusing on the piano, orchestral, and dramatic works of John Corigliano are available but at this time, Jeffrey Gershman's wind transcription of "Tarantella" from Corigliano's *Symphony No. 1* and accompanying study material serves as the only dissertation pertaining to

[44] Ibid., 7.
[45] Ibid., 1.
[46] John Corigliano, forward to Salzman, vol. 3, vi.
[47] Christopher Koch, "John Corigliano," in Salzman vol. 3, 84-112.
[48] Lawrence Cosentino, "Musicus Maximus," *Lansing City Pulse*, April 21, 2010. http://www.lansingcitypulse.com/lansing/article-4225-musicus-maximus.html (accessed May 15, 2011).

the band works of Corigliano.[49] There are also two notable books that study his compositional process but only discuss Corigliano's orchestral or film music; Michael Schelle's *The Score*[50] and Ann McCutchan's *The Muse That Sings*.[51]

Presently, two dissertations examine Steven Stucky's compositions with Ricardo Espinosa's study of *Funeral Music for Queen Mary* being the only analysis of Stucky's band works. *The Muse That Sings* includes a chapter on Stucky while listing the band work *Fanfare and Arias* in his selected repertoire.[52] Commission details and composer notes are provided for *Fanfare and Arias* as well as *Funeral Music for Queen Mary* in Battisti's book *The Winds of Change.*[53]

Several dissertations and books explore recent Pulitzer Prize-winning composers that have written extensively for the wind band but are not examined in this study. Currently, five dissertations examine the chamber, flute, and orchestral music of Jennifer Higdon while none study her wind band compositions. Philip Gambone presents a comprehensive biography and interview of Higdon in his book presenting important figures in the Gay and Lesbian community.[54] The *BandQuest* website features a page devoted to Higdon and her young band piece *Rhythm Stand*.[55] The

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[49] Jeffrey Gershman, "'Tarantella' from Symphony No. 1 by John Corigliano: A Transcription for Band" (DMA diss., The University of Texas at Austin, 2002).

[50] Michael Schelle, "John Corigliano," in *The Score: Interviews with Film Composers* (Beverly Hills, CA: Silman-James Press, 1999), 155-73.

[51] Ann McCutchan, "John Corigliano," in *The Muse That Sings: Composers Speak About the Creative Process* (New York City: Oxford University Press, 1999), 33-42.

[52] Ann McCutchan, "Steven Stucky," in McCutchan, 133-141.

[53] Battisti, 139.

[54] Philip Gambone, "Jennifer Higdon," in *Travels in a Gay Nation: Portraits of LGBTQ Americans* (Madison, WI: The University of Wisconsin Press, 2010), 163-69.

[55] BandQuest, "*Rhythm Stand* by Jennifer Higdon," http://www.bandquest.org/music/higdon.shtml (accessed May 15, 2011).

webpage includes several video interviews and video rehearsals with the composer. In addition, Higdon comments on modern composition in writings for an NPR (National Public Radio) blog.[56] There are no studies concerning Melinda Wagner's works for band but literature exists that explores her compositional process. Alburger interviewed Wagner after she received her Pulitzer Prize for *20th-Century Music*.[57] Harbach, in *Women of Note Quarterly*, also features Wagner in an article.[58]

Michael Colgrass recently published his autobiography[59] and dissertations by McCutchen,[60] Boeckman,[61] Garcia,[62] Lindberg,[63] and Clickard[64] study many of his wind band works. Michael Burch-Pesses compiled information on Canadian band composers and includes information on Colgrass and his wind band repertoire.[65]

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[56] Jennifer Higdon, "Classical Resolutions," Deceptive Cadence from NPR Classical, entry posted January 20, 2011, http://www.npr.org/blogs/deceptivecadence/2011/01/19/133052910/classical-resolutions-jennifer-higdon-makes-music-a-living-art (accessed May 26, 2011).

[57] Mark Alburger, "Winning the Pulitzer Can Brighten Your Whole Day: An Interview with Melinda Wagner," *20th-Century Music* 6 no. 6 (June 1999): 1-7.

[58] Barbara Harbach, "Melinda Wagner," *Women Of Note Quarterly: The Magazine Of Historical And Contemporary Women Composers* 7 no. 3 (August 1999): 1-6.

[59] *Michael Colgrass: Adventures of an American Composer*, ed. Neal and Ulla Colgrass (Galesville, MD: Meredith Music Publications, 2010).

[60] Matthew McCutchen, "An Examination of the History and Winning Pieces of the National Band Association's Composition Contest: 1977 – 2008" (PhD diss., The Florida State University, 2009).

[61] Jeffrey David Boeckman, "A Counterpoint of Characters: The Music of Michael Colgrass" (DMA diss., The University of Wisconsin – Madison, 2005).

[62] Paul David Garcia, "The Assimilation of Musical Styles in Michael Colgrass' *Urban Requiem*" (DMA diss., The University of Southern Mississippi, 2003).

[63] Kathryn Lindberg, "Third Stream Music in Twentieth Century Wind Band Literature" (PhD diss., University of Florida, 2000).

[64] Stephen DeLancey Clickard Jr., "A Study of the Programmatic Aspects in the Wind Music of Michael Colgrass" (DMA diss., University of Washington, 1999).

[65] Michael Burch-Pesses, *Canadian Band Music: A Qualitative Guide to Canadian Composers and Their Works for Band* (Galesville, MD: Meredith Music Publications, 2008), 55-59.

Michael Colgrass also wrote of his views on the wind band in the forward to the first volume of the *A Composer's Insight* series.[66] This volume contains notes on band works by Pulitzer winners John Harbison[67] and Karel Husa[68] in addition to Michael Colgrass.[69] Volume 2 of the series contains a similar forward by Norman Dello Joio and notes on some of his works as well as works by Pulitzer Prize winner Leslie Bassett.[70] Pulitzer winners featured in the third volume are Bernard Rands and John Corigliano.[71] The fourth volume includes information on *In Wartime* by David del Tredici.[72] He also wrote the forward, including his thoughts on the changing environment for wind band composition.[73]

In addition to information on composers involved in this study, *The Muse That Sings* includes chapters on several other Pulitzer-Prize winners who have written for the wind band including William Bolcom, John Harbison, John Adams, Christopher Rouse, and Aaron Jay Kernis.[74]

Varied categories of research are available on composers in this study that have not written extensively for wind band. Analysis of David Lang's minimalist music is included in Sean Atkinson's dissertation.[75] Several articles feature interviews

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[66] Michael Colgrass, forward to Salzman vol. 1, vi.
[67] Judson Scott, "John Harbison" in Salzman vol. 1, 57-70.
[68] David Fulmer, "Karel Husa" in Salzman vol. 1, 71-96.
[69] Stephen Clickard, "Michael Colgrass" in Salzman vol. 1, 15-34.
[70] Salzman, vol. 2.
[71] Salzman, vol. 3.
[72] Scott Atchison, "David del Tredici," in Salzman, vol. 4, 125-36.
[73] David del Tredici, forward to Salzman vol. 4, vi.
[74] McCutchan.
[75] Sean Atkinson, "An Analytical Model For the Study of Multimedia Compositions: A Case Study in Minimalist Music" (PhD diss., The Florida State University, 2009).

with David Lang including recent items by Alburger,[76] Giovetti,[77] and Schick.[78] Lang also spoke with Robert Faires about the difficulties involved in composing for modern orchestras.[79]

Julia Mead with the *New York Times* interviewed Paul Moravec soon after he received his Pulitzer Prize, discussing how the award has changed his professional and personal lives.[80] Moravec is also considered in Teachout's article on contemporary composers.[81] DeLyser's dissertation on new tonality contains research on a few of Moravec's compositions.[82]

There are many dissertations, books, and articles discussing other influential band composers and it is appropriate to list here just a few notable works that are helpful and can be useful in a similar study. These include Jon Mitchell's books on Vaughan Williams[83] and Holst,[84]Lenti's book on Howard Hanson and his time as

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[76] Alburger, "Bang on an Ear: An Interview with David Lang," *21st - Century Music* 7 no. 9 (September 2001): 1-14.

[77] Olivia Giovetti, "The Amazing Appearances of David Lang," *Gramophone* 88 no. 1062 (October 2010): 3-4.

[78] Steven Schick, "The Newness of David Lang," *Chamber Music Magazine* 26 no. 5 (September/October 2009): 58-60.

[79] Faires, Robert. "Possibility of Failure," *Austin Chronicle,* April 20, 2010. http://www.austinchronicle.com/gyrobase/Issue/story?oid=oid%3A1022399 (accessed May 22, 2011).

[80] Julia Mead, "Living Out the Pulitzer Fantasy," *New York Times*, May 30, 2004.

[81] Terry Teachout, "The New Tonalists," *Commentary* 104 no. 6 (December 1997): 53-57.

[82] David M. DeLyser, "New Tonality: An Examination of the Style With Analyses of James Hopkins' *Songs of Eternity*, Paul Moravec's *Songs of Love and War*, and an original composition" (DA diss., University of Northern Colorado, 2005).

[83] Jon Ceander Mitchell, *Ralph Vaughan Williams' Wind Works* (Galesville, MD: Meredith Music Publications, 2008).

[84] Ibid., *From Kneller Hall to Hammersmith: The Band Works of Gustav Holst* Hanover, IN: Ars Ventorum, 1985).

Director of the Eastman School of Music,[85] works on Percy Grainger by Bird[86] and Slattery,[87] and the extensive oral histories of composers presented by Perlis and Van Clive.[88]

[85] Vincent A. Lenti, *Serving a Great and Noble Art: Howard Hanson and the Eastman School of Music* (Rochester: University of Rochester Press, 2009).

[86] John Bird, *Percy Grainger* (London: Faber and Faber, 1982).

[87] Thomas Carl Slattery, "The Wind Music of Percy Aldridge Grainger" (PhD diss., The University of Iowa, 1967).

[88] Vivian Perlis and Libby Van Clive, *Composers' Voices from Ives to Ellington: An Oral History of American Music* (New Haven, CT: Yale University Press, 2005).

CHAPTER 3:

METHODOLOGY

The composers selected for the study were chosen according to three criteria: 1) Award recipients within the past decade, 2) number of works written (or lack thereof) for the genre or significance of their works to conductors and other composers, 3) and availability for interviews. Composers were contacted to gauge their interest in participating in this study, beginning with the most recent winners.

Before conducting individual interviews with the selected composers, information was gathered concerning biographical details, compositional methods and techniques, and their creative output. The interviews were conducted to uncover factors influencing these composers to write for wind band, or what factors keep them from writing for wind band.

Interview Questions

Using University of Oklahoma Institutional Review Board-approved protocol (IRB), composers were asked the following questions:

For Composers Who Are Writing for Bands

1. I believe you have written for a number of different genres. What are your favorites (or works)?
2. Why do you like those genres (or works) in particular?

3. You have traditionally not written for the wind band genre. What were some of the factors that kept you from writing for bands?
4. When/how did you become interested in writing for band?
5. Describe the experience of writing your first piece for band.
6. What was natural about the process?
7. What was most challenging about the process?
8. What did you find most surprising?
9. What led you to write additional works for band?
10. What do you feel are the greatest challenges and rewards when writing for the wind band?
11. Do you typically communicate with conductors that are performing your works?
12. Does this communication differ with groups from different genres?
13. Composers often find that their most genuine artistic creations flow from a particular genre. Is that true for you? If yes, what is that genre?
14. What are some factors that lend this genre to that type of creation?
15. How do you see the future of the wind band genre?
16. Is there more that band conductors can do to make writing for the band genre more attractive?

For Composers Who Are Not Writing for Bands

1. I believe you have written for a number of different genres. What are your favorites (or works)?
2. Why do you like those genres (or works) in particular?
3. You have not yet written for the wind band genre. What are some of the factors that have kept you from writing for bands?
4. What do you see as obstacles keeping you from writing for wind band?
5. How do you see the future of the wind band genre?
6. Is there more that band conductors can do to make writing for the band genre more attractive?

After the conclusion of four interviews, a point of saturation was reached as the responses were mirroring each other in tone and content. Steven Stucky was interviewed in person on November 11 during his 2011 residency at Rice University in Houston, Texas. The other interviews were conducted over the telephone with Paul Moravec interviewed the next day on November 12. David Lang was interviewed on January 18, 2012, and John Corigliano was interviewed on January 26, 2012. Each interview lasted approximately thirty minutes. All interviews were audio recorded and stored electronically in password-protected files. Interviews were transcribed and sent to individual composers, providing the opportunity to request sections to be corrected or omitted from publication. Each composer responded with minor changes to the grammar used in the interview transcripts. While passages were edited for clarification, the substance of the interviews remains intact.

Once the transcripts were completed the responses were searched for common and contrasting themes, unique insights, and composers' views toward the wind band. After combining this analysis with known problems and solutions from the band genre, suggestions were made as to how conductors can be more effective in encouraging highly acclaimed composers to write works for wind band.

Organization of Findings

Composers are first presented individually. A biographic sketch and notes on compositional styles are provided first followed by a summary and analysis of their interview responses. Composer summaries are followed by deeper analysis of the information obtained in the interviews and composers research. The conclusion provides a summary of trends and composers' views, answering the questions posed by this document; what are factors influencing selected Pulitzer Prize-winning composers to write or not to write for wind band, and how conductors can encourage more composers to produce works of high artistic merit for the wind band genre.

Additional comments from composers not selected for this study are included in an appendix to add to the usefulness of this study. Full transcripts of interviews are provided in the appendices as well as complete listings of the composers' list of works.

CHAPTER 4:

COMPOSER INTERVIEW SUMMARIES

Steven Stucky

Steven Edward Stucky was born on November 7, 1949 in Hutchinson, Kansas and was raised both in Kansas and Texas. Stucky received a bachelor's degree from Baylor University in 1971 where he studied with composition faculty member Richard Willis. He received a master's degree in 1973 and his doctorate in 1978 from Cornell University where he studied with Robert Palmer, Burrill Phillips, and Karel Husa. After teaching at Lawrence University from 1978 to 1980, Steven Stucky was appointed to the composition department at Cornell. Stucky chaired the music department from 1992 to 1997 and now serves as Given Foundation Professor of Composition. Stucky served as Visiting Professor of Composition at the Eastman School of Music from 2003 to 2004 and as Ernest Bloch Professor at the University of California, Berkeley in the previous academic year.[89]

Since 1988 Steven Stucky has maintained one of the longest relationships between a composer and an American orchestra. André Previn appointed Stucky as Composer-in-Residence of the Los Angeles Philharmonic and, in 1992, Stucky transitioned to become the ensemble's Consulting Composer for New Music. The position allowed Stucky to work closely with Music Director Esa-Pekka Salonen on

[89] James P Cassaro, "Stucky, Steven," In *Grove Music Online*, *Oxford Music Online,* http://www.oxfordmusiconline.com/subscriber/article/grove/music/47974 (accessed February 28, 2012).

contemporary programming, commissioning, and programming for new and non-traditional audiences. Steven Stucky also founded the orchestra's Composer Fellowship Program for high school composition students.

In addition to the 2005 Pulitzer Prize in Music, Steven Stucky was a finalist for the same award in 1989, has works featured on two Grammy Award-winning albums, has received fellowships from the National Endowment for the Arts, the American Council of Learned Societies, and the National Endowment for the Humanities, received the ASCAP Victor Herbert Prize, a Guggenheim Fellowship, a Bogliasco Fellowship, the Goddard Lieberson Fellowship of the American Academy of Arts and Letters, and his book *Lutoslawski and his Music*[90] was awarded the ASCAP Deems Taylor award in 1982.

Steven Stucky's music is described as combining "rigorous compositional techniques with direct, eloquent expression. This mixture results in colorful, variegated, and attractive musical structures that exhibit clear formal patterns and carefully organized pitch arrangements."[91] Steven Stucky's influence from Lutoslawski and even Bartók lend an Eastern European character to many of his works such as *Voyages* and the Double Concerto from 1985.[92] James Cassaro notes that several other works such as *Boston Fancies,* Concerto for Orchestra, and *Son et lumière* "refer to Stravinsky in their juxtaposition of blocks of material."[93] Cassaro adds that in his later works, Steven Stucky's harmonic language develops "from atonal

[90] Steven Stucky, *Lutoslawski and His Music* (Cambridge: Cambridge University Press, 2009).
[91] Ibid.
[92] Ibid.
[93] Ibid.

aggregates like those of Berio and Lutoslawski towards harmonic complexes that allude to triadic structures."[94]

Steven Stucky lists over eighty original compositions in his catalogue of works with six pieces originally composed for wind band, making him the most prolific wind composer in this study.[95] An important catalyst for Stucky's relative comfort in writing for the wind genre is that he does not think of the wind orchestra as a separate domain from the traditional symphony orchestra.[96] While that may be the case, he has tended to avoid some of the traditional symphonic band instruments and prefers to write for orchestral winds if possible. Stucky admits that, "If I am left to my own devices, I write for orchestral winds. Because I never came from the wind band world, I do not always know what to do with some of the instruments."[97] Stucky adds that the Los Angeles Philharmonic-commissioned *Queen Mary*, *Hue and Cry* (written for the Eastman Wind Ensemble), and the percussion concerto are written for orchestral winds.[98]

Fanfare and Aria was written for the more traditional wind band instrumentation, but in discussing its composition, Stucky highlights his discomfort in writing for the saxophone choir. He believed the commissioner, Alan McMurray of the University of Colorado, would allow him to write in any manner he wished, but Stucky felt pressure to include saxophones. As a result, Stucky "tried to think of

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[94] Ibid.

[95] "Works," Steven Stucky, http://www.stevenstucky.com/works (accessed February 28, 2012). Printed in Appendix E, 100-102.

[96] Steven Stucky, interview by author, Houston, TX, November 11, 2011, Transcript printed in Appendix A, 80-84.

[97] Ibid.

[98] Ibid.

something for them to do. In fact, they became an integral part of that piece."[99] Steven Stucky's unfamiliarity with the wind band repertoire also gives him relative uneasiness when composing for winds, but he is quick to acknowledge that this may be a good problem to have as he does not have any of the habits or conventions of some wind composers.[100]

Although wind band compositions make up an important part of Stucky's portfolio, it was not until 1988 that he wrote his first original wind band piece. *Threnos* was written in 1988 on a commission from the Cornell Wind Ensemble. Brian Israel, a friend whom Stucky describes as "a very, very talented young composer,"[101] had died in his thirties of leukemia and the piece was composed in his memory. Steven Stucky's next work for winds was *Funeral Music for Queen Mary (after Purcell)*. He sometimes refers to this piece as an "accident" since the Los Angeles Philharmonic needed an arrangement for winds but, when they could not find one, he composed an arrangement as quickly as possible.[102]

Steven Stucky's earliest musical training was in the orchestra as a young violist. Growing up around the orchestral repertoire created a bond to this music that has never left. He has stated, "The pieces I am most attached to are mainly orchestral pieces like the Second Concerto for Orchestra."[103] Stucky also enjoys writing for chamber music and choral music because of the multitude of color opportunities they

[99] Ibid.
[100] Ibid.
[101] Ibid.
[102] Ibid.
[103] Ibid.

afford the composer.[104] In his first compositions for wind band, Stucky used a similar compositional language to what he was employing in compositions for traditional orchestras. Stucky stresses that while he does not use that compositional language now, he never used a separate style just for winds in his earlier works. For instance, many of his earlier wind works utilize orchestral piano in a way that would be normal for his orchestral works of that time.[105] It is not surprising that Stucky uses the same compositional language for winds and orchestras bearing in mind he does not consider the two to be separate domains.

Steven Stucky hopes to accept more commissions for wind band, but he has unfortunately had to turn down both orchestral and wind commissions due to time constraints. He presents his reasoning:

> I would certainly try to do it again. In fact, I am talking to somebody now about a possibility. It would have to be about three or four years down the road. . . . It is not a commercial question or a career question. You make art in order to speak to other people. There are a lot of people on the wind side of the orchestral world and I want to join their community whenever I can.[106]

One reason Stucky enjoys writing for the wind band genre is the high quality of the bands. In describing his experiences with different bands, he states:

> These days any place you go the bands are good. . . . I was at the University of Georgia last year . . . and it turns out they have serious, terrific players. . . . Another example is when I was at the University of Oregon. Bob Ponto had a great performance of one of my pieces. The performance level is very high.[107]

Stucky also enjoys visiting students preparing one of his pieces for performance, sharing that, "It is always more fun to work with students. Even if the

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[104] Ibid.
[105] Ibid.
[106] Ibid.
[107] Ibid.

Chicago Symphony plays better than a university, the spirit and the interaction is much more rewarding with people whom are young, and eager, and dedicated."[108] Stucky feels these visits allow the participants to teach each other, noting, "A committed musician, in this case a committed and serious conductor who has made an investment in the piece, usually has something to teach me about the piece as well as vice-versa."[109]

Steven Stucky's own students see the vast potential in composing for wind bands and he shares that almost all of his students want to write for the wind ensemble.[110] His students realize it is often easier to get the band to play their compositions than their orchestra, and they especially see the similar nature in the marketplace.

When asked about positive possible future directions for wind bands, Stucky responded with two ideas. He sees a strong interest now in the use of electronics in the wind band genre after a few decades of "false starts" and would like to see continued growth.[111] Additionally, Stucky wishes the line for audiences, musicians, and conductors separating the wind band and its music from orchestras would go away.[112] The comment is not surprising given his previous assertion that both genres are part of the same domain. He would like to see this become "the world of orchestra with a capital-O. . . ."[113]

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[108] Ibid.
[109] Ibid.
[110] Ibid.
[111] Ibid.
[112] Ibid.
[113] Ibid.

Steven Stucky has further ideas on how the two worlds in the orchestral domain can continue to reach similar audiences. One way would be to involve more orchestral conductors in wind band events as well as band conductors conducting string ensembles. Stucky believes another significant way to expose diverse conductors to these different genres would be for "the League of American Orchestras [to attract] wind conductors in their conductor workshops and . . . the Conductor's Guild attracting orchestral conductors."[114]

To help audiences accept wind bands into the orchestral domain, Stucky would like to see more concert programs featuring orchestras and wind bands as equal contributors.[115] Having seen this successful approach in areas around the continent, he thinks it "does not seem that hard, but people maybe are not trying hard enough to make these things happen."[116] Stucky asserts that it often appears the difficulty in terminating the perceived separation between the two genres is due to the traditional repertoire of the different mediums, but he believes conductors could eventually bridge the gap using traditional repertoire if it is handled correctly. Although some conductors might disagree with his arguments toward the importance of transcriptions in current wind bands, Stucky makes an important connection:

> The wind repertoire depended on transcriptions for so long, and actually still does to some much smaller extent. In the orchestral, classical music world, transcriptions became suspect a few decades earlier. Now we think Stokowski is kind of funny. The cultures grew further apart than they had to, I think.

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[114] Ibid.

[115] This appears to be occurring more often. Gerard Schwarz with the Seattle Symphony constructed just such a concert augmenting the professional orchestra with substantial forces provided by the University of Washington Wind Ensemble for a subscription concert that coincided with the 2011 CBDNA National Conference in Seattle.

[116] Ibid.

> People are now interested in transcriptions again in the orchestra. They want to play Stokowski arrangements as an interesting piece of history. Maybe this will all help.[117]

Paul Moravec

Paul Moravec was born November 2, 1957 in Buffalo, New York. He received a bachelor's degree from Harvard in 1980 and earned his master's and doctoral degrees from Columbia University in 1982 and 1987. While still a student at Columbia, Moravec was awarded the Prix de Rome from the American Academy in Rome and spent much of 1984 and 1985 in Italy. Moravec currently holds the title of University Professor at Adelphi University in Garden City, New York on Long Island where he has taught since 1987. Previous appointments include positions at Dartmouth from 1987 to 1996 and Hunter College from 1997 to 1998.

Among Paul Moravec's numerous awards are a fellowship from the National Endowment for the Arts, a Rockefeller Foundation Fellowship, a Camargo Foundation Residency Fellowship, and two fellowships from the American Academy of Arts and Letters. Moravec was awarded the 2004 Pulitzer Prize in Music for *Tempest Fantasy.*[118]

In the program notes for a 2003 performance at the Grand Canyon Music Festival, Paul Moravec writes, "*Tempest Fantasy* is a musical meditation on various characters, moods, situations, and lines of text from my favorite Shakespeare play, *The*

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[117] Ibid.

[118] "Bio," Paul Moravec, http://www.paulmoravec.com/bio (accessed February 28, 2012).

Tempest. Rather than trying to depict these elements in programmatic terms, the music simply uses them as points of departure for flights of purely musical fancy."[119] *Fanfare* magazine described *Tempest Fantasy* as "openly and ebulliently attractive, flowing with an effortless lyric pulse."[120]

Terry Teachout, a critic, playwright, and librettist, identifies Paul Moravec as a "new tonalist;" a collection of composers who are "neither embarrassed nor paralyzed by tradition. Rather they accept it as a given."[121] Terry Teachout also served as the librettist for Moravec's first opera *The Letter,* premiered during the Santa Fe Opera's 2009 season.

Paul Moravec lists almost one hundred works in his catalogue with compositions for almost every large-ensemble genre in addition to numerous string, wind, and mixed chamber ensembles. However, it is only recently that he composed his first work for wind band. *Wind Symphony*, commissioned by the Southeastern Conference Band Directors Association, premiered on numerous campuses in the spring of 2012. When asked why he had not composed a band work any earlier, Moravec replied, "Nobody had asked."[122]

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[119] Lisa Simeone, "Moravec Wins Music Pulitzer," NPR, http://www.npr.org/templates/story/story.php?storyId=1813835 (accessed February 23, 2012).

[120] Terry Teachout, liner notes from *Paul Moravec: Tempest Fantasy*, Trio Solisti with David Krakauer, Naxos 8.559323, CD, 2007.

[121] Tim Page, "Moravec, Paul," In *Grove Music Online*, *Oxford Music Online,* http://www.oxfordmusiconline.com/subscriber/article/grove/music/42622 (accessed February 28, 2012).

[122] Paul Moravec, telephone interview by author, Houston, TX, November 12, 2011, Transcript printed in Appendix B, 85-88.

As someone that lived around New York City his whole life, Paul Moravec feels he missed much of the influence of the concert band as part of his upbringing.[123] His impression "is that the American band tradition is not an eastern thing."[124] Moravec grew up in the Anglican choir tradition and was exposed to much of that music at an early age.[125] Exposure to artists associated with particular genres like the Anglican choir is an important factor leading to his commissions. Many works in his catalogue are composed for either choirs or chamber music, often because he "happen[s] to know them."[126]

Paul Moravec's lack of familiarity with the band genre did not cause him to refuse any previous wind commissions, though. No one asked Moravec to compose a band piece before his *Wind Symphony* commission. Once Gary Sousa and the Southeastern Conference directors finally asked him to write a work for wind bands, Moravec happily obliged. Paul Moravec's main concern in writing a piece for wind bands was not the quality of wind band compositions or any stigma attached to composing a band piece, but instead it was his unfamiliarity with the repertoire and traditions within wind band history.[127] To gain familiarity with the repertoire, Moravec studied a number of scores including Karel Husa's *Music for Prague,* Aaron Copland's *Emblems* (which Moravec felt was not necessarily successful), and even John Corigliano's *Circus Maximus.* Moravec notes that *Circus Maximus* was "useful,

[123] Ibid.
[124] Ibid.
[125] Ibid.
[126] Ibid.
[127] Ibid.

among other things, just to show me where the deep end is. You cannot go much further than what he did."[128]

Once Paul Moravec began composing *Wind Symphony*, his lack of experience composing for wind groups larger than quintets gave him difficulties with balances and part assignments.[129] Another concern of his was the saxophone choir. He admits, "Since I have never really written for saxophones, I had to figure that out. What was I going to do with them? What is their role in . . . my piece? What are they going to do?"[130] Moravec chose to give the saxophone choir their own identity. He used them "as a kind of solo concertino group. . . ."[131] Moravec is quick to point out that while he find the saxophones odd and peculiar, he "loves the sound of the saxophone quartet."[132]

Having rarely been exposed to wind bands while growing up, and having now composed his first wind band piece, will Moravec exhibit further interest in composing more works for the genre? He hopes to have the opportunity, saying he enjoys the process and the music. [133] Moravec also understands and enjoys the practical benefits of composing for wind bands. With *Wind Symphony,* he confesses that, "The commission was quite generous and it is going to get lots of performances. That is something my publisher likes."[134]

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[128] Ibid.
[129] Ibid.
[130] Ibid.
[131] Ibid.
[132] Ibid.
[133] Ibid.
[134] Ibid.

Many of Paul Moravec's students at Adelphi University understand the benefits of composing for wind bands but, as the university is just now beginning a band program, his students do not have many chances to have their pieces played. They are, however, very interested in the genre.[135] While Moravec's students may not have many opportunities to write for or play in concert bands, the student-centered nature of wind bands throughout the country is one facet he finds appealing about the entire wind band genre and discusses the benefits:

> I noticed in listening to these recordings of these bands that many of them are good! They can play anything. It seems to me that maybe in some ways they are better than professional orchestras and I suspect it is because they practice until they know it. . . . There is nobody watching the clock and they spend a whole semester on it. They really nail it and they also want to shine. If they are graduate students, they want to get a job somewhere so they really work hard on it.[136]

Paul Moravec describes what he thinks conductors could do to encourage more composers to compose for the wind band genre: conductors should simply ask.[137] It is peculiar to him that John Corigliano and William Bolcom have only recently written their first large works for wind bands, but these composers only wrote their pieces because someone finally asked them to do that.[138] Moravec understands it is a matter of "budgets and interest," but knows the interest is apparently there among a number of the "adventurous band directors."[139] Paul Moravec adds that conductors must never assume a composer will turn down a wind band commission. He recalls

> [Dr. Sousa] said they had been thinking of asking me for years to write a band piece but figured I was too busy. I told them I was flattered they thought I was

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[135] Ibid.
[136] Ibid.
[137] Ibid.
[138] Ibid.
[139] Ibid.

too busy . . . but that I was not too busy. Now I am thinking of introducing myself as 'Paul, not as busy as you think I am, Moravec.'"[140]

David Lang

David Avery Lang was born in Los Angeles, California on January 8, 1957. He received a bachelor's degree from Stanford University in 1978, a master's degree from the University of Iowa in 1980, and his doctorate from Yale University in 1989. Lang studied with Lou Harrison, Martin Bresnick, Leland Smith, Jacob Druckman, Roger Reynolds, and Morton Subotnick. He also spent time at Tanglewood studying with Hans Henze. While at Yale, David Lang became involved in the concert series Sheep's Clothing run by Martin Bresnick. This series took on an "eclectic and unconventional approach to the presentation of new works."[141] After moving to New York, Lang, along with Michael Gordon and Julia Wolfe, founded the Bang on a Can festival, drawing heavily on the non-traditional approaches found in the music of Sheep's Clothing.[142] Bang on a Can has since become one of the most influential new music organizations in the country.

David Lang's works are often derived from highly mathematical and detailed formal structures, but still remain "readily accessible to the ear."[143] According to Kyle Gann, Lang "sees his compositions as dividing into two categories: static works exhibiting a post-minimalist flat form, such as *Orpheus Over and Under, Slow*

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[140] Ibid.

[141] Kyle Gann, "Lang, David, " In *Grove Music Online*, *Oxford Music Online* http://www.oxfordmusiconline.com/subscriber/article/grove/music/42483 (accessed February 28, 2012).

[142] Ibid.

[143] Ibid.

Movement and *Face So Pale*; and developmental works, such as *Spud* and *Are you Experienced?*."[144]

David Lang is the recipient of the Rome Prize, the BMW Music-Theater Prize, and has been awarded grants from the Guggenheim Foundation, the Foundation for Contemporary Performance Arts, the National Endowment for the Arts, the New York Foundation for the Arts, and the American Academy of Arts and Letters. Lang's *The Little Match Girl Passion* was the recipient of the 2008 Pulitzer Prize for music. The work was commissioned by Carnegie Hall for Paul Hillier's vocal ensemble Theater of Voices. Washington Post columnist and Pulitzer Prize juror Tim Page wrote, "I don't think I've ever been so moved by a new, and largely unheralded, composition as I was by David Lang's [*The*] *Little Match Girl Passion,* which is unlike any music I know."[145] Mark Swed of the Los Angeles Times commented, "There is no name yet for this kind of music."[146]

David Lang lists over one hundred composition in his catalogue of works and, while some pieces such as *Street* and *are you experienced?* have been transcribed for band, and *slow movement* and *o isis and osiris* are written for larger collections of wind instruments, he has not yet written an original work for traditional wind band instrumentation.[147] According to Lang, this is only because "nobody asked me."[148] He is quick to point out that wind band conductors have the power to make the field

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[144] Ibid.

[145] "Biography," David Lang, http://www.davidlang.com/bio.php (accessed February 28, 2012).

[146] Ibid.

[147] "Music," David Lang, http://www.davidlang.com/music.php (accessed February 28, 2012). Printed in Appendix G, 107-111.

[148] David Lang, telephone interview by author, Houston, TX, January 18, 2012, Transcript printed in Appendix C, 89-93.

anything they want. They just have to ask composers to work with them.[149] To illustrate his point, he brings up an example provided by percussionist and close friend Steve Schick. According to Lang, Schick said "percussion didn't exist as a separate field until people starting taking it seriously in the 1930s. . . . None of those composers ever wrote a percussion solo and the reason why they didn't is because no percussionist ever asked them."[150] Lang also reminds us that Stockhausen wrote a piece for the University of Michigan Marching Band, simply because someone asked.[151]

It is odd that no one has ever asked David Lang to write an original band work considering that he, unlike the other composers in this study, has an extensive background in wind bands. Lang was a trombonist and played in bands all the way until graduate school, even playing in marching band. He attributes the wind band genre's hesitance to involve him with his standing as a more contemporary, avant-garde composer. He finds that:

> When you get out into the real world, it's like there's this split. There's the sub-niche of band music and the sub-niche of strange, contemporary music that I do. There's the sub-niche of choral music and the sub-niche of opera. Everybody separates. . . . Many people end up specializing in whatever part of the world they want to belong in.[152]

Lang wishes more composers and conductors would venture out from their sub-niches more often to find each other. He says that he has recently "been spending a lot of time in the choral world. . . . Because of that, I have run across all sorts of

[149] Ibid.
[150] Ibid.
[151] Ibid.
[152] Ibid.

unbelievably talented, successful, amazing composers who have gigantic careers that I did not know before."[153]

Although David Lang has not written an original work for wind band, he completed his first transcription for band of one of his works (other composers have transcribed his pieces previously) in 2011. He describes the experience as "a blast."[154] Lang enjoyed the experience not only because of his background in the band genre, but also for its connection to amateur musicians.[155] He became a musician (and composer) because there was a large effort to "popularize classical music in the sixties."[156] Lang grew up watching Leonard Bernstein's programs on television[157] and had a sense that music was something that belonged to everyone. Of this connection, Lang states, "I have always loved the idea of working with people at different levels, working with a community spirit, so I enjoyed working with an orchestra full of really great, committed, excited wind players, none of whom are music majors."[158]

David Lang has a fondness for the wind band genre, and hopes to write works for it in the future, but he carries some concerns about the state of wind bands as well as possible reasons why some composers have not crossed over and written for the genre. He asks if "someone who specializes in just band music [can] win the Pulitzer

[153] Ibid.
[154] Ibid.
[155] Ibid.
[156] Ibid.
[157] Leonard Bernstein's Young People's Concerts with the New York Philharmonic were presented on CBS from 1958 until 1972.
[158] Ibid.

Prize."[159] Lang thinks the answer may be 'no' because of how and why band music is written. He explains:

> I really like John Corigliano and I like his music. He has written all these serious pieces. His first symphony is such a serious piece. It is so heavy. It's deep and emotional and heartfelt. Then he writes his giant symphony for band and although it's not a light piece at all, there is a kind of communal, spectacular element that he has added. It's a gigantic, incredible, overwhelming piece, but it is not attempting to have the same kind of direct, interior, emotional connection with the listener as his first symphony, only with band instrumentation and language. For some reason, the band world has been set aside for a different kind of sensibility.[160]

Why is it that the band world is set aside for a different sensibility? Lang is not completely sure, but thinks it may be how the band world is organized, saying:

> I think there is a real conscious effort in the band world and in the choral world to make their fields populist. In the band world there is a spectrum that has on one end the few professional bands or the military bands and it goes through the really great colleges to the really great high schools, down to the junior high schools. It is totally legitimate to say, 'my life as a composer is to make something for all of those people.' It is very populist. . . . I think that there might be something about the whole populist nature of it which means that it operates in different circles.[161]

Despite his reservations about the genre, David Lang believes wind band audiences would be more receptive to risk taking and experimentation in its different forms than other audiences. He states, "There is an incredible excitement about the risk of seeing something tried right in front of you for the very first time."[162] He continues that, "I really think that a wind audience might be more open to thinking that than a classical music audience. . . . The people I know who are wind fans . . . are

[159] Ibid.
[160] Ibid.
[161] Ibid.
[162] Ibid.

not as judgmental. . . ."[163] Lang further adds that it might be possible to build our audiences on this openness.[164]

When asked what else conductors can do to attract composers and to further expand their genre, Lang's thoughts are consistent with his opinion that bands should be open to more diverse groups of audiences, composers, and conductors. He believes , "Basically, the wind band should be made available to all sorts of people who want it to head all sorts of interesting directions."[165] He agrees wind bands have the same complications as orchestras in that certain performance and rehearsal formats become habit, leading to the perception that certain pieces are acceptable and that others cannot be done.[166] To combat this, he thinks wind bands can cultivate an audience that expects to encounter new and different music. As an example, Lang reminds us the he and his partners have spent twenty-five years building that type of audience for Bang on a Can in New York and this results in an educated audience that is actually upset if Bang on a Can plays too many composers the audiences are familiar with.[167]

John Corigliano

John Paul Corigliano, son of former concertmaster of the New York Philharmonic John Corigliano, Sr., was born in New York City on February 16, 1938. After studying with Otto Luening (and also with Vittorio Giannini at the Manhattan

[163] Ibid.
[164] Ibid.
[165] Ibid.
[166] Ibid.
[167] Ibid.

School) and receiving a degree from Columbia University in 1959, John Corigliano worked as a music programmer for the *New York Times* radio station and as a music director for WBAI. Corigliano also produced recordings from Columbia Masterworks and worked with Leonard Bernstein from 1961 to 1972 on his Young People's Concerts.[168]

John Corigliano taught at the Manhattan School from 1971 to 1986 and has been teaching at Lehman College, City College of New York, since 1973. He was named distinguished professor in 1984. Corigliano began teaching at the Juilliard School in 1992 and from 1987 to 1990 he served as the first composer-in-residence of the Chicago Symphony Orchestra. His awards include a Guggenheim Fellowship, the Grawemeyer Award, two Grammy awards for Best Contemporary Composition, the Composition of the Year award from the International Music Awards, the Academy Award for his film score to *The Red Violin,* an Academy Award nomination for the score to *Altered States,* The Anthony Asquith Award, the Gold Medal of the National Arts Club, the President's Medal of George Washington University, the Peabody Medal of Johns Hopkins University, and the 2000 Pulitzer Prize in music for his Symphony No. 2. In 1991 he was elected to the American Academy and Institute of Arts and Letters and in 2004 he was elected to the American Academy and Institute of Arts and Sciences. Corigliano also has a scholarship named in his honor at Lehman College.

[168] These concerts were one of the main influences that brought David Lang into the world of music.

Paul Griffiths writes that Corigliano made his reputation as a composer with his 1977 Clarinet Concerto.[169] According to Griffiths, the work is "a fiercely dramatic piece in which avant-garde techniques are at the service of a broadly traditional kind of expression."[170] Indeed, some have said that the premier of this work, with Stanley Drucker and the New York Philharmonic under the direction of Leonard Bernstein, was the musical event of the year.[171]

John Corigliano describes his first compositional period as a "tense, histrionic outgrowth of the clean American sound of Barber, Copland, Harris, and Schuman."[172] This period extends from the 1963 Violin Sonata to the 1976 choral symphony, *A Dylan Thomas Trilogy.*[173] Mark Adamo writes:

> The Oboe Concerto (1975) and, more definitely, the Clarinet Concerto (1977), . . . inaugurated a change in style, abandoning an earlier restriction to conventional notation and embracing an architectural method of composition. In these works, abstract dramatic designs, . . . precede and control the inclusion and inflection of a wide range of musical materials (i.e. tonal, microtonal, timbral, serial, aleatory).[174]

Many of John Corigliano's more mature orchestral works have experimented with the physical placement of players. *Troubadours* and his First Symphony utilize prominent use of offstage instrumentalists. *The Ghosts of Versailles*, his only opera

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[169] Paul Griffiths, "Corigliano, John (Paul)," In *The Oxford Companion to Music,* edited by Alison Latham, *Oxford Music Online*, http://www.oxfordmusiconline.com/subscriber/article/opr/t114/e1624 (accessed February 28, 2012).

[170] Ibid.

[171] "Biography," John Corigliano, http://www.johncorigliano.com/index.php?p=item5 (accessed February 28, 2012).

[172] Mark Adamo, "Corigliano, John (Paul)," In *Grove Music Online, Oxford Music Online*, http://www.oxfordmusiconline.com/subscriber/article/grove/music/42480 (accessed February 28, 2012).

[173] Ibid.

[174] Ibid.

and the first Metropolitan Opera commission since 1967, features an orchestra onstage as well as in the pit. Both his Flute Concerto and the Clarinet Concerto conclude with dialogue between players onstage and elsewhere in the theatre. Finally, as Mark Adamo writes:

> This concern reached an apotheosis of sorts with *Circus Maximus* (Symphony No. 3, 2005). In this somewhat apocalyptic score, requiring in its finale the firing of a shotgun, a symphonic wind ensemble is the only onstage element in a design that counterposes separate groups of trumpets, horns, saxophones, and clarinets, as well as a mobile marching band, in a 40-minute study of the popular distractions of an empire in its late phase.[175]

Of all the composers involved in this study, none has received as much critical acclaim as John Corigliano, and none has had such a large impact on the introduction of new music to the wind band genre as he. Paul Moravec and David Lang both mentioned John Corigliano's involvement in writing for wind bands without any provocation. In a discussion between this author and William Bolcom, another Pulitzer Prize-winning composer that has recently written for wind band, Bolcom stated he feels strongly John Corigliano's *Circus Maximus* made it so more composers felt it was artistically appropriate to write serious works for wind bands.[176]

But with over one hundred compositions listed in his catalogue, why has John Corigliano stayed away from writing an original work for wind band?[177] Corigliano responded:

> The same reason I stayed away from writing for the guitar. I didn't know the medium. . . . It was so many other instruments. There were a staggering amount of transpositions and even the band page didn't look familiar to me. . . .

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[175] Ibid.

[176] William Bolcom, e-mail message to author, July 6, 2010.

[177] "Works," John Corigliano, http://www.johncorigliano.com/index.php?p=item2&q=1 (accessed February 28, 2012). Printed in Appendix H, 112-116.

> I can look at an orchestral score and "see" it immediately because things are in the same place. Concert bands are used to a different framework of setting up things and they are used to writing for certain instruments like saxophones, euphoniums, or contrabass clarinets. All of a sudden the band becomes an alien thing like the guitar. . . . We are not taught that.[178]

John Corigliano previously transcribed his *Gazebo Dances* from a four-hand piano piece to a band arrangement, but he did that with help from a colleague. He admits, "I had to have someone advise me because I was so befuddled by the band world."[179] After several years of focusing his energies elsewhere, Corigliano was finally persuaded to write an original piece for band by Jerry Junkin, Director of Bands at the University of Texas. Junkin was able to convince Corigliano in part by removing many of the obstacles to band composition that were built up in his mind. Corigliano describes this process:

> Jerry not only encouraged me, but he also had the *Tarantella* movement of my First Symphony arranged and had me down there to listen to it so I could hear that the bands are not as limited as I thought they were. . . . Jerry made me very aware of the band's potential when he arranged the most difficult movement that I wrote for my first symphony. He had it arranged for band and played it for me. . . . I realized I could write anything for the band. . . . Another fear he quelled was the matter of the many unusual transpositions.[180]

Once John Corigliano began composing *Circus Maximus,* he had to adjust to the color opportunities presented by the many instruments available in a band score. He wanted to avoid "the kind of band music in which everything is doubled and you get this kind of glutinous band sound."[181] Corigliano understands it is often safer to double many instruments, but he wanted to write his music the way he would for an

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[178] John Corigliano, telephone interview by author, Houston, TX, January 26, 2012, Transcript printed in Appendix D, 94-97.

[179] Ibid.

[180] Ibid.

[181] Ibid.

orchestra; with many solo lines and passages.[182] Corigliano was also concerned about the function of the saxophones. He admits he loves the saxophones, but thinks, "if they start doubling all the lower brass . . . they just muddy up the bass sounds."[183] His solution was to isolate the saxophones and put them with the double bass in the balcony where they acted as their own miniature group.

John Corigliano's numerous performances of *Circus Maximus* offer him vast insight into the positive environment the band genre affords composers. According to Corigliano, he is pleased that bands "have given us plenty of rehearsal, which we do not get with the orchestras, and superb performances. There is a real interest in it from the audience's point of view and from the people performing it. That is what a composer really wants. . . . It is a wonderful medium because everything about it is positive."[184]

In fact, because of the rehearsal time university bands are able to devote to pieces like *Circus Maximus,* Corigliano believes they may be the only groups that should perform this piece. He states:

> Because of the independent groups of people playing at various tempos without a conductor, and other things like the memorization of the marching band (who has to march around while playing difficult music), these are all sorts of things that you cannot ask an orchestra to do. When it is done with orchestra it is very often not as successful as when it is done by a good concert band even though the orchestra is a famous orchestra. It is just a matter of time. They would get it, but they are not used to operating that way.[185]

The ability of concert bands to devote adequate rehearsal time is only one of the reasons cited for Corigliano's enthusiasm toward the wind band genre. He

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[182] Ibid.
[183] Ibid.
[184] Ibid.
[185] Ibid.

acknowledges that since collegiate bands are university sponsored, they often do not suffer the economic difficulties of many of the professional orchestras. Because of this, Corigliano envisions bands being able to do more adventurous things "like playing in unconventional places and taking risks with new ways of presenting music because they can. . . ."[186] He thinks, "everything that is adventurous can be done by a band more easily than it can be done by an orchestra."[187] Corigliano adds that orchestras have a difficult challenge trying adventurous ideas because they are worried they may lose revenue.[188]

While many collegiate bands are able to welcome composers to their campuses, budget constraints prevent many professional orchestras from inviting composers to any events other than the premiere performance of their work. The constructive relationship between wind band conductors and composers is an important element in the positive perception of bands that composers like John Corigliano have developed. Corigliano strongly believes, "this is very important as a training tool. I predict that most composers will be primarily writing for band in the next century."[189]

John Corigliano is also impressed with the collegial nature of band conductors and enjoys the professional advantage that creates. Orchestral publishers and composers must individually find conductors around the country, provide them with scores and music, and attempt to persuade them to perform the music, all because, according to Corigliano, orchestra conductors "do not talk to each other."[190] In the

[186] Ibid.
[187] Ibid.
[188] Ibid.
[189] Ibid.
[190] Ibid.

wind band genre, however, when a new piece is performed, he feels that, "all the band directors know about it right away. . . . It is much more collegial and you have a sense of fraternity."[191]

John Corigliano's extraordinary relationship with many of the wind band conductors in this country produces special personal moments, as well. Corigliano reminisces, "When I had *One Sweet Morning* performed by the New York Philharmonic this last September, six different band directors came from all over the country. . . . I was stunned. They all flew in to New York to hear this premiere of mine, which was not for band. It was just awesome."[192]

[191] Ibid.
[192] Ibid.

CHAPTER 5:

SUMMARY AND CONCLUSIONS

The fundamental questions of this document are why composers choose to write for the wind band genre and what conductors can do to encourage more critically acclaimed composers to write for wind bands. When this question was posed to the interviewed composers, each agreed that generally, conductors are doing everything right. Steven Stucky was adamant that conductors are "not doing anything wrong, anymore."[193] He continues, "I think we [composers] have not caught up. There are so many serious wind conductors with good taste, and good bands willing to work hard, . . . I think it is not long until every composer thinks band is a normal thing to want to be interested in."[194] John Corigliano also believes that conductors are

> doing everything right. You have given us plenty of rehearsals, which we do not get with the orchestras, and superb performances. There is a real interest in it from the audience's point of view and from the people performing it. That is what a composer really wants. That is what has been lacking in the symphonic world for so many years since the standard repertoire has been established.[195]

Corigliano adds that wind band is "a wonderful medium because everything about it is positive. . . . What more could a composer ask for?[196]

If conductors are doing everything right, then why have many conductors not yet written significantly for the wind band genre? The purpose of the interviews, and the document as a whole, was to uncover factors influencing the choices made by

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[193] Stucky, interview.
[194] Ibid.
[195] Corigliano, interview.
[196] Ibid.

selected Pulitzer Prize-winning composers when choosing to write for the wind band genre. Uncovering composer influences leads to suggestions for conductors looking to encourage internationally recognized composers to compose more works for the wind band genre. Guided by the thoughts of four Pulitzer Prize-winning conductors, this study suggests how conductors can more effectively attract composers to write for wind bands through forming relationships, better educating them on idiomatic band writing and history, and cultivating new and different audiences.

Identifying and Commissioning Composers

If, as Hunsberger states, "the most important key to the success of [the wind band] lies in the quality of its repertoire,"[197] then the quality of the genre's composers is vital to the band's future. Important figures in the wind band's development such as Frederick Fennell place much of the responsibility for lack of repertoire on conductors, saying they failed to encourage and develop their own original repertoire.[198] When the selected composers were asked the main reason they had not yet written an original work for wind band, the overwhelming response was that no one had asked.

Traditionally, the most resourceful way to cultivate works of the highest artistic quality is to work with composers of the highest artistic quality. Four Pulitzer Prize-winning composers were interviewed for this study: Steven Stucky, Paul Moravec, David Lang, and John Corigliano. It bears repeating that the Pulitzer Prize is by no means a definitive look at distinguished American composers, but studying

[197] Hunsberger, 10.
[198] Ibid.

the winners serves as a tool to examine a small group of highly accomplished composers with varying degrees of participation in the wind band genre.

Only in 2012 did Paul Moravec finally premier an original composition for wind band, *Wind Symphony*. He gladly accepted the commission from the Southeastern Conference Band Directors Association and was shocked they had waited so long to ask.[199] Moravec senses his residence outside the sphere of wind band plays a role in the lack of interest in commissioning him to compose band works, but he hopes to receive more commissions in the future. According to Moravec, "the commission was quite generous and it is going to get lots of performances. That is something my publisher likes. It is not just for the aesthetic reasons but also for practical reasons. I hope to do more."[200]

David Lang grew up in the band world but spent most of his career composing for various collections of contemporary vocalists and musicians. While he has yet to be asked to write an original work for winds, Lang recently transcribed one of his compositions for the wind ensemble at Bowling Green State University.[201] Regardless, he still finds it "funny" that he is fifty-five and no one has asked him to write an original work for band.[202] Lang stresses the importance of commissioning in his line of work in order to get pieces written for a genre:

> Everything I do is on commission. I have not written a piece without being commissioned for thirty years, just because that's the way people in my field make a living. I was unemployable as a college professor until I got the Pulitzer. Before that I really had to make my living on the streets as a

[199] Moravec, interview.
[200] Ibid.
[201] Lang, interview.
[202] Ibid.

> composer. Nobody ever asked [me to write a band piece]! That is an interesting thing right there.[203]

David Lang believes there should be no reason for band conductors to restrict who they commission. According to Lang, one of the band genre's most powerful advantages is the ability to have anyone join them in their community.[204] Personally, he does not like to think, "that anyone is having a party and I can't get invited."[205]

The commissioning of new compositions has been a consistent force behind the introduction of many fine works in the band repertoire and is necessary to continue the development of the genre. Chapter 9 in Frank Battisti's *The Winds of Change* is devoted entirely to the concept of commissioning both from a historical narrative and with suggestions for the future.[206] In this chapter, Battisti writes:

> Since World War II, the practice of commissioning works for the contemporary wind band/ensemble has motivated and stimulated composers to view the wind band/ensemble as a new and interesting medium. Prior to 1945 there was only a small repertoire of original works for the wind band. Some conductors and publishers, recognizing the need to expand the repertoire of original compositions, began to commission composers. This was the start of what has developed into an important and great twentieth-century wind band/ensemble tradition—the commissioning of works for school, college, university, military, and professional wind bands/ensembles.[207]

One of the most successful and long continuous commissioning projects was established by the American Bandmasters Association, resulting in Grainger's *Lincolnshire Posy* and *Lads of Wamphray March* as well as works by Virgil Thomson, Walter Piston, Peter Mennin, Robert Russell Bennett, Vincent Persichetti, Howard

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[203] Ibid.
[204] Ibid.
[205] Ibid.
[206] Battisti, "Commissioning (1945-1999)," in *The Winds of Change: The Evolution of the Contemporary American Wind Band/Ensemble and its Conductor,* 185-209.
[207] Battisti, 186.

Hanson, Paul Creston, and Morton Gould.[208] The 1952 Sesquicentennial Celebration of the United States Military Academy at West Point included a substantial commissioning project led by Captain Francis Resta. Aware of the need for "more and better original works for the wind band," Captain Resta invited numerous composers to participate and received works from Darius Milhaud, Charles Cushing, Erik Leidzén, Henry Cowell, Roy Harris, Robert Russell Bennett, William Grant Still, H. Lynn Arison, Robert Dvorak, Douglas Gallez, Barry Drewes, and, most prominently, the *"West Point"* Symphony for Band by Morton Gould.[209] In fact, every composer accepted Captain Resta's request except for Ernest Bloch.[210]

Frederick Fennell was a strong believer in the importance of directly contacting the important and established composers of his time and asking them to compose works for his newly founded Eastman Wind Ensemble. When he first formulated the wind ensemble concept in 1952, Fennell sent letters to around four hundred composers. According to Battisti:

> The response was immediate. The first composer who contacted Fennell was Percy Grainger. Next came responses from Vincent Persichetti and Ralph Vaughan Williams. After the Eastman Wind Ensemble released their first recording . . . the number of responses escalated as composers heard and became aware of the potential of the wind ensemble.[211]

The American Wind Symphony Orchestra,[212] a summer professional wind band led by Robert Boudreau, has commissioned over four hundred works over the course of its six-decade existence with almost two hundred works receiving

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[208] Ibid., 187-188.
[209] Ibid., 188-189.
[210] Ibid., 189.
[211] Ibid., 189.
[212] Founded by Robert Boudreau, also known as the American Waterways Wind Orchestra.

publication.[213] Other historically important commissioning organizations include Yale University, the University of Illinois, the Ithaca High School Band,[214] the Bishop Ireton High School Band, the Walter Beeler Memorial Commission Series, MENC, Tau Beta Sigma and Kappa Kappa Psi, the various United States Military Bands, and the College Band Directors National Association. The tradition of commissioning continues in full force with numerous projects including consortiums of high schools, colleges, and military bands from every part of the country for almost every occasion.

With so many new works being commissioned, why are there continued concerns about the quality of the published literature? Frank Battisti provides a possible answer to this question:

> A possible explanation for this could be that those commissioning pieces . . . commissioned composers who were considered "safer risks" to write "band pieces" than distinguished world composers who often create innovative and experimental-type pieces—works considered too risky and clearly outside the band world's concept of sound and style. . . . Much of the music created in the late 1990s through commissions . . . is of low and mediocre quality.[215] In the 1950s and 1960s, distinguished composers such as Howard Hanson, Vincent Persichetti, William Schuman, Warren Benson, Karel Husa, Gunther Schuller, and Leslie Bassett composed numerous pieces for the high school band. Bands of that era commissioned and **performed** these works; thus, music publishers **printed** and **sold** the compositions.[216]

Table 3 lists the world premiere performances of original band works by the top wind bands at schools in four major athletic conferences between 2002 and 2009. Although

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[213] Battisti, 189.

[214] Under the direction of then director Frank Battisti, twenty-nine works were eventually commissioned, several of which are considered standard pieces in the repertoire

[215] It is important to note that while William Bolcom also mentions poor quality works from this era, this timeframe does include works that are considered of high artistic quality. A topic for further study would be researching the reasoning behind this era's perceived shortcomings.

[216] Ibid., 208-209.

this is not a definitive list of the commissions being performed, even at the collegiate level, this table shows the lack of major award winners being commissioned by many of the top wind bands in the country.

Table 3

World Premieres of Original Band Works by Top Wind Bands Arranged by Athletic Conference Affiliation Between 2002 and 2009

Conference	Premieres	Works by Major Award Winners[217]
Atlantic Coast [218]	11	1
Big Ten[219]	42	0
Big Twelve[220]	29	2
Pac-Ten[221]	21	0

[217] For Table 3, the major awards are considered to be the Pulitzer Prize in Music, the Grawemeyer Award, and the Nemmers Prize.

[218] Eric S. Wiltshire et al., "Programming Practices of Atlantic Coast Conference Wind Ensembles," *Contributions to Music Education* 37, no. 2 (July 2010): 60.

[219] Sean R. Powell, "Recent Programming Trends of Big Ten University Wind Ensembles," *Journal of Band Research* 44, no. 2 (Spring 2009): 10.

[220] Timothy A. Paul, "Programming Practices of Big Twelve University Wind Ensembles," *Journal of Band Research* 47, no. 2 (Spring 2012): 26.

[221] Ibid., "Pac-Ten Wind Ensemble Programming Trends," *Journal of Band Research* 47, no. 1 (Fall 2011): 61.

Table 4 reveals similar information about premieres during performances at CBDNA national or regional conferences between 2000 and 2007. Once again, the lack of major award-winning composers is apparent.

Table 4

World Premieres of Original Band Works at CBDNA National and Regional Conferences Between 2000 and 2007[222]

Year	Premieres	Works by Major Award Winners[223]
2007	4	0
2006	4	0
2005	10	0
2004	2	0
2003	4	0
2002	14	1
2001	9	0
2000	10	0

In an address to collegiate directors, Paul Creston reminded conductors that the wind band's future repertoire should be written by "internationally established, first rate composers."[224] According to composers interviewed in this study, the most important step conductors can take to initiate new works by internationally established,

[222] College Band Directors National Association, "CBDNA Report," http://www.cbdna.org/cgi-bin/report.pl (accessed April 27, 2012).

[223] Table 4 uses the same criteria for major award winners as Table 3.

[224] Battisti., 209.

first rate composers is to first, simply ask, and then provide a positive musical and commercially-appealing incentive for the composer to work with the band genre. This was the case throughout the twentieth century and must continue with renewed energy and high aesthetic standards through the twenty-first century.

Who are some of the first-rate composers that figures such as Frank Battisti and Paul Creston are speaking of that have not yet written significantly for the band genre and should be asked? In addition to the composers included in this document who have not yet written for wind band, Frank Battisti suggests several Grawemeyer[225] and Pulitzer Prize composers worth approaching.[226] They include Thomas Adés, Dominick Argento, Simon Bainbridge, George Crumb, Tan Dun, Aaron Jay Kernis, John La Montaine, Wynton Marsalis, Wayne Peterson, Melinda Wagner, and Richard Wernick. He also suggests Richard Danielpour, Sofia Gubaidulina, Stephen Hartke, Gerald Levinson, Steve Mackey, Thea Musgrave, Steve Reich (who has since won the Pulitzer), Bright Sheng, and Judith Weir.[227]

Grawemeyer and Pulitzer winners who have not yet written significantly for wind band but had not won their award by the publication of *The Winds of Change* include Louis Andriessen, Pierre Boulez, Unsuk Chin, Ornette Coleman, Sebastian Currier, Brett Dean, York Hoeller, György Kurtág, Peter Lieberson, Zhou Long, Kevin Puts, Kaija Saariaho, Esa-Pekka Salonen, George Tsontakis, and Yehudi

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[225] The University of Louisville awards this international prize on the criteria of excellence and originality in a large musical genre premiered during the five-year period prior to the award date. The prize includes a cash award of $100,000.

[226] Battisti., 176-177.

[227] Richard Danielpour, Aaron Jay Kernis, Gerald Levinson, Thea Musgrave, Bright Sheng, and Melinda Wagner have since written original works for band

Wyner.[228] [229] Although relatively new, another important composition award is the Michael Ludwig Nemmers Prize. Winners of this prestigious award who have not written significantly for winds and have not yet been mentioned are Oliver Knussen and John Luther Adams.[230]

This is by no means an exhaustive list of the type of international-caliber composers that should be invited to write their first works for wind band but should instead serve as merely one tool to help conductors increase the participation within the wind band genre by new, exciting, critically-acclaimed composers.

Cultivating Relationships With Composers

To encourage composers to write additional works for bands, conductors must ensure that the process is enjoyable for the composer. Each composer interviewed spoke of how important the relationship between the composer, students, and conductor was to the enjoyment of the process. Steven Stucky noted it is more fun to work with students than even a professional orchestra because although the orchestra may play better, "the interaction is much more rewarding with people whom are young and eager and dedicated."[231] Discussing his experience working with students on his recent band transcription, David Lang described it as "a lot of fun. . . . It is a

[228] The Pulitzer Prizes, "Music," http://www.pulitzer.org/bycat/music (accessed March 25, 2012).

[229] The Grawemeyer Awards – The University of Louisville, "Previous Winners," http://grawemeyer.org/music/previous-winners (accessed March 25, 2012).

[230] Northwestern University – Bienen School of Music, "Michael Ludwig Nemmers Prize in Music Composition," http://www.music.northwestern.edu/about/prizes/nemmers-prize (accessed March 25, 2012).

[231] Stucky, interview.

very different experience writing for that kind of mentality than writing for people who are thinking about their connection to a gigantic, august, three-hundred-year-old European orchestral culture."[232]

The relationship between a composer and conductor is not just important to help cultivate additional works, but is sometimes needed to engage a particular composer to write even a single piece. In the case of John Corigliano's *Circus Maximus*, Jerry Junkin was instrumental in convincing Corigliano to write this important piece of literature.[233] John Corigliano was concerned with a number of factors regarding writing for wind bands. He had the impression that even collegiate bands were not going to play at a high enough level to allow for anything other than simple music.[234] Corigliano was also uncomfortable composing for the many transpositions needed in the wind band score.[235] Jerry Junkin, through great effort and tenacity, was able to convince John Corigliano that many of the collegiate ensembles can indeed play at a level that would allow his compositions to be written in the same manner as Corigliano would compose for any other genre.[236] Jerry Junkin also quelled Corigliano's fears about the numerous transpositions involved by letting him know it was perfectly acceptable to write the work in concert pitch.[237] The result of this effort and relationship is a composition that has been performed all over the country, has

[232] Lang, interview.
[233] Corigliano, interview.
[234] Ibid.
[235] Ibid.
[236] Ibid.
[237] Ibid.

helped encourage other composers to write for wind bands, and has been termed "a game changer" by conductors and publishers alike.[238]

John Corigliano was also impressed by the relationships that are formed between conductors at various institutions.[239] He sees the incredible commercial opportunity that affords composers since band conductors often share news about new compositions whereas professional orchestra conductors rarely discuss new compositions.[240] As more composers understand the advantages of networking possibilities and how it can help them professionally, more composers will want to become involved in wind band commissioning projects.

A cursory search of current commissions will identify several projects that are the result of years of collaborative efforts between conductors and composers. These collaborations generate financial and artistic rewards for the composers while adding new works to the wind band repertoire. They also provide experiences for conductors to become engaged in the genesis of new works as well as exposing their students to an expanding art form. One way to begin cultivating relationships with composers is to join existing commissions. There are several commissioning projects announced each year through various organizations and associations allowing conductors ample opportunity to become involved with a composer they are interested in working with.

Whether a conductor has initiated a commissioning project, is a member of a large consortium, or is simply performing a piece by a noted composer, it is important, both for the ensemble and the composer, to invite the composer to campus to work

[238] Jeremy Howard Beck, e-mail message to author, January 23, 2012
[239] Corigliano, interview.
[240] Ibid.

with the students. As was mentioned earlier, composers greatly enjoy the experience of working with ensembles on campus. Steven Stucky says he often learns as much about a piece from the students as they will from him.[241] The ability to bring composers to a university is an opportunity that professional orchestras too often do not have and collegiate conductors should be prepared to take advantage of this important prospect.

One of the easiest ways to work with recognized composers is to become associated with composers that serve on the faculties of one's own university or nearby institutions. These composers often compose without the underlying need to publish for monetary reasons, thus allowing them more freedom to collaborate on new and interesting projects. Another path to forming relationships with composers is by meeting with them at conventions and symposia. Depending on the scale of the event, composers often attend conventions as clinicians or exhibitors. Since the goal is to reach composers who are not yet writing for winds, band conventions would potentially only serve as opportunities to become acquainted with more established band composers. To find new composers for the genre, band conductors must search out different forums. The College Orchestra Directors Association and the American Choral Directors Association each host a national convention that features numerous composers. Through the Internet or industry publications, one can find state-level conventions near them as well as gatherings for professional orchestras or even music publishers.

[241] Stucky, interview.

Another benefit of the Internet and social networking is the ability to interact with composers without having to travel. Most composers maintain at least a small Internet presence and many of their websites offer the ability to either contact the composer directly or through an agent or publisher. Some websites even offer interactive blogs or comment sections. These are easy methods of communication that allow conductors to create relationships with composers. Social sites such as Facebook and Twitter also present conductors with the ability to virtually speak with composers at almost any time. Composer John Mackey recently completed a commission that was formed using only Facebook contacts and communication. E-mail still serves as an important tool to contact composers and publishers and greatly assisted in the research for this document. While no form of interaction can replace face-to-face communication, electronic tools allow conductors opportunities to meet composers from any part of the world and significantly assist in efforts to expand the reach of the wind band genre.

Educating Composers About the Wind Band Genre

A surprising element uncovered in the composer interviews was the level of uncomfort each composer felt about the technique of composing for wind bands. Conductors of wind bands often take for granted their students' exposure to bands of all types, the instruments that are employed, and the traditional repertoire. To each composer except David Lang (who grew up playing in bands), the band genre was a peculiar idiom they had little previous experience with and each hesitated to work to become familiar with its idiosyncrasies. Once the composers became more familiar

with the medium as a whole, they were excited about the opportunity to compose for the genre. To encourage composers to write new works for bands, and to ensure that these works are of the highest artistic quality, conductors must take steps to educate non-band composers on the instruments, techniques, and repertoire of the wind band.

In his interview, John Corigliano was genuinely surprised that collegiate bands could play almost anything, allowing him to compose in any form he chose. Other composers interviewed also expressed their surprise and admiration of the quality of today's ensembles as well. Paul Moravec's reaction was that in listening to recordings of bands, he found that "many of them are good. They can play anything."[242] Moravec adds that, "It seems to me that maybe in some ways they are better than professional orchestras and I suspect it is because they practice until they know it."[243] Steven Stucky was not surprised, but he found the situation "gratifying."[244] He added that "any place you go the bands are good. . . . The performance level is very high."[245]

Faced with only the stereotype of marching bands or summer-only community bands playing transcriptions, many composers have never been exposed to the high artistic levels of today's top high school, collegiate, and military bands. To get composers to appreciate the musical ability of wind bands is to get them interested in writing their best work for the genre. Conductors must be diligent about producing the highest quality ensembles and aggressive about exposing recordings of these ensembles to composers in all parts of the musical spectrum. Hosting composers on

[242] Moravec, interview.
[243] Ibid.
[244] Stucky, interview.
[245] Ibid.

campuses will also expose them to the abilities and work ethic of the student ensembles.

Helping composers understand the playing ability of wind bands will work toward conquering composers' fears and reservations toward writing wind band music. In addition to educating current and future composers on the unique techniques needed to compose for modern wind bands, this act will ease the transition for composers not yet writing for wind bands. Steven Stucky has written a number of works for band, but even he admits that when he wrote his first band composition, he is not sure he "quite knew what [he] was doing."[246] Stucky also relied on writing for orchestral winds since he was not comfortable writing for the saxophone family.[247] Many current conductors have no reservations allowing a composer to write for a preferred instrumentation, but if the commissioners are adamant about a specific instrumentation, they must be honest with the composer and let them be creative. In Stucky's case, when he was finally forced to write for saxophones, he ended up making them an integral part of the composition.[248]

Paul Moravec and John Corigliano each had difficulties with perceived expectations of doubling parts. Both composers assumed the need for several instances of doubling as they thought a weaker ensemble would require this type of composition style. In the only transcription he has done of one of his works, Professor Corigliano required the assistance of a colleague to help him through these issues.[249] For *Circus Maximus*, however, he was made aware that doublings were not necessary

[246] Ibid.
[247] Ibid.
[248] Ibid.
[249] Corigliano, interview.

through his relationship with Jerry Junkin.[250] In Moravec's instance, he wrote the texture in a way he thought might be appropriate, then worked diligently with Gary Sousa, the commission chair, to figure out the correct part assignments and balance considerations.[251]

When Paul Moravec accepted the commission from Sousa and the Southeastern Conference Band Directors Association, he was unfamiliar with the standard band repertoire. To help familiarize Moravec with some of the important pieces in wind band history, Sousa sent him scores to several works including Karel Husa's *Music for Prague,* Aaron Copland's *Emblems,* John Corigliano's *Circus Maximus,* as well as music from other composers such as Frank Ticheli.[252] When musicians are introduced to the wind works of composers such as Husa, Copland, and Corigliano, it gives them a different impression of the abilities of the wind band as a vehicle of artistic expression as compared to works of what Battisti calls "low and mediocre quality."[253] Before writing his recent Symphony for Band, William Bolcom spent years avoiding composing a large wind band piece because too many of the new works he heard were not works he wanted to be on the same program with.[254] His only knowledge of the repertoire was newer compositions that he did not consider quality work.

It is vital for band conductors to understand the history of winds, develop opinions as to what the important pieces are in the repertoire, and share this

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[250] Ibid.
[251] Moravec, interview.
[252] Ibid.
[253] Battisti, 209.
[254] William Bolcom, e-mail message to author, July 6, 2010.

information with any composer who might have interest in writing for the genre. When conductors share this knowledge, composers are exposed to the cultural history of the wind band, are given examples of what artistic possibilities are available in the medium, and are given examples of how legendary composers have traversed the daunting score required for a wind band. As mentioned earlier in this document, two excellent sources to familiarize one's self with the standard repertoire and wind band history are Battisti's *Winds of Change*[255] and Chad Nicholson's *Great Music for Wind Bands.* Informative texts not already mentioned in this document included Rodney Winther's *An Annotated Guide to Wind Chamber Music,*[256] Richard Hansen's *The American Wind Band: A Cultural History*,[257] David Whitwell's *A Concise History of the Wind Band,*[258] and several of the numerous books found on David Whitwell's website,[259] just to mention a few. New resources are produced each year in both book and electronic form to aid in a conductor's search for information on quality wind band literature and the history of the wind band genre.[260]

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[255] Ibid.

[256] Rodney Winther, *An Annotated Guide to Wind Chamber Music: For Six to Eighteen Players* (Miami, FL.: Alfred Publishing Co., Inc., 2004).

[257] Richard K. Hansen, *The American Wind Band: A Cultural History* (Chicago: GIA Publications, 2004).

[258] David Whitwell, *A Concise History of the Wind Band* (Austin, TX: Whitwell Publishing, 2011).

[259] Whitwell Books, "Books," http://whitwellbooks.com/category/books/ (accessed March 25, 2012).

[260] Timothy Oliver lists over one hundred repertoire lists and compares the included repertoire in "A Comparison and Analysis of Published Lists of Recommended Wind Band Literature," *Journal of Band Research* 47, no. 2 (Spring 2012): 43-63.

Cultivating Audiences

Each composer interviewed felt strongly that wind bands and their conductors have the opportunity (and responsibility) to be more adventurous in their concert programming not only to expose students to more various literature, but also to educate and cultivate their audiences. David Lang believes wind audiences might be more receptive to the conductor taking risks than the audiences for professional orchestras. He stated, "A wind audience might be more open to thinking that than a classical music audience because there is not this great three-hundred-year-long history of snootiness. . . . It might be possible to build on that openness; a new way of welcoming in things that are not automatically pleasing or successful or recognizable."[261] Lang understands that to do this, you have to cultivate your audience. He has been successful in cultivating the type of audience that expects new and interesting things in Bang on a Can and would love to see more wind band directors reach out to those types of new audiences.[262]

John Corigliano echoes Lang's opinion that band audiences are more open to new music than orchestral audiences and that this is an important facet of the band genre's attractiveness to new composers. Professor Corigliano realizes there are many orchestral audiences that

> would only like to hear the 'three Bs' and the top-forty orchestral favorites. I think that is really detrimental. What we have in the band community is basically all new repertoire. The audiences are expecting something new and so you have a community in which the band players themselves like new things, the audience likes new things, and they rehearse it without the

[261] Lang, interview.
[262] Ibid.

> stopwatch that the orchestras have because of the unions and the various problems of getting a piece rehearsed.[263]

John Corigliano also feels bands, especially collegiate bands, can do more adventurous things like

> playing in unconventional places and taking risks with new ways of presenting music because they can. The orchestras are afraid to do it because they are afraid they are going to lose revenue. I think everything that is adventurous can be done by a band more easily than it can be done by an orchestra.[264]

Steven Stucky takes a slightly different approach to cultivating audiences, looking to the audiences in the orchestral realm as the potential wind band audience. He is on record stating he would like to see no distinction between orchestras and wind orchestras.[265] His wish for overlap in the orchestral world spans all participants in the artistic process. Stucky "would like to think that the line for audiences, for players, and for conductors separating wind music from orchestral music should go away."[266] While he acknowledges "modern music" can be scary on both sides, Stucky has seen the integration of wind bands and professional orchestras in different settings.[267]

For example, the Winnipeg New Music Festival incorporates traditional orchestras and collegiate wind bands in the same festival. Stucky explains, "They have started involving, along with the Winnipeg Symphony, university groups including wind bands. You have on the same program the Winnipeg Symphony and the University of Manitoba Wind Ensemble and nobody thinks a thing about it. That is a

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[263] Corigliano, interview.
[264] Ibid.
[265] Stucky, interview.
[266] Ibid.
[267] Ibid.

unified audience, in that case."[268] Stucky has seen this idea work in Oregon, as well. The Eugene Symphony is known to put a community band on their program. (They were playing *Threnos* when he visited.) "When you see this happen it does not seem that hard," Stucky believes, "but people maybe are not trying hard enough to make these things happen."[269]

David Lang is concerned that wind bands get used to a particular format and "band sound" that discourages composers from feeling artistically free to compose as they see fit for the genre.[270] Wind bands, however, are uniquely suited by their nature to perform in assorted venues in order to bring music to diverse audiences. Outdoor concerts, elementary school concerts, joint productions with professional orchestras, or even joint productions with the corresponding school orchestra can bring wind band music to different audiences. Incorporating pre-concert lectures, educational presentations during concerts, and multimedia productions during performances are simple ways of educating current audience members about new works—possibly the types of compositions new, critically-acclaimed composers would want to write for the medium. This is important in the quest to attract new composers to the wind band genre.

A previous section of this chapter explained the need for educating composers on the advantages of writing for wind band and the techniques involved. However, any performance of a wind band serves as an opportunity to educate a current or future composer. One aspect that is often overlooked is that the students performing in these

[268] Ibid.
[269] Ibid.
[270] Lang, interview.

ensembles are not only being educated as music students, but they are also being educated about the current state and future direction of the genre. It is important to remember that these students are not only the future audience members for wind bands, but many of them are future conductors or composers. They will be influencing the future direction of the wind band genre through their literature choices and research shows their opinions on wind band literature and its future are often formed in the secondary school or collegiate setting.[271]

Conclusion

The purpose of this document is to uncover factors influencing selected Pulitzer Prize-winning composers to write for wind band or to choose not to compose for the genre. By interviewing selected composers and researching their compositional background, this study examined their inspiration and challenges involved in writing for the wind band as well as their changing views on the wind band genre.

After interviewing the selected composers, four issues were revealed that either enhanced the composers' experience when composing for wind band or need to be addressed in order to attract more internationally-recognized composers to the medium: forming relationships with composers, educating composers on wind band techniques and history, cultivating new and different audiences, and, most importantly, locating composers of interest and commissioning them to write for wind bands.

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[271] John L. Casey, "Literature," in *Teaching Techniques and Insights For Instrumental Music Educators* (Chicago: GIA Publications, 1993), 34-38.

While leading figures in the wind band genre continue to lament the lack of new band works written by internationally-acclaimed composers, interviewing four of this generation's most celebrated composers reveals that there are only a few steps conductors need to take in order to receive works from any composer of their choosing. David Lang thinks the problem is easily solved because "all you have to do is pay people to come and play with you and then you can have the field be anything you want."[272] Paul Moravec puts it in even more simple terms. "It all comes about because somebody simply asks."[273]

Two further topics for research arise from the information gathered in this study. William Bolcom and Frank Battisti both mentioned their disappointment in the quality of literature composed in the 1980s and 90s. Extending the 2002-2009 repertoire projects or conducting similar research would inspect the types of music written during this era as well as the reasoning behind the commissioning, publication, and performance of the works in question. These projects would provide further insight into the perceived shortcomings of our genre and future advancement of wind band literature.

This study discovers that many conductors are commissioning composers, but not composers of an internationally acclaimed level as those interviewed. Obstacles such as finances, ensemble ability, and the time challenges of preparing a commissioned work for premier at a major event are all reasons why conductors rely on composers deemed by Battisti as "safer risks."[274] Further research is needed to

[272] Lang, interview.
[273] Moravec, interview.
[274] Battisti, 208.

understand why conductors are not commissioning internationally established and first rate composers, and why conductors continue to perform music not considered to be of high musical quality.

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Appendix A:

Steven Stucky Interview Transcript[275]

Troy Bennefield: You have written for a number of different genres. What are some of your favorites?

Steven Stucky: My favorite medium is the orchestra and it has been since I was a kid, but I do not think of that as a separate domain from the wind orchestra. When I am writing for winds, if I am left to my own devices I write for orchestral winds. Because I never came from the wind band world, I do not always know what to do with some of the instruments. For example, *Queen Mary*[276] was commissioned by an orchestra, but even that little piece called *Hue and Cry*[277] for the Eastman Wind Ensemble is with orchestral winds. I think also the percussion concerto is just orchestral winds.

TB: *Fanfare and Aria*[278] is a larger piece, correct?

SS: Yes, that is larger. Alan McMurray said I could do anything I wanted to do, but I could tell that if I did not even use the saxophones he was going to be disappointed, so I tried to think of something for them to do. In fact, they became an integral part of that piece. I do not know the traditional wind band repertoire very well and I don't have any of the conventions or habits ingrained. That is probably good, but it also means that I do not know how to write a band piece. I suppose, however, we are not looking for band pieces, we are looking for pieces, right?

TB: Exactly; that is the point.

SS: The pieces I am most attached to are mainly orchestral pieces like the *Second Concerto for Orchestra*.[279] I like my last two orchestral pieces *Radical Light*[280] and

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[275] Steven Stucky, interview by author, Houston, TX, November 11, 2011.

[276] Stucky, *Funeral Music for Queen Mary* (King of Prussia, PA: Theodore Presser Company, 1992).

[277] Stucky, *Hue and Cry* (King of Prussia, PA: Theodore Presser Company, 2006).

[278] Stucky, *Fanfare and Aria* (King of Prussia, PA: Theodore Presser Company, 1994).

[279] Stucky, *Second Concerto for Orchestra* (King of Prussia, PA: Theodore Presser Company, 2003).

[280] Stucky, *Radical Light* (King of Prussia, PA: Theodore Presser Company, 2007).

Rhapsodies[281] quite a bit. I have not turned on them yet. Or, they have not turned on me, yet.

TB: What is it about writing for orchestra that speaks to you? Is it your experience as a violist?

SS: It is what I was familiar with. The repertoire I always loved as a listener was mainly based there. I also enjoy chamber music and choral music. Because I am a color-oriented composer, the more options the better.

TB: How did you first become interested in writing for wind band? Was it commissioned?

SS: The very first piece was a little piece called *Threnos*.[282] I cannot remember whether the Cornell Wind Ensemble asked me to write that piece or whether it was my idea, but it involved a friend that had died and so it was a memorial piece. There was an emotional motivation. This friend was Brian Israel who was a very, very talented young composer. He died in his thirties of leukemia so he never became known the way he should have been. He had been close to the band program at Cornell so that seemed like the thing to do. Then I suppose *Queen Mary* is probably the next work. That is an accidental piece. The Los Angeles Philharmonic needed an arrangement and they found there was not one. We made up one over night.

TB: What was the experience of writing your first wind band piece like?

SS: I am not sure I quite new what I was doing. But, if you look at that piece, you see that it involves orchestral piano in a way that would have been quite normal for me. It also involved a lot of solo wind writing with not much tutti work at all. It is basically the same language I would have been using for my first *Concerto for Orchestra*[283] or something similar back then. It is not my language now, but I did not use a special language just for winds.

TB: What did you find most surprising about that process?

SS: It was so long ago that I do not really remember! What I find, and it is not surprising but gratifying, is that these days any place you go the bands are good. I do not always know where I am actually showing up. I was at the University of Georgia last year. I did not know anything about the University of Georgia and it turns out they have serious, terrific players. John Lynch had just arrived, I think. He is doing

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[281] Stucky, *Rhapsodies* (King of Prussia, PA: Theodore Presser Company, 2008).

[282] Stucky, *Threnos* (King of Prussia, PA: Theodore Presser Company, 1988).

[283] Stucky, *Concerto for Orchestra* (King of Prussia, PA: Theodore Presser Company, 1987).

great work. Another example is when I was at the University of Oregon. Bob Ponto had a great performance of one of my pieces. The performance level is very high.

TB: What has led you to write more works for band?

SS: Just because of time, I have had to turn down a few commissions in the wind band world, as well as others. I would certainly try to do it again. In fact, I am talking to somebody now about a possibility. It would have to be about three or four years down the road. I do not know if they are willing to wait that long, but apparently so. It is not a commercial question or a career question. You make art in order to speak to other people. There are a lot of people on the wind side of the orchestral world and I want to join their community whenever I can.

TB: Do you typically communicate a lot with the commissioners as you are working on a piece?

SS: I typically do not during the process. It is not that I am against it, it is usually that I am late. I have to close the door and write the piece. That does not always work. The worst case is that I wrote a guitar concerto as well as I could. Then I worked with the guitarist afterwards and it did not work very well. That is a more extreme example because that is an instrument that almost no one understands. I mean, I've seen a flute! But honestly, I typically just do my best on my own and then we get together.

TB: Do you like to visit if someone is playing your works? Do you enjoy being able to interact with them when they are rehearsing?

SS: Oh, of course! I do not think of it so much as me coaching them as us coaching each other. A committed musician, in this case a committed and serious conductor who has made an investment in the piece, usually has something to teach me about the piece as well as vice-versa. To come in and try to get it to sound just like it did last time, or to sound as if I were conducting it myself, that is not the goal, actually. I think it is a two-way street.

TB: What are some major differences between visiting students on campus versus working with professional orchestras?

SS: It is always more fun to work with students. Even if the Chicago Symphony plays better than a university, the spirit and the interaction is much more rewarding with people whom are young and eager and dedicated. Orchestral musicians are dedicated, but they are also self-protective because they have been through a lot. It is a very, very difficult profession.

TB: I was struck that in your 1999 interview in *The Muse That Sings*, six years before you won your Pulitzer, you seemed to have such a pragmatic approach to composing. You are creating art and sometimes at the end you see if you have said something.

SS: I think your heart gets out through your craft. If you try to do it the other way, I think you might make a mess of it. You cannot necessarily decide you have something to say and then see if you can find some notes. It works better for me to find the notes and then discover what the notes say. If that sounds sort of theoretical or abstract, it is not at all, actually. Having your hands on the material is what the work consists of. If you are a poet and you want to write a lyric poem, you have to work on meter, not on emotions, for example. The emotion is embedded because you are a person and you are making this thing work.

TB: What do you see in the future for wind band?

SS: I am not sure I know, but there are a couple of things that I have thought about. This would not really affect me, but I do notice that there is becoming a very strong interest now in the wind world in electronics. I do not think anybody wants to be left behind since it turns out it is going to be important. After a few decades of false starts, it looks like we have got something going. There are a few quite good pieces now that use interactive electronics, or tape, or other sources. I would like to think that the line for audiences, for players, and for conductors separating wind music from orchestral music should go away. I mean that for conductors, too. There is still a fairly small crossover from wind conductors to orchestral conductors and vice-versa. There is more than there used to be, but it is not nearly as much as I would like to see. I would like to see the League of American Orchestras putting wind conductors in their conductor workshops and I would like to see Conductors' Guild attracting orchestral conductors. I would like to see this become the world of orchestra with a capital-O and for the range of styles to be similarly broad on both sides, too. It is still a little bit of a hard sell in some places to move all the way from what conductors grew up with as band music to "modern music" that is still a little scary sometimes depending on the style.

TB: How can wind conductors grow our audience to where there is a crossover and they do not think of only hearing a weak amateur community band compared to hearing a professional orchestra? In some places you are able to do that but it is not widespread.

SS: That is a good question. Something I have seen a couple of times and liked was the Winnipeg New Music Festival, which is every February. They have started involving, along with the Winnipeg Symphony, university groups including wind bands. You have on the same program the Winnipeg Symphony and the University of Manitoba Wind Ensemble and nobody thinks a thing about it. That is a unified audience, in that case. The same thing happened in Oregon. I went out to the Eugene Symphony and they have a community band that they put on their program. I think they were playing *Threnos.* The band was doctors and music teachers, but pretty good, actually. When you see this happen it does not seem that hard, but people maybe are not trying hard enough to make these things happen.

TB: There are many student dissertations and some directors that are obsessed with finding out why the band is different than the orchestra. Much of this deals with our history, but I think we have to move beyond that question and realize that we are not really that different. We often just have a different audience. What do you think about this?

SS: There is another, almost backwards aspect of that, I think. The wind repertoire depended on transcriptions for so long and actually still does to some much smaller extent. In the orchestral classical music world, transcriptions became suspect a few decades earlier. Now we think Stokowski is kind of funny. The cultures grew further apart than they had to, I think. People are now interested in transcriptions again in the orchestra. They want to play Stokowski arrangements as an interesting piece of history. Maybe this will all help.

TB: Is there anything that we can do as band conductors to help make writing for band more attractive?

SS: In general, I do not think you guys are doing anything wrong, anymore. I think we have not caught up. There are so many serious wind conductors with good taste, and good bands willing to work hard, almost all of my students want to write for the wind ensemble now, and not just that they see it as an opportunity. It is an opportunity, though. It is usually easier to get your college band to play your piece than your college orchestra, and they are likely to play better in many places. My students are really interested in the medium. They have seen this now for long enough. I think it is not long until every composer thinks band is a normal thing to want to be interested in. In fact, it may be more likely than the orchestra because as you point out, a band might be confined to academic institutions largely, but that means it is supported unlike the orchestras which are falling on rather hard times these days. I think my students are now afraid of the orchestra.

TB: You have mentioned before that there is pressure when you are on the same program between Stravinsky and Brahms. You do not necessarily have that pressure when you are writing for the wind band. That has to be attractive in some way.

SS: I am sure this is happening, but there is no reason that wind bands do not also cross over and play the Brahms *Serenade*[284] or *Symphony of Psalms*.[285] They do some, though. These hybrid things seem to be very helpful. There is no reason that Varèse belongs on a conventional orchestra concert. It is just as good for a wind band.

[284] Johannes Brahms, *Serenade No. 1 in D Major* (Leipzig, Germany: Breitkopf & Härtel, 1860).

[285] Igor Stravinsky, *Symphony of Psalms* (London, England: Boosey and Hawkes, 1948).

Appendix B:

Paul Moravec Interview Transcript[286]

Troy Bennefield: You have written for many different genres. What are some of your favorites?

Paul Moravec: That is a hard question. I can tell you my favorites; there are many. I like string quartets and piano trios. I have written a lot for those. I also enjoy writing orchestral music. I just wrote my first piece for wind symphony.[287] It is a big concert band piece. This is my first foray into that field and it is fascinating because I do not know the repertoire that well. The Southeastern Conference Band Directors Association commissioned me. It is a consortium commission meaning that all these bands like Alabama, Florida, Tennessee, and Kentucky, I think about a dozen of them, are all going to play this piece over the next few years in their respective places. I was just on the phone with the commissioner this morning.

TB: What was the experience like?

PM: I had to learn the repertoire, so I looked at some standard pieces. I looked at *Music for Prague*[288] by Husa, which I didn't really know very well. I also looked at Hindemith's *B-flat Symphony*,[289] a piece by Copland, *Emblems*,[290] which actually I didn't think was very successful. It was not one of his best efforts. I also looked at a few others such as John Corigliano's massive blowout piece, *Circus Maximus*.[291] John's piece is the biggest thing I have heard. It is just enormous. That was useful, among other things, just to show me where the deep end is. You cannot go much further than what he did.

By the way, I also enjoy writing for chorus, especially a cappella chorus. It is one of my favorite ensembles.

TB: Why are those particular genres most exciting for you to write for?

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[286] Paul Moravec, telephone interview by author, Houston, TX, November 12, 2011.

[287] Moravec, *Wind Symphony* (manuscript, 2012).

[288] Karel Husa, *Music for Prague* (New York City, NY: G. Schirmer, 1968).

[289] Paul Hindemith, *Symphony in B-flat* (Mainz, Germany: Schott Music, 1951).

[290] Aaron Copland, *Emblems* (London, England: Boosey and Hawkes, 1964).

[291] Corigliano, *Circus Maximus* (New York, NY: G. Schirmer, Inc., 2004).

PM: I was a boy chorister in the Episcopal tradition. I grew up in the Anglican men and boys choir tradition. That was my first genre, really. That was my earliest real training in music. Chorus has a special place in my life and my heart. I have written for string virtuosi like cellists, violinists, string quartets and such, simply because I happen to know them. It is a matter of who your friends are. I have actually written a couple of wind quintets and I just wrote one piece called *Wind Quintet*[292] last year so I am getting more and more experience in the world of wind instruments.

TB: In the past, what had kept you from writing for wind band?

PM: Nobody had asked! I'm an easterner, born in Buffalo, and basically lived around New York City my whole life. My impression, and I could be wrong, is that the American band tradition is not an Eastern thing. It is more of a Midwest thing. With it not being a part of my upbringing, I kind of missed the world of concert band.

TB: What were some of the more difficult aspects for you in writing this commission for the Southeastern Conference consortium?

PM: It was difficult figuring out the instrument balances. That is what I am talking to Gary Sousa at Tennessee about. We were talking about that this morning. He was looking at the score that I sent him. He said it was great, but he had a few comments. They were mostly about balance, particularly about how many clarinetists to put on the first clarinet part, or the question of doubling at all. We worked down the line, looking at all the instruments, and we talked about balance problems. So that is my primary concern. Another thing I was concerned with was what to do with the saxophone choir. Since I have never really written for saxophones, I had to figure that out. What was I going to do with them? What is their role in the orchestra, at least in terms of my piece? What are they going to do? That was a big question.

TB: What did you figure out?

PM: I gave them a separate identity. They do blend with the other instruments, but then I used them as a kind of solo concertino group sometimes. I love the sound of the saxophone quartet. They are so odd, in a way, so I used that. I used their peculiar characteristics.

TB: Do you imagine you are going to be doing more wind band commissions in the future?

PM: I hope so, and not just because I enjoy the process (I cannot wait to hear this piece. It is going to be my first such experience), but also for practical reasons.

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[292] Moravec, *Wind Quintet* (Verona, NJ: Subito Music, 2010).

They pay well! The commission was quite generous and it is going to get lots of performances. That is something my publisher likes. It is not just for the aesthetic reasons but also for practical reasons. I hope to do more.

A good friend of mine is Frank Ticheli and he is known basically as a band guy. That is his thing. Actually, in learning how to do this piece, I looked at his music too. Now he wants to sort of branch out. He wants to get beyond the band world. But, he has had a great career in the band world. It has been very satisfying.

TB: You teach at Adelphi University, correct? When you are teaching your students, do they have any interest in the band world. Do you work with them on writing for winds?

PM: We have a music education program and we are just starting a band. We hired a guy who is going to be running the band for us. We are a small school; we are not a big university. It is going to be on a modest scale, but yes, our students are interested.

By the way, I noticed in listening to these recordings of these bands that many of them are good! They can play anything. It seems to me that maybe in some ways they are better than professional orchestras and I suspect it is because they practice until they know it. There are no unions. There is nobody watching the clock and they spend a whole semester on it. They really nail it, and they also want to shine. If they are graduate students, they want to get a job somewhere so they really work hard on it. The morale seems higher. So, for a lot of reasons, in these recordings I have heard, these are very impressive ensembles.

TB: Have any of the conductors worked with you a lot recently other than just the writing of the piece?

PM: No, they have not. They gave me my marching orders and I wrote the piece.

TB: Is that fairly typical for you?

PM: Yes, pretty much. I welcome their input, however, and will incorporate their changes and suggestions.

TB: What do you see happening in the wind band world in the future?

PM: There seems this idea of commissioning people like John Corigliano and me. Bill Bolcom just wrote a big wind symphony. That was his first, oddly. I figured he would have done this before, but he had not. That was his first and it all comes about because somebody simply asks. I hope that continues, that you are commissioning people that are not already in the band world. I think is a nice idea. It is a matter of budgets and interest. Certainly the interest is there; at least it seems to be among the adventurous band directors.

TB: How can conductors expose wind bands to more established composers and more up-and coming-composers to get them more informed as to what's going on in the band world?

PM: I would say do what Gary did with me. He just called me up and asked if I wanted to do this. Then we got talking. He said they had been thinking of asking me for years to write a band piece but they figured I was too busy. I told them I was flattered they thought I was too busy and that yes, I was busy, but that I was not too busy. Now I am thinking of introducing myself as 'Paul, not as busy as you think I am, Moravec.'

Appendix C:

David Lang Interview Transcript[293]

Troy Bennefield: Thank you so much for taking the time to speak with me. I am very interested in getting your thoughts on writing for band and the future of the wind band genre.

David Lang: I think about this issue often because when I was young I played in a wind band. I am a trombonist and I played trombone all the way up until graduate school. I played in a marching band and I played lots of band music. I played in my high school band and I played in my college symphonic band. I am not a stranger to that music, but the interesting thing is that when you get out into the real world it's like there's this split. There's the sub-niche of band music and the sub-niche of strange, contemporary music that I do. There's the sub-niche of choral music and the sub-niche of opera. Everybody separates. I am not exactly sure I can answer why, but I notice it happens. Many people end up specializing in whatever part of the world they want to belong in.

TB: Is that due to a comfort level?

DL: I am not sure. I think people who are in each of those worlds get so specialized that they end up liking a certain kind of detail, or a certain kind of attitude or musical experience, and it becomes like a foreign language to the people outside of that little group. For example, I have been spending a lot of time in the choral world lately although I never really aimed to. Because of that, I have run across all sorts of unbelievably talented, successful, amazing composers who have gigantic careers that I did not know before. I feel like the band world is that same way. I feel like there are people that have a great reputation in the band world, whose music is really well-made, they do a lot of great things, and everyone in the band world knows them, but for some reason, my little niche of weird, experimental music never finds these people and they never find us.

TB: In previous interviews composers have mentioned they were not always comfortable with incorporating certain band instruments into their music and even said they were not familiar with what band music should sound like. Could these issues be causes for the split?

DL: That's part of it. I think there's probably fear on both sides. There is this expectation about what people in the band world want and there's an expectation about

[293] David Lang, telephone interview by author, Houston, TX, January 18, 2012.

what people in my kind-of-snotty part of the music world want. If I were someone in the band world I guess I would ask, "Can someone who specializes in just band music win the Pulitzer Prize?" Didn't Karel Husa's *Music for Prague* win the Pulitzer, or was that for some other piece? If so, it was probably the last example of that, right? So what has changed in the band world since Karel Husa and what about that piece (or that music or that moment) made it so that the so-called legitimate classical music world had its eyes on the band world and would take it seriously? Maybe that is an interesting question right there. Some things are interesting, though. I mean, I really like John Corigliano and I like his music. He has written all these serious pieces. His first symphony[294] is such a serious piece. It is so heavy. It's deep and emotional and heartfelt. Then he writes his giant symphony for band and, although it's not a light piece at all, there is a kind of communal, spectacular element that he has added. It's a gigantic, incredible, overwhelming piece, but it is not attempting to have the same kind of direct, interior, emotional connection with the listener as his first symphony, only with band instrumentation and language. For some reason, the band world has been set aside for a different kind of sensibility.

TB: Could this be because the band world is somewhat isolated in the scholastic area? Even though there are good bands, they are not in the professional domain.

DL: That could be it, but I don't really know. I think it's something else, actually. I am just talking off the top of my head so please; I apologize if I say something stupid. Here's what I think it is. I think there is a real conscious effort in the band world and in the choral world to make their field populist. In the band world there is a spectrum that has on one end the few professional bands or the military bands and it goes through the really great colleges to the really great high schools, down to the junior high schools. It is totally legitimate to say, 'my life as a composer is to make something for all of those people.' It is very populist. If you look at the catalogue of someone like Frank Ticheli, for example, he has pieces that you have to be the greatest band in the world to play and pieces that any junior high school band can play, and everything in between. There is a sense that what he is making is something that is open to a range of people's experiences and a large population. I am not sure in my education that that's the way I was taught to think about music. In my education I was taught to think that music is made by specialists who know secrets and who dedicate years of their life to being able to understand and decode certain kinds of special messages that no ordinary person can understand. I think that's probably overstating it on both sides, both your side and my side, but I don't think that's so far wrong. I think that there might be something about the whole populist nature of it which means that it operates in different circles. But again, I'm just making that up. If I thought about it longer, maybe I would say something else.

TB: Although you were arranging a previous work and not composing an original piece for winds, describe the experience of working with Bowling Green University.

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[294] John Corigliano, *Symphony No. 1* (New York, NY: G. Schirmer, Inc., 1988).

DL: I had a blast. I actually became a musician because there was this huge effort to popularize classical music in the sixties. I grew up with Leonard Bernstein on television and there was this sense that classical music was something that belonged to everyone and it wasn't something that was just specialized. I have always loved the idea of working with people at different levels, working with a community spirit, so I enjoyed working with an orchestra full of really great, committed, excited wind players, none of whom are music majors. I had a lot of fun. I enjoyed it. It is a very different experience writing for that kind of mentality than writing for people who are thinking about their connection to a gigantic, august, three-hundred-year-old European orchestral culture. It is a very different feeling. I like both of them. I would like to be able to live more in both of those worlds. That would be great. Having found that I could be a part of this band world, I hate the idea there are places that I don't belong. I don't like to think that anyone is having a party and I can't get invited. But, I really enjoyed it. It was a lot of fun.

TB: What has kept you from writing an original work for wind band?

DL: Nobody asked me! Everything I do is on commission. I have not written a piece without being commissioned for thirty years, just because that's the way people in my field make a living. I was unemployable as a college professor until I got the Pulitzer. Before that I really had to make my living on the streets as a composer. Nobody every asked! That is an interesting thing right there.

There is this really great percussionist, Steve Schick, who I think of as one of the great musicians that I have ever known. He is such a great percussionist. I have known him for a very long time and I remember hearing him say one thing that stuck in my mind. He said that percussion didn't exist as a separate field until people started taking it seriously in the 1930s. Think of all the great composers who were from the 1930s: Bartok, Varèse, Stravinsky, Webern, Schoenberg, Shostakovich, Prokofiev, Hindemith. None of those composers ever wrote a percussion solo and the reason why they didn't is because no percussionist ever asked them. When you think about it that way, you realize that you, as a conductor of wind band music, have the power to make your field anything you want it to be. Basically, composers want challenges and they want to have fun. They want to work for people that want to work with them, but they also need to have the people who are interested in them identify themselves and welcome them. One other way to imagine how your paper could go is to identify whom the people are who should be writing for band but have not been invited. It is really funny to think I'm fifty-five and nobody has ever asked me. Truthfully, I don't really have time for it at this moment. I had time for it ten years ago. There are a lot of composers who are in my world and all those things that I was saying earlier about how the world sort of divides into these little niches, while that is definitely true, it doesn't have to be true. It is also really easily solved because all you have to do is pay people to come and play with you and then you can have the field be anything you

want. For example, there is that piece that Stockhausen wrote for the University of Michigan Marching Band.[295] I think people can figure out how to get along.

TB: I hope they can. I often encounter members of the band world getting in a comfort zone of programming works that get people in seats to legitimize the genre instead of simply focusing on getting great works written by the finest composers.

DL: I think that's it. Also, through all of my years of commissioning work for Bang on a Can and working with lots of music which is commissioned, I have always felt that what you really want to do is make your audience feel like they are participating in this thing that is changing right in front of them. It's like what they really should be appreciating is not, "is this a great piece of music," or, "does this satisfy all the demands that every other piece of music that I have always liked satisfied," but, "am I watching somebody risking something right now, am I right here in the middle of something which may or may not work?" There is an incredible excitement about the risk of seeing something tried right in front of you for the very first time. I really think that a wind audience might be more open to thinking that than a classical music audience because there is not this great three-hundred-year-long history of snootiness. The people I know who are wind fans are nice, happy, welcoming, warm people who are not as judgmental as the people who might go see the New York Philharmonic. It might be possible to build on that openness; a new way of welcoming in things that are not automatically pleasing or successful or recognizable.

TB: Many of my favorite wind band concerts have been where they have performed many different types of music and have taken chances. It is difficult for many orchestras to do that because it often seems that if you don't play Beethoven, you are not going to get your subscriptions renewed.

DL: I think what that really means is they haven't spent any energy building an audience that will subscribe for that other music or that will subscribe for that other reason. I actually feel like when people come to the Bang on a Can marathon in New York, (where we get thousands of people every year), and if we play too many composers they know, they say, "why don't you play more composers we don't know?" This happens because we spent twenty-five years building this audience.

TB: I've barely had to ask any of my questions. You've covered almost everything just by talking freely. But I do need to ask: What can you see as a future for the wind band? Where would you like to see it headed?

DL: I don't know. I don't think that it's necessarily my job to say where it should be headed. Basically, the wind band should be made available to all sorts of people who want it to head all sorts of interesting directions. I think for me to say which one direction would work would be just as wrong as saying it should stay where it is. I

[295] Karlheinz Stockhausen, *Samstag aus Licht* (Kürten, Germany: Stockhausen-Verlag, 1983).

think what happens is when you invite people in who have other opinions and say "you have time to do with this what you will," those people necessarily pull the field strangely. I think that's really what you want, actually. I don't think you want it to go in a particular direction. I think you want it to be a more flexible vehicle for the needs, desires, and curiosities of the people you invite in. That's what I would love to see, personally. I think bands have the same problems as orchestras. There is a certain type of performance and rehearsal format you get used to which means that certain pieces are acceptable and certain pieces are harder. What is needed is a mindset of trying to make all of those rules more flexible. That's what I think should happen.

Appendix D:

John Corigliano Interview Transcript[296]

Troy Bennefield: In this study we are looking to find ways conductors can encourage composers that haven't really written for wind band to consider writing more for the genre.

John Corigliano: I think you're doing everything right. You have given us plenty of rehearsals, which we do not get with the orchestras, and superb performances. There is a real interest in it from the audience's point of view and from the people performing it. That is what a composer really wants. That is what has been lacking in the symphonic world for so many years since the standard repertoire has been established. All I can say is that it is a wonderful medium because everything about it is positive. The performances are just as good as orchestras all around the country and the audiences want to hear it. What more could a composer ask for?

TB: Why had you originally stayed away from writing for bands previously?

JC – The same reason I stayed away from writing for the guitar. I didn't know the medium. I was very familiar with the orchestral medium so if I get a commission for an orchestra piece, I kind of know what to do. The band was different. It was so many other instruments. There were a staggering amount of transpositions and even the band page didn't look familiar to me. I think it's just the lack of familiarity. Once a composer gets familiar with it, it is just the same as an orchestral page. If most people go to conservatories, they are taught and educated in terms of the winds, the brass, and the strings, all placed in a specific order, with the percussion above the violins. I can look at an orchestral score and "see" it immediately because things are always in the same place. Concert bands are used to a different framework of setting up things and they are used to writing for certain instruments like saxophone or euphoniums or contrabass clarinets. All of a sudden, the band becomes an alien thing like the guitar. I had to write a guitar concerto and I had to get a guitarist to sort of tutor me a lot to be able to do it because although I know the violin, and I can write a violin piece, I didn't know the guitar. We are not taught that.

TB: *Circus Maximus* was your first original band work, correct?

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[296] John Corigliano, telephone interview by author, Houston, TX, January 26, 2012.

JC: Yes. There are band transcriptions other people have done. I did a transcription of *Gazebo Dances*[297] from a four-hand piano piece to a band arrangement way back when I was much younger, and that I did with the advice of someone. I had to have someone advise me because I was so befuddled by the band world. Then other people have done a lot of transcriptions of my music. But the only one I did was *Gazebo Dances*. *Circus Maximus* is the first piece I wrote specifically for a band.

TB: What led you to accept the commission and to start that process?

JC: Jerry Junkin was very important in my doing it. Jerry not only encouraged me, but he also had the *Tarentella* movement of my *First Symphony* arranged[298] and had me down there to listen to it so I could hear that the bands are not as limited as I thought they were. I always thought, as most concert composers do, the symphony orchestras are the New York Philharmonic and the Chicago Symphony. But the bands are the University of Texas band or the University of 'such-and-such' band and they're not going to be of a high level. You have to write simple music. Jerry made me very aware of the band's potential when he arranged the most difficult movement that I had written for my first symphony. He had it arranged for band and played it for me. The band played it completely accurately. I realized I could write anything for the band. He encouraged me to do this and I think Jerry has got to have a lot of credit for my being able to write the work. I dedicated *Circus Maximus* to him. Another fear he quelled was the matter of the many unusual transpositions. I write in concert pitch and I said, "Jerry; every band score that I've seen is transposed." He said, "You don't have to do that." And it's true. David del Tredici wrote a piece in concert pitch the same way I did.[299] Other composers are now doing that.

TB: You've talked about transpositions and not being comfortable with some of the instruments. What were some of the other challenging aspects about writing the band work?

JC: One of the things that I didn't want to have it sound like is the kind of band music in which everything is doubled and you get this kind of glutinous band sound. That happens, I understand, because when bands are not of the highest quality it is safer to double a lot of instruments on a line. But I wanted to write for it the way I write for an orchestra with a lot of solo lines and solo passages, treating the band the same way I would treat an orchestra. Again, it was proven to me by Jerry Junkin's transcription that this could be done because that's what that orchestrator did. I had to get over my previous ideas that writing difficult music and writing music that was doubled a lot was necessary. For example, I love the saxophones, but if they start doubling all the lower brass they don't do any good. They just muddy up the bass

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[297] John Corigliano, *Gazebo Dances* (New York City, NY: G. Schirmer, 1972).

[298] Corigliano, *Tarantella* from *Symphony No. 1* (New York City, NY: G Schirmer, 1988).

[299] David Del Tredici, *In Wartime* (London, England: Boosey and Hawkes, 2003).

sounds. On my piece I isolated the saxes and put them with the double bass up in the balcony. They reacted as their own little group and didn't have the problem of constantly morphing with lower brass.

TB: What did you feel was natural and fairly normal when comparing writing for band with writing other orchestral or chamber works?

JC: I think that once I got over all those other things it was normal. I had to get over these preconceived notions of the necessity of doublings; of writing music that was not difficult and not taking the players to extremes of notation, and finally of being able to notate the notes I wanted rather than their transpositions. Once I got over all of that it became a normal thing and I could think of it as an orchestra.

TB: I know you've worked closely with band conductors such as Jerry Junkin at Texas and with Kevin Sedatole at Michigan State. It seems that collegiate conductors really enjoy having composers come in and work with our groups. Have you found that that is unique in the band world or have you done that with some of your orchestral compositions?

JC: Many orchestras have budgetary crises and they are doing that less and less. They are having the composers only come for the world premiere. They don't really invite the composer to later performances of their works because they just can't afford it. The bands are operating under a university system that's quite different so they can afford to ask the composers to come and be a part of the process even when a work is not a premiere. This is very important as a training tool. I predict that most composers will be primarily writing for band in the next century.

TB: Why is that?

JC: It is rewarding artistically and you want to reach an audience that wants to hear your music. In the concert world there are still a lot of people that would only like to hear the 'three Bs' and the top-forty orchestral favorites. I think that is really detrimental. What we have in the band community is basically all new repertoire. The audiences are expecting something new and so you have a community in which the band players themselves like new things, the audience likes new things, and they rehearse it without the stopwatch that the orchestras have because of the unions and the various problems of getting a piece rehearsed. You don't get any rehearsal. I have had *Circus Maximus* played by several orchestras in which they included members of local bands to fill it out. Detroit and Baltimore and Aspen did the work this way. But I have always felt it was not for them to do. I am happy they like it enough to want to program it, but it is not for orchestras because of the time that you need to spend on this piece. Because of the independent groups of people playing at various tempos without a conductor, and other things like the memorization of the marching band (who has to march around while playing difficult music), these are all sorts of things that you cannot ask an orchestra to do. When it is done with orchestra it is very often not as successful as when it is done by a good concert band even though the orchestra

is a famous orchestra. It is just a matter of time. They would get it, but they are not used to operating that way. They are used to putting together a two-and-a-half hour program in two days. I think composers all around want to have their pieces played well and given loads of rehearsal time, especially for their first performance. The bands are willing and wanting to do that.

TB: It is great that you recognize that important aspect found in collegiate band.

JC: Absolutely! We recognize that a lot.

TB: You mentioned just briefly that you think all composers are going to be writing for band. What are some other things that you see in the future for wind band; where it may be headed from your experience?

JC: For one thing, because the bands are university sponsored and they don't have the economic crunch that the orchestras do, they could do more adventurous things like playing in unconventional places and taking risks with new ways of presenting music because they can. The orchestras are afraid to do it because they are afraid they are going to lose revenue. I think everything that is adventurous can be done by a band more easily than it can be done by an orchestra. In this day and age, orchestras are really meant to play the pieces they already know. They play the ones that they grew up at Juilliard practicing and they know their parts by heart. The conductor comes in and he gives the downbeat and they do nuances following his direction. That is what they are really meant to do now because they do not have the time to do much else. I am very grateful that I have gotten such good performances from them, but it has always been by the second or third performance when they realize what the piece is. In the first performance they feel they are just lucky to be on the beat. They are very, very good players, and they sight-read amazingly well and quickly, but there is only so much you can do with a stopwatch.

TB: I think conductors are doing a better job contacting composers that have not written for wind band. Is there anything you think that we can do more to encourage more new composers to write for the band genre?

JC: You all are doing it! The interesting thing about a band piece is the publicity. Schirmer has to publicize and send different conductors our orchestral music, but when a band piece gets played, all the band directors know about it right away. That is unheard of in the symphonic world! You or your publisher has to find these various conductors and mail them a score and the music because they do not talk to each other. In band music, it is much more collegial and you have a sense of fraternity. The band directors are friends. When I had *One Sweet Morning* performed by the New York Philharmonic this last September, six different band directors came from all over the country. It was Jerry Junkin and Kevin Sedatole; all these people. I was stunned. They all flew in to New York to hear this premiere of mine, which was not for band. It was just awesome.

Appendix E:

Steven Stucky Collected Works as Listed by Composer[300]

Orchestra and Band

- Ancora (1994) 6' – *Orchestra*
- Angelus (1989-1990) 12' – *Orchestra*
- Anniversary Greeting (1991) 2' – *Orchestra*
- Chamber Concerto (2009) 20' – *Orchestra*
- Colburn Variations (2002) 12' – *String Orchestra*
- Concerto for Orchestra (1986-87) 28'
- Concerto for Percussion and Wind Orchestra (2001) 19'
- Concerto for Two Flutes and Orchestra (1994) 17'
- Concerto Mediterraneo (1998) 21' – *Solo Guitar and Orchestra*
- Double Concerto for Violin, Oboe/Oboe d'amore and Chamber Orchestra (1982-85, rev. 1989) 18'
- Dreamwaltzes (1986) 15' – *Orchestra*
- Escondido Fanfare (1998) 2' – *Orchestra*
- Etudes (Concerto for Recorder and Chamber Orchestra) (2000) 12'
- Fanfare for Cincinnati (1994) 2' – *Orchestra*
- Fanfare for Los Angeles (1993) 2' – *Orchestra*
- Fanfares and Arias (1994) 17' – *Wind Ensemble*
- Funeral Music for Queen Mary for Orchestra (after Purcell) (1992) 10' – *Wind Ensemble*
- Hue and Cry (2006) 4' – *Wind Ensemble*
- Impromptus (1991) 18' - *Orchestra*
- Jeu de timbres (2003) 5' – *Orchestra*
- Kenningar (Symphony No. 4) (1977-78) 21' – *Orchestra*
- Les Noces, by Igor Stravinsky, orchestrated by Steven Stucky (2005) 23' – *Solo Voices, Chorus, and Symphony Orchestra*
- Music for Saxophones and Strings (1996) 16'
- Noctuelles (Miroirs, No. 1), by Maurice Ravel, Orchestrated by Steven Stucky (2001) 19'
- Pinturas de Tamayo for Orchestra (1995) 21'
- Radical Light (2006-07) 17'
- Rhapsodies (2008) 10' – *Orchestra*

[300] "Works," Steven Stucky, http://www.stevenstucky.com/works (accessed February 28, 2012).

- Second Concerto for Orchestra (2003) 26’
- Silent Spring (2011) 17’ – *Orchestra*
- Son et Lumière (1988) 8’ – *Orchestra*
- Spirit Voices (2002-2003) 22’ – *Solo Percussion and Orchestra*
- Threnos (1998) 9’ – *Wind Ensemble*
- Transparent Things: In Memoriam V.N. (1980) 9’ – *Orchestra*
- Voyages for Cello and Wind Orchestra (1983-84) 26’

Solo and Chamber Music

- Ad Parnassum (1998) 11’ – *Chamber Ensemble*
- Ai Due Amici (1998) - *Chamber Ensemble*
- Album Leaves (2002) 8’ – *Piano*
- Allegretto quasi Andantino (Schubert Dream) (2010)
- Anniversary Greeting (1991) 2’ – *Chamber Ensemble*
- Birthday Fanfare (1993) 1’ – *3 Trumpets*
- Boston Fancies (1985) 15’ – *Chamber Ensemble*
- Dialoghi (2006) 7’ – *Cello*
- Dust Devil (2009) 3’ – *Marimba*
- Four Postcards (2008) – *Marimba and Wind Quintet*
- Isabelle Dances (2009-10) – *Marimba*
- Meditation and Dance (2004) 5’ – *Clarinet and Piano*
- Movements (1970) – *3 Cellos*
- Movements III: Seven Sketches for Flute and Clarinet (1976)
- Nell'ombra, Nella Luce (In Shadow, In Light) (1999-2000) 17’ – *String Quartet*
- Notturno (1981) 11’ – *Alto Saxophone and Piano*
- Partita-Pastorale after J.S.B. (2000) 6’ – *Clarinet, Piano, and String Quartet*
- Quartet for Clarinet, Viola, Cello and Piano (1972-73)
- Piano Quartet (2005) 17’
- Piano Quintet (2010)
- Refrains (1979) 6’ – *5 Percussionists*
- Salute (1997) 6’ – *Chamber Ensemble*
- Serenade for Wind Quintet (1990) 17’
- Scherzino (2010) – *Alto Saxophone and Piano*
- Sonate en forme de préludes (2003-2004) 19’ – *Oboe, Horn, and Harpsichord*
- Tamayo Nocturne, (arrangement of 4th movement of Orchestral work Pinturas de Tamayo) (2001) – *Chamber Ensemble*
- Three Little Variations for David (2000) 3’ – *Piano*
- Tres Pinturas (arrangement of 3 movements of the Orchestral work Pinturas de Tamayo) (1998) 12’ – *Violin and Piano*
- Varianti (1982) 7’ – *Flute, Clarinet, and Piano*

Vocal and Choral

- American Muse (1999) 21' – *Baritone and Orchestra*
- August 4, 1964 (2007-2008) 75' – *Solo Voices, Chorus, and Orchestra*
- Cradle Songs (1997) – *Mixed Chorus, a cappella*
- Drop, Drop, Slow Tears (1979) 4' – *SSAATTBB, a cappella*
- Eight Songs from the Spanisches Liederbuch by Hugo Wolf, Orchestrated by Steven Stucky (2008) 18' – *Medium Voice and Orchestra*
- Eyesight (2007) 4' – *Chorus, a cappella*
- Four Poems of A.R. Ammons (1992) 16' – *Baritone and 6 Instruments*
- Gravity's Dream (2009) – *SATB, a cappella*
- The Kingdom of God (In No Strange Land) (2008) – *SATB, a cappella*
- Les Noces, by Igor Stravinsky, Orchestrated by Steven Stucky (2005) – *Solo Voices, Chorus, and Symphony Orchestra*
- Sappho Fragments (1982) 12' – *Female Voice and Chamber Ensemble*
- Skylarks (2001) 13' – *Double Chorus (SA, SATB), a cappella*
- Spring and Fall: To a Young Child (1972) – *SATB, a cappella*
- Three New Motets (2005) 12' – *Double Choir (SATB, SATB)*
- To Musick (2000) 4' – *Men's Chorus, a cappella*
- To Whom I Said Farewell (1992, rev. 2003) – *Mezzo-soprano and Chamber Orchestra*
- Two Holy Sonnets of Donne (1982) 12' – *Mezzo-soprano, Oboe, and Piano*
- Whispers (2002) 6' – *Soli SATB and SATTBB*

Durations included when available

Appendix F:

Paul Moravec Collected Works as Listed by Composer[301]

Chamber Ensemble

- American Activities (2004)6' – *Brass Quintet*
- Anniversary Dances (2007) 14' – *String Quartet*
- Atmosfera a Villa Aurelia (2006) 12' – *String Quartet*
- B.A.S.S. Variations (2003) 5' – *Piano Trio*
- Capital Unknowns (2004) *Flute, Oboe, Clarinet, Bassoon, Horn, Marimba, Vibe, Harp, 2 Violins, Viola, Cello, and Double Bass*
- Chamber Symphony (2003) 18' – *Flute, Clarinet, Horn, Marimba/Vibraphone, Piano, Violin, and Cello*
- Circular Dreams (1991) 18' – *Clarinet, Violin, Cello, and Piano*
- Cool Fire (2001) 20' – *Flute, 2 Violins, Viola, Cello, and Piano*
- Cornopean Airs (2006) 8' – *Brass Quintet and Organ*
- Davida's Dream (1990) 10' – *Flute, Bassoon, and Piano*
- Indialantic Impromptu (2007) 6' – *Wind Quintet*
- Kingdom Within, The (1987) 18' – *Flute, Clarinet, Violin, Cello, and Piano*
- Mood Swings (2001) 18' – *Piano Trio*
- Mortal Flesh for Recorder Quartet (2008) 5'
- Music for Chamber Ensemble (1983) 5' – *Flute, Oboe, Clarinet, Horn, Trumpet, Piano, Violin, Viola, Cello, and Double Bass*
- Northern Lights Electric (1994) 15' – *Flute, Clarinet, Piano, 2 Violins, Viola, Cello, and Double Bass*
- Oboe Sextet (2006) 21' – *Oboe and String Quintet*
- Open Secret, The (1985) 14' – *Violin, Cello, and Piano*
- Palisades Amusement (2010) 7' – *Flute, Clarinet, and Piano*
- Passacaglia (2006) 11' – *Violin, Cello, and Piano*
- Scherzo (2003) 4' – *Violin, Cello, and Piano*
- String Quartet No. 1 Prayers and Praise (1986) 18'
- String Quartet No. 2 Angels Dancing (1990) 12'
- Tempest Fantasy (2004) 30' – *Clarinet, Violin, Cello, and Piano*
- Time Gallery, The (2000) 25' – *Flute, Clarinet, Piano, Percussion, Violin, and Cello*
- Trio in Three Parts (1982) 4' – *Clarinet, Violin, Cello*

[301] "Bio," Paul Moravec, http://www.paulmoravec.com/bio (accessed February 28, 2012).

- Useful Knowledge: A Franklin Fantasy (2006) 19' – *Baritone, Oboe, Violin, Viola, Cello, and Glass Harmonica*
- Vince & Jan: 1945 (2004) 8' – *String Quartet*

Chamber Orchestra

- Albany Rhythms (2007) 5'
- Brandenburg Gate (2008) 15'
- Sempre Diritto! (Straight Ahead!) (1992) 13'

Choral

- A Spirit of Power (1997) 9' – *SATB chorus and Organ*
- Anthems, Three (1983) 10' – *SATB chorus, a cappella*
- Ave Verum Corpus (1980) 5' – *SATB chorus, a cappella*
- Blizzard Voices, The (2008) 70' – *Oratorio*
- Caritas (1999) 2' – *SATB chorus, a cappella*
- Eisenhower Canon (2004) 2' – *SATB chorus, a cappella*
- Four Transcendent Love Songs (1986) 11' – *SATB chorus, a cappella*
- I thank you, God (1981) 5' – *SSAA chorus, a cappella*
- Living, The (1997) 5' – *SATB chorus and organ*
- Pater Noster (1980) 4' – *SATB chorus, a cappella*
- Spirit (2002) 17' – *Tenor Solo, SATB chorus and orchestra*
- Thanksgiving Song (2006) 4' – *SATB chorus, a cappella*

Concertos

- Concerto for Clarinet & String Orchestra (2008) 21'
- Montserrat, Concerto for Violoncello & Orchestra (1999) 22'
- Violin Concerto (2010) 19'

Instrumental

- Andy Warhol Sez: (2005) 8' – *Bassoon and Piano*
- Andy Warhol Sez: (2008) 8' – *Cello and Piano*

- Ariel Fantasy (2001) 5' – *Violin and Piano*
- Autumn Song (2004) 3' – *Flute and Piano*
- Double Action (2005) – *Violin and Piano*
- Epithalamion (1996) 5' – *Trumpet and Piano*
- Evermore (2007) 3' – *Violin and Piano*
- Lyric Dances (1981) 8' – *Flute and Piano*
- Mark Twain Sez: (2008) 15' – *Cello*
- Protean Fantasy (1993) 11' – *Violin and Piano*
- Quattrocelli (2000) 12' – *Cello Quartet*
- Quintessence (1999) 12' – *Trumpet Quintet*
- Raritan Triptych (2008) 7' – *Guitar Duo*
- Sonata for Violin and Piano (1992) 20' – *Violin and Piano*
- Songs for Violin and Piano (1983) 8' – *Violin and Piano*
- Timepiece (1984) 9' – *Violin and Piano*
- Walk Away Slowly (1989) 8' – *Cello and Piano*
- Westminster Duet (2009) 5' – *Flute and Piano*
- Zu Zu's Petals (1989) 4' – *Violin and Marimba*

Opera

- The Letter (2008) 90'
- Danse Russe (2011) 60'

Orchestra

- Adelphony (1997) 8'
- Ancient Lights (1990) 15'
- Fanfare (2005) 3'
- Montserrat, Concerto for Violoncello & Orchestra (1999) 22'
- New York Dances (2006) 15'
- Spirit (2002) 17' – *Tenor Solo, SATB chorus, and Orchestra*
- Spiritdance (1989) 10'
- Streamline (1988) 15'

Piano/Keyboard

- Characteristics (1995) 15'
- Impromptus (1999) 10'
- Isle of the Manhattoes (2004)

- Music Remembers (1985) 9’
- Nassau Waltz (2008) 5’
- Perpetual Tango (1989) 4’
- Piano Triptych (1991) 9’
- Princeton Preludes (2008)
- Two Hands Singing (2008)

String Orchestra

- Aubade (1990) 15’
- MORPH (2003) 18’
- Songs of Love and War (1998) 21’ – *Baritone, SATB chorus, Trumpet, and Strings*

Vocal

- American Sublime, The (1992) 10’ – *High Voice and Piano*
- Evensong (1992) 15’ – *High voice and Piano*
- Everyone Sang (2003) 3’ – *Baritone and Piano*
- Innocent Dreamers (1985) 12’ – *Soprano and Piano*
- Naked Simplicities (1998) 10’ – *Tenor, Baritone, and Piano*
- Sacred Songs (1982) 10’ – *Baritone and String Trio*
- Songs of Love and War (1998) 21’ – *Baritone, SATB chorus, Trumpet and Strings*
- Spirit (2002) 17’ – *Tenor Solo, SATB chorus, and Orchestra*
- Useful Knowledge: A Franklin Fantasy (2006) 19’ – *Baritone, Oboe, Violin, Viola, Cello, and Glass harmonica*
- Vita Brevis (2002) 15’ – *High Voice and Piano*
- Whispers (1986) 16’ – *Tenor, Flute/picc, Clarinet/Bass Clarinet, Horn, Trumpet, and Strings*
- Wings (1983) 12’ – *Soprano, Flute, Clarinet, Cello, and Piano*

Durations included when available

Appendix G:

David Lang Collected Works as Listed by Composer[302]

Orchestra

- concerto (world to come) (2010) 24'
- darker (2010) 60'
- eating living monkeys (1985/87) 8'
- fur (2004) 23'
- grind to a halt (1996) 11'
- how to pray (2002) 10'
- international business machine (1990) 5'
- loud love songs (2004) 15'
- pierced (2007) 15'
- reason to believe (2011) 15'
- statement to the court (2010) 10'
- the passing measures (1998) 45'

Large Ensemble

- are you experienced? (1987) 23'
- darker (2010) 60'
- forced march (2008) 10'
- hammer amour (1978/89) 10'
- I fought the law (1998) 6'
- increase (2002) 11'
- men (2001) 45'
- my evil twin (1992) 11'
- my international (2012) 4'
- isis and osiris (2005) 4'
- slow movement (1993) 25'

[302] "Music," David Lang, http://www.davidlang.com/music.php (accessed February 28, 2012).

- spud (1986) 10'
- street (1994) 8'
- Water (2008) 76'
- writing on water (2005) 32'

Chamber Ensemble

- amelia (2002) 80'
- ark luggage (2012) 9'
- breathless (2003) 12'
- burn notice (1988) 7'
- cheating, lying, stealing (1993/95) 11'
- child (2001) 42'
- dance/drop (1987) 11'
- dance/drop (1987/97) 11'
- death speaks (2012) 26'
- face so pale (1992) 9'
- frag (1984) 7'
- how to pray (2002) 9'
- involuntary (2011) 4'
- little eye (1999) 7'
- music for gracious living (1992/96) 22'
- my very empty mouth (1999) 13'
- plainspoken (2010) 22'
- revolutionary etudes (2006) 22'
- short fall (2000) 4'
- stick figure (2001) 10'
- sunray (2006) 11'
- sweet air (1999) 8'
- the so-called laws of nature (2002) 32'
- the woodmans: music from the film (2011) 35'
- these broken wings (2008) 16'
- work (2006) 60'

Solo/Duo

- after gravity (2007) 5'
- boy (2001) 3'

- bristle (2011) 4'
- broken door (1997) 5'
- gravity (2005) 8'
- I feel pretty (2001) 5'
- illumination rounds (1981) 10'
- killer (2009) 5'
- lend/lease (2008) 3'
- memory pieces (1992-97) 30'
- miracle ear (1996) 4'
- ordinary (2012) 3'
- orpheus over and under (1989) 18'
- press release (1992) 10'
- press release (for baritone sax) (2001) 10'
- scraping song (1997 revised 2001) 9'
- string of pearls (2006) 9'
- stuttered chant (2011) 4'
- table of contents (2008) 8'
- the anvil chorus (1991) 7'
- this was written by hand (2003) 9'
- thorn (1993) 5'
- unchained melody (2004) 7'
- undanceable (2010) 3'
- vent (1990) 7'
- warmth (2006) 7'
- wed (1992-97) 5'
- while nailing at random (1983) 10'
- world to come (2003) 24’

Band

- are you experienced? (arr. band) (1987) 23' – *(Narrator, Electric Tuba, Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, Electric Guitar, Electric Keyboard, Percussion, Viola, Cello, Double Bass)*
- cheating, lying, stealing (arr. band) (2011) 12'
- hammer amour (1978/89) 10' – *(Piano, 2 Flutes, 2 Clarinets, Horn, Trumpet, Trombone, Percussion)*
- isis and osiris (2005) 4' – *(2 Horns, 2 Trumpets, 3 Trombones, Timpani)*
- slow movement (1993) 25' – *(2 Flutes, Alto Sax, Tenor Sax, Baritone Sax, Percussion, 2 Synthesizers, 2 Electric Guitars, Electric Bass Guitar, Electric Violin, Electric Cello)*
- street (arr. band) (1993) 8' – *(Flute, 3 Soprano Saxes, Horn, 3 Trumpets, 3 Trombones, Piano, Electric Bass*

Opera/Music Theater

- anatomy theater (2006) 75'
- judith and holofernes (1989) 25'
- Lost Objects (2001) 70'
- modern painters (1995) 110'
- Shelter (2005) 70'
- The Carbon Copy Building (1999) 75'
- the difficulty of crossing a field (2002) 75'

Dance

- amelia (2002) 80'
- plainspoken (2010) 22'

Film

- Film score to (Untitled) (2009) 96'
- Requiem For A Dream (2000)
- the woodmans (2010)

Chorus

- again (after ecclesiastes) (2005) 5'
- battle hymns (2009) 50'
- by fire (1984) 5'
- evening morning day (2007) 6'
- for love is strong (2008) 11'
- I lie (2001) 5'
- i live in pain (2011) 4'
- i never (2010) 9'
- oh graveyard (2010) 3'
- roll, ocean (2008) 6'
- statement to the court (2010) 10'
- the little match girl passion (2007) 35'

- the little match girl passion (for chorus) (2008) 35'
- this condition (2000) 5'

Arrangements

- In C (2009)
- Music for Airports (2008) 48'

Durations included when available

Appendix H:

John Corigliano Collected Works as Listed by Composer[303]

Orchestra

- Campane di Ravello (A Celebration Piece for Sir Georg Solti) (1987) 4’
- DC Fanfare (1997) 3’
- Elegy (1965) 7’
- Fantasia on an Ostinato (for orchestra) (1986) 16’
- Gazebo Dances (for orchestra) (1974) 16’
- Jamestown Hymn (2007) 3’
- Midsummer Fanfare (2004) 6’
- Overture to the Imaginary Invalid (from “Gazebo Dances") (1974) 4’
- Phantasmagoria — Suite from “The Ghosts of Versailles" (2000) 23’
- Promenade Overture (1981) 8’
- Ritual Dance, from the film “Altered States" (1981) 3’
- Symphony No. 1 (1988) 40’
- Symphony No. 2 for String Orchestra (2000) 35’
- The Mannheim Rocket 11’
- Three Hallucinations (based on the film score to “Altered States") (1981) 13’
- To Music (1994) 6’
- Tournaments (1965) 12’
- Voyage (1976) 8’ – *String Orchestra*

Soloist(s) and orchestra

- Aria (4th Movement of Concerto for Oboe) (1975) 6’
- Concerto for Clarinet and Orchestra (1977) 29’
- Concerto for Oboe and Orchestra (1975) 26’
- Concerto for Piano and Orchestra (1968) 32’
- Concerto for Violin and Orchestra (“The Red Violin") (2003) 34’
- Conjurer: Concerto for Percussionist and String Orchestra (2007) 35’

[303] “Works,” John Corigliano, http://www.johncorigliano.com/index.php?p=item2&q=1 (accessed February 28, 2012).

- Creations: Two Scenes from Genesis (1972) 27’
- Mr. Tambourine Man: Seven Poems of Bob Dylan (2000) 37’
- Pied Piper Fantasy, Concerto for Flute and Orchestra (1982) 38’
- Poem in October (1970; revised 1999, 2003) 17’ – *Chamber Orchestra*
- Soliloquy (1977) 9’ – *Clarinet and Orchestra*
- The Cloisters (1965) 13’
- The Red Violin: Chaconne for Violin and Orchestra (1997) 17’
- The Red Violin: Suite for Violin and Orchestra (1999) 25’
- Troubadours (Variations for Guitar and Chamber Orchestra) (1993) 23’
- Vocalise (1999) 20’
- Voyage (1983) 8’ – *Flute and String Orchestra*

Band / Wind / Brass Ensemble

- Circus Maximus (Symphony No. 3 for Large Wind Ensemble) (2004) 35’
- DC Fanfare for Wind Ensemble (1997) 3’
- Gazebo Dances (1972) 16’
- Tarantella from Symphony No. 1 (1988) 9’

Large ensemble

- Antiphon (1994) 4’
- Fanfares to Music (1993) 6’
- Two Works for Antiphonal Brass (1994) 10’
- Utah Fanfare (2000) 1’

2-8 players

- A Black November Turkey (arr. string quartet) (2003) 5’
- How Like Pellucid States, Daddy (1994) 4’
- Scherzo for Oboe and Percussion (1975) 6’
- Snapshot: Circa 1909 (2003) 6’
- Soliloquy (1977) 22’ – *Clarinet and String Quartet*
- Sonata for Violin and Piano (1963) 22’
- String Quartet (1995) 33’

- The Red Violin: Chaconne for Violin and Piano (1997) 17’
- Voyage (1988) 8’ – *Flute and Harp*
- Voyage (1988) 8’ – *Flute and Piano*
- Voyage (1988) 8’ – *Flute and String Quartet*

Solo (excluding keyboard)

- Fancy on a Bach Air (cello version) (1996) 5’
- Fancy on a Bach Air (viola version) (1996) 5’
- The Red Violin Caprices (1999) 10’

Solo keyboard(s)

- Adagio (from “Gazebo Dances") (1972) 4’
- Chiaroscuro (1997) 12’
- Etude Fantasy (1976) 18’
- Etude No. 1 (for the left hand) (1978) 4’
- Fantasia on an Ostinato (1985) 20-14’
- Gazebo Dances (for piano, four-hands) (1972) 16’
- Kaleidoscope for Two Pianos (1959) 6’
- O God of Love (1991) 7’
- The Red Violin: Anna’s Theme (1997) 3’
- Winging It (2008) 14’

Chorus a cappella or plus 1 instrument

- A Black November Turkey (1972) 5’ – *Chorus*
- Amen (1994) 4’
- Christmas at the Cloisters (1966) 4’ – *Chorus and Piano*
- Forever Young, from “Mr. Tambourine Man: Seven Poems of Bob Dylan" (2000) 5’
- L’ Invitation au Voyage (1971) 8’
- One Sweet Morning (2005) 5’
- Psalm No. 8 for Four-part Chorus of Mixed Voices and Organ (1976) 8’

Chorus and Orchestra

- A Dylan Thomas Trilogy (1976; revised 1999) 77'
- Fern Hill (1960) 16' – *Chamber Orchestra*
- Fern Hill (1960) 16' – *Full Orchestra*
- Fern Hill (1960) 16' – *Harp, Piano, and Strings*
- Of Rage and Remembrance (1991) 17'
- Poem on His Birthday (1976) 32'
- Salute for Chorus (with kazoos), Brass, and Percussion (2005) 1'
- What I Expected Was . . . (1962) 5'

Solo voice and up to 8 players

- Irreverent Heart (2001) 6' – *Voice and Piano*
- Jack and Jill (1994) 4' – *Voice and Piano*
- Liebeslied (1996) 4' – *SATB Quartet and Piano 4-hands*
- Marvelous Invention (Songbook for a New Century) (2001) 3'
- Mr. Tambourine Man: Seven Poems of Bob Dylan (2000) 37' – *Voice(s) and Piano*
  - Prelude: Mr. Tambourine Man
  - Clothes Line
  - Blowin' in the Wind
  - Masters of War
  - All Along The Watchtower
  - Chimes of Freedom
  - Postlude: Forever Young
- Petit Fours (1959) 5'
- Poem in October (1970) 17' – *Flute, Oboe, Clarinet, Harpsichord, String Quartet*
- Shatter Me, Music (2003) 1' - *Voice*
- Three Cabaret Songs 13' – *Voice(s) and Piano*
  - Dodecaphonia (1997)
  - Marvelous Invention (Songbook for a New Century) (2001)
  - End of the Line
- The Cloisters (1965) 13' – *Voice(s) and Piano*
  - Fort Tryon Park: September
  - Song to the Witch of the Cloisters
  - Christmas at the Cloisters
  - The Unicorn
- The Ghosts of Versailles: arias and excerpts 41' – *Voice(s) and Piano*

Aria of the Worm (1992)
Figaro was Supposed to Return the Necklace (1992)
Samira's Aria: Cavatina and Cabaletta (1992)
They Are Always With Me: Marie Antoinette's Aria (1992)
They Wish They Could Kill Me: Figaro's Aria
As Summer Brings a Wistful Breeze (1992)
Come Now My Darling (1992)
O God of Love: (1992)

- Three Irish Folksong Settings (1988) 10' – *Voice and Flute*
- Wedding Song (1971) 5' – *Voice, Melody Instrument, Keyboard or Guitar*

Opera

- Ghosts of Versailles reduced version (2009) 150'
- The Ghosts of Versailles - Metropolitan Opera Version (1991) 150'
- The Ghosts of Versailles - Standard Version (1995) 150'

Film scores

- Altered States (music for the motion picture) (1980)
- Revolution (music for the motion picture) (1985)
- The Red Violin (music for the motion picture) (1998)

Durations included when available

Appendix I:

Comments From Additional Pulitzer Prize-Winning Composers on Composing for Wind Band

William Bolcom

. . . . I wrote the Band Symphony[304] because Michael Haithcock asked me to. It is my first really serious band work.

I have to tell you I'd been wary of doing much band work before recently. I was for some years teaching in a studio right next door to our rehearsal hall at U-M, and there were all too often some really awful new band works coming through the walls, especially in the 1980s and 90s -I didn't look forward to the idea being on a program with much of the tasteless junk I heard! I credit my friend John Corigliano with breaking that log jam with *Circus Maximus*, one of the most powerful pieces for any ensemble written in some time. Now it will be possible to get better music written for the band, and I have to say his example led the way in my estimation, certainly for me.

One of the greatest advantages for a composer in writing for a band is that we love having enough time spent on a new large-ensemble piece. Often, (usually) you don't get that with orchestras; a band will spend weeks on a new work, internalize it, etc. and it shows in the performance. I love the band members asking me directly about this or that aspect of their part. I also note a collegiality in the band world among directors not often found amongst orchestra conductors, and I find this refreshing.[305]

Michael Colgrass

When the New England Conservatory offered me a commission in 1984 to write a work for wind ensemble, I tried to get out of it. Memories of playing mediocre music in high school and college bands, with multiple clarinets doubling the melody and an army of tubas booming out the bass line, still rang in my ears. My love was the symphony orchestra, which I felt offered a better balance of instruments, especially

[304] William Bolcom, *Symphony for Band* (New York City, NY: Edward B. Marks Music, Co., 2008).

[305] William Bolcom, e-mail message to author, July 6, 2010.

with the beauty of the strings. But I was curious: why had wind ensemble conductor Frank Battisti asked for me?

When I talked to Battisti he told me that I did not have to stick to any standard band orchestration, but could pick and choose my instruments from a smorgasbord of winds, brass and percussion. This appealed to me because one of the weaknesses of the standard band orchestration in my opinion has always been the overly thick middle—horns, plus saxophones, plus bassoons, plus euphoniums—especially when doubling each other, creates for me a kind of sonic stomach-ache. Battisti's complete flexibility on that and every other creative aspect of the project began to excite me. I could create my own ensemble and set it up my own way, and my imagination began to fly. This freedom allowed me to write *Winds of Nagual.*[306]

After the piece was premiered, I began to find more advantages to writing for wind ensemble. The band director has time to study and learn the score and time to rehearse it, and time to talk to the composer about details as rehearsal progress. My experience with symphony orchestras is that the orchestra sees the music maybe as far as 48 hours in advance of the premier, and I may never have the chance to talk details with the conductor.

Another old impression I had was that band directors were kind of military-minded or singularly education-minded and were not really sensitive musicians, certainly not to new trends in music. But I found in Frank Battisti and subsequently in many of the other conductors who performed my works for wind ensemble, that this new generation of conductors contained musicians of the highest caliber. Moreover, they communicate with each other about new pieces, and are just as interested in doing a second or third performance as they are in a premiere. And I learned that the university or conservatory wind ensemble is no longer the dumping place for musicians who didn't make it into the school orchestra. The playing level in student wind ensembles today is astounding, and the performances I receive from them are often better than those from professional symphony orchestras. . . .

In my view, the future success and development of the wind ensemble depends on the quality of the music. The modern symphony orchestra exists because great composers wrote great music for it. And the symphonic band, still in its artistic infancy, is beginning to gain new audiences as it performs and records exciting new music. The energy is there. The generation of wind ensemble directors is bubbling with resourceful and imaginative minds, and they are commissioning new works hand over fist. . . .[307]

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[306] Michael Colgrass, *Winds of Nagual* (New York City, NY: Carl Fischer, 1985).

[307] Michael Colgrass, forward to Salzman vol. 1, vi.

Norman Dello Joio

. . . . I cannot recall any reference to wind repertory from the distant time of my early years. Apart from Sousa, the band seemed to signify music of low quality. Luckily, mid-career, my path crossed that of a certain university band conductor. He shamed me for not joining men like himself who were lifting the level of the sad condition of the repertoire. Heeding his urgent call to duty, I set to work. Gradually I found myself intrigued with the range and result of what, for me, were novel possibilities in sound. As a result, writing for wind instruments became a distinct part of my creative output.

It is encouraging to note the emergence of a more selective policy in choosing repertory on the part of musical conductors in our educational institutions. However, I have noted an unfortunate tendency of some of them to become slaves of the beat, as they seem to forget that all music is not a march. I constantly receive recordings of my music and while the players are often adequate, I shudder at the interpretations—those conductors should contact the composer whose work they are performing as one can learn much from him or her.

To conclude, let's hope that in time the critical press will come to realize that what is happening today in serious wind band music is for real. It is certainly not the junk they consider popular.[308]

David Del Tredici

Decades of composing had taught me what instruments and ensembles I most enjoyed writing for—or so I thought. As a pianist, the piano was a mainstay. Then, of course, came the voice—soprano especially—which I combined with diverse ensembles, climaxing with the orchestra—the ultimate glory, I felt.

Having been an Eastcoaster throughout my adult life, the experience of hearing a concert band had bypassed me entirely. In 2002, however, I got a letter from Jerry Junkin, offering me a commission for a consortium of bands from five major schools: the University of Texas at Austin, Florida State University, Baylor University, the University of Michigan, and the University of Tennessee. This was an intriguing, but still troubling, offer. "At my advanced age, can I write for such an unfamiliar ensemble?," I asked myself. Soon after, I heard my first band CD (courtesy of Jerry Junkin), and I was impressed. "It sounds comfortably familiar, like a symphony orchestra, minus the strings," I told Jerry. He rejoined, "But David, what a symphony orchestra does not have is four gorgeous saxophones, a world of percussion and—if you still want strings—there is that lone double-bass!" And so I began to compose my first (and hopefully not my last) piece for concert band, *In Wartime.*

[308] Norman Dello Joio, forward to Salzman vol. 2, vi.

Since my symphonic writing had always been brass and woodwind heavy, it turned out to be an easy adjustment. I was, I realized, a closet band composer! With *In Wartime*, I came out—and proudly—into the bright light of the band world. Now I tell my still-closeted composer colleagues in New York City that I am an out and proud band composers, and they gasp . . . as perhaps I once might have.

However, tales of the extraordinary excellence of so many concert bands—the generous rehearsal time, the may virtuoso performers and the skilled and sympathetic conductors—have reached many new ears. More and more of us Eastcoasters have heard what concert bands can do and have gladly written for them—Chris Rouse, Aaron J. Kernis, Richard Danielpour, and John Corigliano come to mind.

In many ways, the support given today's composer by the concert band world is what symphonic orchestras used to offer (but alas no longer deliver). You know, composers are like real people: we most want to be loved and appreciated. In my experience the concert band can be a composer's best friend.[309]

[309] Del Tredici, forward to Salzman vol. 4, vi.