

ABSTRACT

Title of Dissertation: ARTHUR MEULEMANS’S SYMPHONIE
NO. 4: A NEGLECTED MASTERWORK
FOR WINDS

Joseph Patrick Scott, Doctor of Musical Arts,
2021

Dissertation directed by: Professor Michael Votta, Jr., School of Music

Born May 9th, 1884, Arthur Meulemans’s robust oeuvre of more than 350 compositions has gone largely unnoticed in the 21st Century. As the first conductor of the Belgium National Radio Orchestra, Meulemans played a prominent role in shaping the Belgian musical landscape by embracing the musical influences of Debussy, and incorporating many of the impressionistic-era compositional techniques into his own music. Meulemans’s Symphonie No. 4 in A for winds and percussion stands clearly in place alongside his 14 other symphonies. Written in 1935 for orchestral winds, the symphony is a substantial work for wind ensemble as its motivic development and formal construction demonstrate the composer’s talent as a master

craftsman. Premiered in 1939 by the Belgium National Radio Orchestra, under the direction of Franz André, the work has only been performed a handful of times and only by two ensembles in the United States. In the same vein as works such as Florent Schmitt's *Dionysiaques* (1913), Jules Strens's *Danse Funambulesque* (1930), and Ernst Toch's *Spiel für Blasorchester* (1926), this symphony is worthy of further exploration.

The purpose of this document is to provide biographical information on the composer, an in-depth presentation of the history and performances of the work, and an accompanying critical edition of the score and parts. This critical edition is constructed largely from the 1935 manuscript and serves to correct numerous errors and discrepancies found within the 1965 published score and parts. As the current score and parts are nearly impossible to acquire, the author hopes that this new edition will allow for greater accessibility of the piece, in turn making the work more likely to be programmed by college and university wind ensembles across the globe.

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MASTERWORK FOR WINDS

by

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Dissertation submitted to the Faculty of the Graduate School of the
University of Maryland, College Park, in partial fulfillment
of the requirements for the degree of
Doctor of Musical Arts
2021

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Dedication

To my beautiful wife Victoria who brings such joy and love to my life. Thank you for your constant support and for being my favorite person.

Acknowledgements

This dissertation would not have been possible without the help and support from many people, both here in the United States and in Belgium. First, my advisor and mentor Michael Votta has been instrumental in supporting this endeavor. Thank you for helping guide me through this process and for sharing your musical knowledge with me. You have taught me to think about music in new ways and my growth and development would not have been possible without you. Thank you to my committee for your valuable insights and collective experience that has helped shape this dissertation into the best it could be.

The past few years would not have been the same without my conducting studio colleagues, Luci Disano and Alex Scott. Thank you both for being great people and putting up with my sarcasm. Thank you to Anthony Rivera for helping me navigate Finale and for reviewing and editing drafts of my critical edition. Your help was essential in making this possible. I would be remiss to not mention my very first East Coast colleagues, Brian Coffill and David Wacyk who have proven to be steadfast supporters of my musical endeavors and true friends.

A number of libraries and organizations have been essential in helping locate information on Arthur Meulemans. With limited access to libraries (due to the COVID-19 pandemic) I would like to especially thank Melissa Wertheimer and Dr. Paul Allen Sommerfeld at the Library of Congress for their help in scanning and sending resources, David Butler at the University of Illinois Music and Performing Arts Library, and Jan Dewilde, Coordinator at the Centre for the Study of Flemish Music & Chief Librarian at the Royal Conservatoire, Antwerp. Mr. Dewilde, your

assistance in providing a manuscript and permission to make the critical edition that accompanies this dissertation have been invaluable.

I would also like to thank the many new acquaintances I have made in Belgium—Daniel Schepens, archivist at Stedelijk Archief en Documentatiecentrum, Aarschot, Polly Raskin and Eddy Dehond from the WAGDI in Aarschot, and Francis Pieters who provided outstanding recordings of the symphony and essential information. I also would like to thank Thomas Delrue at the Embassy of Belgium in the USA for his assistance in translations.

My gratitude to Frank Battisti, Robert Boudreau, Robert Reynolds, and David Whitwell who discussed with me, in big and small ways, their experience with Meulemans and his symphony. Thank you to Randy Eyles, Frank Hudson, and Thomas Siwe who shared with me their experiences at the University of Illinois during the 1970s, and to Doug Gefvert who taught me some important information about playing the carillon.

I would also like to thank many of my West Coast connections including Robert Ponto, Harvey Benstein, Andy Collinsworth, and Marc Vanscheeuwijck. You all helped add context and perspective to the composer and this symphony, and encouraged further exploration.

Finally, I would like to thank my parents Nadia & Jack Howard, Bob & Naoko Scott, my siblings Emi & Eugene, and in-laws Beth & Matt Morrham for always having faith in, and supporting my desire to make a career out of something I love. Thank you.

Table of Contents

Dedication.....	ii
Acknowledgements	iii
Table of Contents	iv
Table of Figures.....	vi
Chapter 1: Introduction.....	1
Chapter 2: Arthur Meulemans and the Ever-Changing Musical Landscape in Belgium	3
The Early Years	3
Limburg Period.....	5
Brussels Period, Belgian Radio Orchestra, & Beyond	5
International Influences	6
Chapter 3: History & Chronology of Performances and Recordings	8
A Premier Performance	8
World War II	11
The Royal Symphonic Band of the Belgian Guides Performances.....	13
The University of Illinois Performances and the National Wind Ensemble Conference.....	15
Meulemans Centennial Celebration: Belgium Guides Band’s Performance...	19
Performances in the 21st Century.....	20
Chapter 4: Symphonie No. 4: What’s in a Name?	21
Writing for Winds.....	22
Chapter 5: The Need for this Project	23
Lost in History	24
The Need for a Critical Edition	27
Examples of Changes in the Critical Edition	30
Other Concerns: The Carillon Problem	33
The Mystery of Henri Elkan Music Publishing, Inc.....	34
Chapter 6: An Analysis	36
Form Analysis: Movement I.....	37
Pitch structure: Movement I	38
Form Analysis: Movement II	41

Pitch Structure: Movement II	42
Form Analysis: Movement III	44
Pitch Structure: Movement III	45
Form Analysis: Movement IV	46
Pitch Structure: Movement IV	48
Chapter 8: Performance Issues	50
Demanding Parts & Necessary Instruments	50
Conducting Concerns	51
Chapter 9: Conclusion & Further Research.....	54
Appendix A: Additional works for winds by Arthur Meulemans	57
Appendix B: Terms and Translations	60
General Terms & Translations	60
Percussion Instruments/Terms & Translations	60
Appendix C: Errors and Discrepancies in 1965 Score and Parts	62
Poco agitato, calmato – Allegro	62
Allegretto scherzando	68
Adagio	68
Fanfares and Rondo	69
Appendix D: Critical Edition Corrections and Changes	71
Poco agitato, calmato -- Allegro.....	71
Allegretto scherzando	73
Adagio	75
Fanfares and Rondo	76
Appendix E: Performance Programs	80
1970 University of Illinois Wind Ensemble Program & Personnel	80
1973 University of Illinois Wind Ensemble Program & Personnel	82
1974 University of Illinois Wind Ensemble Program & Personnel	84
2015 University of Maryland Wind Orchestra Program & Personnel	86
BIBLIOGRAPHY	89

Table of Figures

Figure 1: Photo of young Meulemans holding his piccolo. Image courtesy of Eddy Dehond, WAGDI.....	4
Figure 2: Arthur Meulemans conducting his own music with the Radio Symphony Orchestra in 1938	6
Figure 3: Movement 1, measure 40—Side-by-side comparison of 1935 manuscript, 1965 score, and new critical edition.	31
Figure 4: Form Events Diagram, Symphonie No. 4, Movement I	38
Figure 5: Meulemans, Symphonie No. 4, first movement, m. 1, trumpets 1 & 2 presenting set class 3-7 followed by chromatic upper neighbor	38
Figure 6: Meulemans, Symphonie No. 4, first movement, mm. 1-3, horn (in F) excerpt outlining set class 3-7	39
Figure 7: Meulemans, Symphonie No. 4, first movement, mm. 1-3, brass excerpt outlining set class 3-7	40
Figure 8: Meulemans, Symphonie No. 4, first movement, mm. 46-48, English horn solo and flute accompaniment based on set class 3-7	41
Figure 9: Formal Events Diagram Symphonie No. 4, Movement II	42
Figure 10: Meulemans, Symphonie No. 4, second movement, m. 2, 1 st and 2 nd oboe parts based on set class 3-7	43
Figure 11: Meulemans, Symphonie No. 4, second movement, mm. 3-6, celesta part based on set class 3-7	44
Figure 12: Formal Events Diagram Symphonie No. 4, Movement III.....	45
Figure 13: Meulemans, Symphonie No. 4, third movement, mm. 1-4, trumpet and trombone in octaves, parts based on set class 3-7	46
Figure 14: Formal Events Diagram Symphonie No. 4, Movement IV Fanfares.....	47
Figure 15: Formal Events Diagram Symphonie No. 4, Movement IV Rondo	47
Figure 16: Meulemans, Symphonie No. 4, fourth movement, mm. 1-2, brass fanfare constructed of set classes 3-4, 3-6, 3-7, 3-8	48

Figure 17: Meulemans, Symphonie No. 4, fourth movement, m. 11, brass second
fanfare constructed of set class 3-7 and 3-449

Figure 18: Meulemans, Symphonie No. 4, fourth movement Rondo, mm. 5-6, oboes,
English horn, and clarinets moving to unified set class 3-250

Chapter 1: Introduction

The repertoire of the modern wind ensemble is richly diverse—from marches and orchestral transcriptions, to traditional band music of the 19th and 20th centuries, to masterworks by composers like Wolfgang Amadeus Mozart, Olivier Messiaen, and Igor Stravinsky. This body of music is relatively modest when compared to the vast orchestral repertoire, but it is the canon that wind conductors use to create meaningful experiences for players and engaging concerts for audiences.

While it is difficult to pinpoint one distinct avenue of development for this repertoire, composers known primarily for their orchestral works often receive credit for writing some of the most prized pieces in the wind ensemble canon. These composers find that wind ensembles are the perfect medium for creating new sounds and textures, and for finding unique expressive resources. While these works are rarely played by orchestras, conductors of wind ensembles have always been eager to program many of these masterpieces.

These compositions have taken many forms—from large-scale, symphony-like works such as Hector Berlioz's *Grande symphonie funèbre et triomphale*, to works for small wind ensembles such as Wolfgang Amadeus Mozart's *Gran Partita*. Composers have also written for orchestral wind sections such as Igor Stravinsky's *Symphonies of Wind Instruments* or Steven Stucky's *Threnos*. Other compositions for winds by orchestral composers such as Ludwig van Beethoven, Richard Wagner, Richard Strauss, Arnold Schoenberg, and John Corigliano, to name a few, have become staples of our

repertoire. These pieces have helped bring greater recognition to wind ensembles and have established a precedent for future compositions for winds by composers who might otherwise work only in the orchestral setting.

Conductors of modern wind ensembles are constantly seeking to program repertoire that helps further artistic goals while creating well-balanced concerts. Because wind ensembles primarily exist in educational settings, these goals are often combined with the need to provide student players with challenging, and rewarding, performance experiences that are within their technical abilities—an essential component of any undergraduate or graduate music degree. Although a well-balanced concert program comes from a variety of musical experiences, programing music that is scored for orchestral winds (primarily pairs of woodwinds with orchestral brass) provides our students with the opportunity to gain a valuable set of skills as instrumentalists. The experience of playing music composed for orchestral winds reinforces the experiences wind players receive when playing in an orchestra. This music, with one player on a part and each part having a unique and equally essential role, has an important pedagogical role in addition to its artistic merit.

Meulemans is just one of many hitherto-neglected 20th Century Flemish composers worthy of exploration and further research, many of whom have written extensively for band. With this strong history of, and appreciation for, bands in Belgium, there are hundreds of unplayed compositions in existence that are looking to be re-discovered. Readers interested in exploring other 20th century Belgian composers should begin with the following: Flor Alpaerts, Paul Gilson, Jef van Hoof, Robert Herberigs, and Georges Lonque.

Chapter 2: Arthur Meulemans and the Ever-Changing Musical Landscape in Belgium

Belgium has had a unique place in music history, going back to composers such as Guillaume Dufay, Gilles Binchois, and Johannes Ockeghem—early members of the influential Franco-Flemish School—who have helped set the groundwork for musical developments over the next five-plus centuries. Other Belgian-born composers, such as Henri Vieuxtemps and César Franck, would serve as influential musical forces primarily outside of Belgium during the Romantic era. At the cross section of multiple cultural influences, Belgium’s composers of the 20th century were largely influenced by Debussy, Stravinsky, Berg, Ravel, Bartok, Hindemith, Schoenberg, Webern, Boulez, and Stockhausen.¹ With three official languages—French, German, and Dutch—it is no wonder that the combination of these cultural influences can be seen and heard in the music of Arthur Meulemans. From his tone poem *Plinius’ fontein* (1913), to any of his 35-plus sacred works, or his 15 symphonies, Meulemans’s music has been described as having “inner truthfulness and outer perfection.”²

The Early Years

Born May 9th, 1884, Arthur Meulemans’s career is defined by his passion for teaching, his four-year tenure as the inaugural conductor of the Belgian Radio Orchestra, and, most importantly, his vast compositional output. Arthur came from a musical family. Both he and his younger brother Herman, received training from their father and

¹ Robert Wangermée, *La Musique Belge Contemporaine* (Notre Passé. Bruxelles: La renaissance du livre, 1959), 119.

² Belgian Centre for Music Documentation, *Music in Belgium: Contemporary Belgian Composers* (Brussels: Published in cooperation with the CeBeDeM by A. Manteau, 1964), 95.

mother's brother. Living in Aarschot, 30 miles north-east of Brussels and 33 miles south-east of Antwerp, the Meulemans family was very much a part of the city's music scene. Both father and uncle were members of the Aarschot broederbond, a cultural center/union hall, which had a choir and orchestra.³ Young Arthur gained his first exposure to wind ensembles with his involvement in the Royal Harmony of Aarschot, playing piccolo and participating in local processions and parades.⁴



Figure 1: Photo of young Meulemans holding his piccolo. Image courtesy of Eddy Dehond, WAGDI.

Meulemans's official musical training began at the Lemmens Institute located in Mechelen. Here he studied harmony with Aloys Besmet and organ with Oscar Depuydt. Composition instruction was with Edgar Tinel who saw great promise in Meulemans. Tinel would hire the 22-year-old Meulemans to teach at the Institute in 1906.⁵

³ Information provided courtesy of Eddy Dehond, member of Werkgroep Aarschotse Geschiedenis, Documentatie en Informatie a group dedicated to preserving the history of Aarschot, Belgium.

⁴ Francis Pieters, *They too wrote for wind band: Belgian classical composers and music for wind orchestras* (Francis Pieters, Edgard Vergucht & Les Amis de la Musique Royale des Guides, 1987), 85.

⁵ "Meulemans, Arthur," Studiecentrum voor Vlaamse Muziek, accessed November 2020, <https://www.svm.be/content/meulemans-arthur>.

Limburg Period

The year 1910 marked Meulemans's first work for winds, *Verheerlijking*. Soon after completing this composition, Meulemans married and move to the more remote town of Tongeren. This began the so-called "Limburg period" which was primarily focused on teaching and conducting. Meulemans would establish the Hasselt School where he would teach organ for fourteen years. Before moving to Brussels in 1930, Meulemans wrote at least seven concertos, fifteen works for chamber orchestra, thirteen sacred works, and one overture.

Brussels Period, Belgian Radio Orchestra, & Beyond

His work as a symphonist would not begin until 1931, the same year he began conducting the newly created Belgium Radio Orchestra.⁶ Meulemans would complete his first three symphonies within the first three years of living in Brussels. Known as the "Brussels period," the time between 1930 and 1942 was largely dedicated to conducting and composing. Although Meulemans would only serve as chief conductor of the Belgian Radio Orchestra for four years, his affiliation with the orchestra would be maintained until Meulemans resigned in 1942 after conflicts with the invading Nazis arose. Meulemans would spend the remainder of his life primarily dedicated to composition, completing his fifteenth and final symphony in 1960.

Musically active until his death in June of 1966, Meulemans took great interest in knowing how his music affected others. In a recorded conversation from 1966,

⁶ L. De Cang, K. Segers, K. Van den Buys, "Matching Artistic Values & Public Service: Management of the Symphony Orchestra of the Belgian National Broadcasting Institute (N.I.R./I.N.R) from 1930-1935," *SSRN Electronic Journal*, (October 2010): [https:// poseidon01.ssrn.com/](https://poseidon01.ssrn.com/).

Meulemans said, “...I would like to know what people who have heard [my music], who don’t know it, ...what they say about it. That’s always so interesting for a composer.”⁷



Figure 2: Arthur

Meulemans conducting his own music with the Radio Symphony Orchestra in 1938⁸

International Influences

Although Meulemans is perhaps less well-known than his earlier 19th century Belgian counterparts such as Henri Vieuxtemps and César Franck, Meulemans is part of a 20th century cohort of composers who helped shape the post-impressionism musical scene in Belgium. Greatly intrigued by the musical happenings across Europe, the music of Meulemans, like other Belgian composers, shows the strong influences of Claude Debussy, Igor Stravinsky, Alban Berg, Maurice Ravel, Bella Bartok, and Paul

⁷ Arthur Meulemans, interview from 1970 LP recording, translations courtesy of Thomas Delrue, Embassy of Belgium in the US.

⁸ *Arthur Meulemans, Chef d'orchestre et Compositeur*, The Radio Bruxelles-Zander Brussel Archives, <http://pallas.cegesoma.be/>.

Hindemith.⁹ This was a time when many Flemish composers followed in the German Romantic tradition, but Meulemans, was more interested in the blending of Flemish and French impressionistic styles. Even within the opening measures of Meulemans's 1913 tone poem *Plinius' fontein* (*Pliny's fountain*)—written two years before Respighi's *Fountains of Rome*—one hears the use of whole tone and modal scale patterns, rhythmic ambiguity through the use of simultaneous duple and triple subdivisions, and even the robust instrumentation (including two harps) one might find in an orchestral work by Debussy.¹⁰

The year 1930 brought Belgium to the international stage with two conferences taking place within the same week in the city of Liège¹¹ —the Festival of the International Society for Contemporary Music and the First Congress of the International Society of Musicology. At the time, Meulemans was teaching organ at the Limburg School in Hasselt—a mere 36 miles from the two international conferences taking place in Liège. The Festival of the International Society for Contemporary Music is of particular interest as the Belgium Guides Band performed at this conference under the direction of Captain Arthur Prévost (1888-1967).¹² The program consisted of a variety of new works by major musical figures. These pieces have become staples of the wind ensemble repertoire and are commonly programmed to this day. In 1930, these pieces

⁹ Robert Wangermée, *La musique Beige contemporaine* (Brussels: La Renaissance du Livre, 1959), 119.

¹⁰ If one were to compare Debussy's *Jeux* (1912) with Meulemans's *Plinius' fontein* (1913) they would find many similarities in regard to instrumentation including the use of an expanded woodwind section, a wide array of percussion with mallet instruments such as the xylophone, two harps, and divisi string sections.

¹¹ Edwin Evans, "The Liège Festival," *The Musical Times* 71, no. 1052 (Oct. 1, 1930): 898.

¹² Founded in 1832, the Royal Symphonic Band of the Belgian Guides (herein referred to as Guides Band) was established upon the order of King Leopold I and currently consists of 70 musicians who perform at military, public, and ceremonial events. Considered to be one of the premiere bands in the world, the ensemble is in many ways Belgium's equivalent to "The President's Own" Marine Band found here in the United States. Readers interested in learning more about the Guides Band should refer to the many books and articles written about the band by Francis Pieters.

made a strong impression on composers writing for winds and almost certainly would have had a significant influence on Belgian composers. The program included the following works:

Paul Hindemith, *Konzertmusik*, Op. 41 (1926)
Ernst Toch, *Spiel für Blasorchester* (1926)
Florent Schmitt, *Dionysiaques* (1913)
Igor Stravinsky, *Symphonies of Wind Instruments* (1920)
Jules Strens, *Danse Funambulesque* (reorchestrated for band in 1930)¹³

I was not able to find any proof that Meulemans was in attendance at either of these conferences.¹⁴ It is known, however, that Meulemans and Prévost were close acquaintances, and both continually advocated for the performance of new music. Belgian musicologist Jan Dewilde does believe that the Guides Band was at the forefront of Meulemans's mind when composing his symphony, even though the ensemble neither commissioned, nor premiered the work.¹⁵

Chapter 3: History & Chronology of Performances and Recordings

A Premier Performance

Performances of Meulemans's *Symphonie No. 4* have been limited and are narrowly focused within a specific ensemble and location. As will be discussed in greater detail below, the piece has been performed at least four times in Belgium by the

¹³ "ISCM WMD 1930 Liège, Brussels," International Society for Contemporary Music, accessed April 18, 2020, <https://iscm.org/activities/wmds/iscm-wmd-1930-li%C3%A8ge-brussels/>.

¹⁴ Research included a thorough review biographical information on Meulemans as well as communication with an archivist in Aarschot who was not able to find any evidence that the composer was in attendance at either of these conferences.

¹⁵ Jan Dewilde, foreword to *Symphonie No. 4*, (Antwerpen, Uitgave Arthur Meulemansfonds, 1964), v

Royal Symphonic Band of the Belgian Guides. The piece was also performed three times at the University of Illinois under the direction of Dr. Robert Gray.

The work was premiered by the Symphonic Orchestra of the National Institute for Radio Broadcasting (NIR) in 1939 under the direction of Franz André (1893-1975). This was four years after Meulemans completed the orchestration of the piece on March 17, 1935.¹⁶ Before going into the limited detail available about this first concert performance it is essential to state the connection between Meulemans, André, the NIR, and the Guides Band. To begin, both Meulemans and André were conductors for the NIR with Meulemans serving from 1931-1934 and André following him from 1935-1958.

Although this research has not discovered what type of professional relationship the two had with one another, one can assume they had a collaborative relationship as André would program Meulemans's first major work for orchestral winds three years after its completion in 1939 and was an advocate of contemporary music throughout his career. Interestingly, André was a former member of the Guides Band as a violinist. He joined the Guides in 1921 (when the ensemble expanded its chamber groups) and was an active participant within the Guides, performing and working with contemporary composers across Europe including, among others, Hindemith, Stravinsky, and Milhaud.

Although separate organizations, the NIR and Guides Band collaborated in 1939 during the 125th anniversary of the birth of Adolphe Sax. A radio concert was held February 15th of that year in which the Guide Band's performance was broadcast live, including in real time in the United States via NBC.¹⁷ This concert featured an

¹⁶ Jan Dewilde, foreword to *Symphonie No. 4*, (Antwerpen, Uitgave Arthur Meulemansfonds, 1964), v

¹⁷ Francis Pieters, *The Royal Symphonic Band of the Belgian Guides: the story of the legendary wind band*, (Brussels: Belgium, Les Amis de la Musique Royale de Guides, 2018), 110.

introduction by Belgium composer Paul Gilson as well as a number of pieces highlighting the saxophone's contributions to the wind ensemble.¹⁸ Of particular interest was the performance of Florent Schmitt's 1913 composition *Dionysaques*.

It appears evident that there were multiple points of contact between Meulemans/André and NIR/Guides Band which helps establish the context for which André and the NIR would perform Meulemans's *Symphonie No. 4* on December 15th of 1939. Although little is known regarding the details of the premiere, the NIR was still a relatively new ensemble, only in its eighth year. Cang, Segers, and Van den Buys discuss in their article *Management of the Symphony Orchestra of the Belgian National Broadcasting Institute* that the orchestra's early years were spent trying to find an identity—balancing roles between light musical entertainment, serving an educational purpose, and working to create an avenue for which serious music could be consumed. An early model for the orchestra was to maintain a pool of musicians, allowing the ensemble's personnel to change to reflect the needs of a given composition.¹⁹ This would have certainly given André the flexibility to program Meulemans's symphony which only requires the use of winds and percussion. Although a program from the 1939 concert cannot be found at this time (possibly due to Nazi invasion and archive records at The Radio Bruxelles-Zender Brüssel not beginning until 1940) we do have a note from musicologist Marcel Boereboom who had this review of the symphony:

In the symphony for wind instruments and percussion Meulemans ventured to tackle a difficult technical problem, viz. to preserve in their

¹⁸ Complete program available on page 110: Francis Pieters, *The Royal Symphonic Band of the Belgian Guides: the story of the legendary wind band*, (Brussels: Belgium, Les Amis de la Musique Royale de Guides, 2018).

¹⁹ De Cang, L., Segers, K., Van den Buys, K.. "Matching Artistic Values & Public Service: Management of the Symphony Orchestra of the Belgian National Broadcasting Institute (N.I.R./I.N.R) from 1930-1935." *SSRN Electronic Journal*. (October 2010): [https:// poseidon01.ssrn.com/](https://poseidon01.ssrn.com/). 13

individuality the sound of woodwinds, brass, and percussion, fusing these timbres into a balanced and yet light sonority at once sustaining symphonic reverberations. Adding to this he wonderfully succeeded in avoiding any frictions or gaps, releasing everywhere a transparent clarity of line patterns both sinuously fragmentary and lyrically vast. Concurrently the composer manages to create a fluent and varied life in the four short and well-structured parts. The first part captivates us as a colourful mosaic; the allegretto scherzando we call a gem; in the third movement the brass instruments sing intimately yet broadly and the fourth, in our opinion the most characteristic one, is a simple but finely sparkling rondo, bright and virtuoso in the use of instruments. Grand-sounding fanfares open and conclude.²⁰

World War II

Following its premiere, *Symphonie No. 4* was destined to lie dormant for over 25 years. The reasons behind this hiatus are unclear, but it is probable that world events impacted the performance of this and many other compositions. The early days of World War II included the 1940 invasion of Belgium by the Nazis. Although outside the scope of this research, it is no secret that the Nazis enforced changes to artistic standards. They quickly disbanded the Flemish and Francophone divisions of the NIR and replaced them with the Zender Brüssel and Radio Bruxelles, both German-run organizations.²¹ Although Meulemans's music was considered "German-friendly" and performed by German music societies found within Belgium,²² Meulemans himself quickly resigned from working as music director of the newly formed Zender Brüssel and shifted his focus

²⁰ Jan Dewilde, foreword to *Symphony No. 4*, (Antwerpen, Uitgave Arthur Meulemansfonds, 1964), v.

²¹ Frank Teirlinck, "August De Boeck's Music in Concerts and Broadcasts," in *Musical Life in Belgium During the Second World War*, (Societe Belge de Musicologie, 2015), 98.

²² Eric Derom, "Symphonic Music in Occupied Belgium," in *Musical Life in Belgium During the Second World War*, (Societe Belge de Musicologie, 2015), 122.

to composition to avoid being in the musical spotlight and to distance himself from working under German control.²³

My research into why the piece, and Meulemans's work in general, has largely disappeared after World War II has brought me back in contact with a former professor from my undergraduate studies at the University of Oregon. With formal musical training at the University of Ghent in Belgium, Marc Vanscheeuwijck has firsthand knowledge of how Meulemans, and his contemporaries, were viewed post-World War II. Professor Vanscheeuwijck shared with me that when he was in school many of his professors were simply not interested in the music of composers who were largely successful pre- and during World War II. According to Vanscheeuwijck, these professors fit into the "bourgeois-socialist anti-fascist orientation, they did not really show much interest in this modernist music."²⁴ Meulemans and his contemporaries were of course mentioned in the history books as composers to study, but their musical contributions were largely sidestepped in favor of the more avant-garde and electronic music being created in the post-war era.

Vanscheeuwijck also noted an interesting viewpoint of wind bands in the post-war era. Bands across Austria, Belgium, Germany, and the Netherlands were largely viewed as having "fascist undertones."²⁵ Vanscheeuwijck shared in an email correspondence with me that when he was growing up he remembered that "...people stayed away from [wind bands]...too many bad memories, and all my teachers were of the

²³ "Arthur Meulemans" Hubert Culot, accessed November 5, 2020, http://www.musicweb-international.com/classrev/2002/Oct02/Meulemans_Culot.htm.

²⁴ Marc Vanscheeuwijck, email correspondence, March 15, 2021.

²⁵ Marc Vanscheeuwijck, email correspondence, March 15, 2021.

generation of my parents or older and remembered WW2 and its horrors quite well!”²⁶

This firsthand perspective certainly sheds new light on the environment in which Meulemans’s symphony would have been viewed. A detailed review of performances of this symphony continues in the sections below, and one can clearly discern that a greater uptick in performances of the piece occurred after Meulemans’s passing in 1966, a good twenty years after the end of World War II.

The Royal Symphonic Band of the Belgian Guides Performances

Symphonie No. 4 did not receive its next performance until June 10, 1966, only days before Meulemans’s death.²⁷ Performed by the Guides Band under the direction of Yvon Ducéne, the piece was recorded, but for broadcast only. No copy of this performance is available. This concert took place in Etterbeek—the city in which Meulemans passed away on June 29th of 1966. Historian Jan Van Mechelen notes that after this 1966 performance the work was performed a number of times, including performances abroad. I have been unable to find documentation of any additional performances of the work other than those listed here.

The year 1970 was critical for Symphonie No. 4 as the piece was professionally recorded by the Guides Band and the work had its premiere performance in the United States at the University of Illinois. The recording took place on January 15th and 16th and would be the first, and last, studio recording of the piece.²⁸ Recorded at Fonior Studio in Brussels, the LP contains the first three movements on the A side and movement Fanfares

²⁶ Marc Vanscheeuwijck, email correspondence, March 15, 2021.

²⁷ Jef Van Brussel, *Teruglik op leven en werk van Arthur Meulemans*, (Aarschot, Belgium, 2005), 105.

²⁸ Francis Pieters, *The Royal Symphonic Band of the Belgian Guides: the story of the legendary wind band*, (Brussels: Belgium, Les Amis de la Musique Royale de Guides, 2018),

and Rondo on the B side. The LP also contains comments recorded by Meulemans listed below. Liner notes, printed in Flemish, French, English, and German include the following information:²⁹

The composer, Arthur Meulemans--Aarschot, 19 May 1884--Brussels, 29 June 1966 enjoyed a thorough and strictly classical training at the Lemmens Institute of Mechlin. However, none of this generation in this country has ever penetrated the mysteries of the orchestra so deeply and none has so passionately sympathized with the musical evolution in the world. He was the first conductor of the National Radio Orchestra and succeeded in giving the great Symphonic Orchestra stature and shape.

Composition Parts: a) Poco agitato, calmato -- Allegro -- b) Allegretto scherzando -- c) Adagio -- d) Fanfares and Rondo

Composed: 1934 -- Orchestration: March 17, 1935 -- First performance: December 15, 1939 by the Symphonic Orchestra of the National Radio Institute, conducted by Franz André. A sonorous opening of the brass--a sensitive unisono phrase of the horns. Presently the musical idea of this composition is clearly indicated: a dynamic and melodious element. Immediately taken over by the woods it develops into a rich and varied play, full of coloration and rhythm, each instrument playing a solo part and weaving the many threads of the orchestral loom into a wonderful pattern.

The second part conjures gay movements out of the same theme. Quite timidly the dance opens, the castanets stutter, the bells of the tambourine wrinkle into an amusing habanera; soon the whole orchestra joins the dance in a waltztempo sweeping the old trombone into a bella sonorita. Then from the growing Adagio and from the melodious motive a sweet and intimate song develops broadly sung out by the trumpets and the trombones accompanied by the deep warmth of the basstuba. Just one moment the horns are given their turn in tender and delicate chromatics.

At first the woods have been religiously attentive, but they can sing like everything that has breath, and together with the brass they carry the theme in a grandiose song and counter-song to an intense height.

The fourth part is dominated by imposing fanfares with percussion ending the composition. Meanwhile, however, right in the middle of this finale one hears, like a precious jewel, a brilliant Rondo, the theme of which is clearly recognisable, betraying the workmanship of a virtuoso of orchestration.

This composition dates from the first years in Brussels, just before the great mass-plays: Credo (Brussels 1936) and Sanguis Christi (Bruges 1938) which owe much of their technicality to it.

²⁹ Digital recording of 1970 Guides Band performance and liner notes provided courtesy of Pieters.

Commentary from the composer:³⁰

The first part mostly, that's all these little motifs of the woodwork and then the brass doing those fanfares/brass bands. It's really an (exploitation) and a depth of a wind orchestra. It generates so much interest as the orchestra with the string orchestra. That, of course, is an art. That's the art of our time that the woodwork has been given its place and the brass has been given a place, a rightful/real place. In the past it was just - there are still some who do this - just the string orchestra and the rest who added an octave here and there and a unison here and there. No, it's alive from beginning to end and that, to put all that scattering of that wind orchestra in its place, it's not easy.

The second part is so... - romantic is not the word - but still from that period, like the second part of the trio. The first movement, however, and the finale, then also the (concert show). Come, we had a lot of fun with it and I'm glad, so glad that that is fixed, that it is now recorded. Now I would like to know what people who have heard it, who don't know it, what they say about it. That's always so interesting for a composer.

The University of Illinois Performances and the National Wind Ensemble Conference

Dr. Robert Gray (1910-2006) began teaching at the University of Illinois in 1955. He served as professor of trombone and low brass until his retirement in 1991.³¹ Within four years of starting at the university, Dr. Gray began the University of Illinois Wind Ensemble housed within the School of Music. Although out of the scope of this research, it should be noted that the University of Illinois has a storied history of bands and a strong tradition of large concert bands.³² The idea of a wind ensemble—or a one-on-a-part ensemble with flexible instrumentation coined by Frederick Fennell and the Eastman Wind Ensemble in 1952—was a radically new concept that was not well received by the

³⁰ Translation and transcript kindly provided by Thomas Delrue, Public Diplomacy Department, Embassy of Belgium in the USA. Portions of the audio were unrecognizable and have been indicated with the use of parentheses. Excerpt not edited for grammar.

³¹ “Robert Gray” University of Illinois Archives, Holdings Database, accessed January 15, 2021, <https://archon.library.illinois.edu/?p=creators/creator&id=1803>.

³² Readers interested in learning more about the history of bands at the University of Illinois should look to the university’s band website, <https://www.bands.illinois.edu/>.

established band program.³³ Dr. Gray's new wind ensemble would have overlapped with band directors Mark Hindsley (Director of Bands from 1948-1970) and Dr. Harry Begain (Director of Bands from 1970-1984). According to former colleagues and students with whom I spoke with regarding this research, Dr. Gray's approach to programming repertoire was significantly different from the music being programmed by the band department. Gray was focused on modern music, while the band department mainly programmed transcriptions and marches.³⁴

During the 1969-1970 academic year, the School of Music hosted a "New Music Celebration" with a focus on contemporary music and the performance of little-known works.³⁵ It is during a May 13th Wind Ensemble concert that we find Arthur Meulemans's *Symphonie No. 4* on the program. This concert, nearly four months after the Guides Band recording, is the first known performance of the symphony in the United States. Aside from two pieces by Handel and Beethoven, the remaining five pieces had been composed within 35 years of the concert date (the Meulemans symphony being the oldest). A copy of the May 13th, 1970 program, along with programs from other years, can be found in Appendix E.

Of particular interest is how Dr. Gray may have initially come into contact with, or discovered, the symphony. Unfortunately, there is no clear answer to this. Some insights could be found in Dr. Gray's papers housed in The Sousa Archives and Center for American Music at the University of Illinois. Due to the COVID-19 global pandemic, access to this information is limited. The finding aid for this collection does not provide

³³ Multiple former students of Dr. Gray shared with me that the wind ensemble was kept completely separate from the band program and that little interaction between Dr. Gray and band faculty took place.

³⁴ Telephone conversation with former student, February 12, 2021.

³⁵ Ibid.

any direct connection, but it does include correspondence with Darius Milhaud from 1954, an indication that Dr. Gray was actively involved in communicating with contemporary composers.³⁶

According to former students and colleagues, Dr. Gray was always looking for new music—especially music that would not be considered written for concert bands. A piece by a composer who mainly wrote for orchestra and used only the orchestral wind section would certainly fit this bill. Former colleague and percussion professor Thomas Siwe shared with me that “Bob was interested in wind and brass chamber music. He had to be careful not to create conflicts with the UI band department. The literature he selected for his ensemble excluded any works that would be considered written for concert bands...Bob pursued small chamber pieces for winds and brass.”³⁷ This idea of programming chamber music for winds can be found throughout Dr. Gray’s selection of repertoire. A comprehensive list of repertoire programmed between 1955 and 1985 can be found on the U of I Band’s website.³⁸ Dr. Gray’s interest in modern, avant-garde programming was also evident by his support of colleagues across the field. Robert Bourdeau, founder and conductor of the American Wind Symphony, noted that Dr. Gray was “a good friend and support[er] of the Wind Symphony in its early days.”³⁹

Dr. Gray truly was an advocate for this symphony. In addition to the 1970 performance with the University Wind Ensemble, Professor Gray would program

³⁶ “Finding Aid for Robert Gray,” University of Illinois Archives, Holdings Database, accessed February 20, 2021.

<https://archon.library.illinois.edu/index.php?p=collections/findingaid&id=5650&rootcontentid=21045>

³⁷ Thomas Siwe, email correspondence, February 18, 2021.

³⁸ “UI Bands Repertoire Database (1872-Present),” University of Illinois Bands, accessed February 12, 2021,

<https://docs.google.com/spreadsheets/d/1W1js8EIHe2UWCed3JX7TczefqgC6qfW3EpJs8mRhrr8/edit#gid=1669548351>.

³⁹ Robert Bourdeau, email correspondence February 22, 2021.

Meulemans's symphony three more times—in 1973, '74, and '79. The 1974 performance is of particular relevance as the performance was at the Fifth National Wind Ensemble Conference hosted at the University of Illinois. The conference theme titled Music in the Romantic Tradition, featured primarily European composers, and with the exception of the Gounod *Petite Symphonie*, included only compositions from the 20th Century.

The list of conductors, composers, and lecturers presented at the Fifth National Wind Ensemble Conference includes many names that are today regarded as seminal figures in the development of the modern wind ensemble:⁴⁰

Frank Battisti
Gordon Binkerd
Frederick Fennell
Robert Gray
Donald Hunsberger
John Paynter
Soulima Stravinsky
Jack Williamson
Paul Zonn

Performing ensembles:

Northwestern University Wind Ensemble
University of Illinois Wind Ensemble

Repertoire performed and discussed:

Henk Badings: Concerto for Bassoon, Contrabassoon and Wind Orchestra
Charles Gounod: *Petite Symphonie*
Karel Husa: Concerto for Alto Saxophone and Wind Ensemble
Arthur Meulemans: Symphonie No. 4
Dan Spalding: Concerto No. 2 for Percussion and Wind Ensemble
Richard Strauss: *Vienna Philharmonic Fanfare*
Carlos Surinach: *Ritmo Jondo*
Germaine Taillefaire/J. Paynter: *Ouverture*

⁴⁰ Donald Hunsburger, "The Wind Ensemble Concept," in *The Wind Ensemble and its Repertoire* (Rochester, New York: 1994), 39.

Ernst Toch: “Buffo” from *Spiel für Blasorchester*
Willem van Otterloo: *Sinfonietta* for Wind Instruments

By performing this work at the National Wind Ensemble conference, one would think that Meulemans’s symphony would have gained traction, at the very least from those in attendance at this conference. This exposure, especially to an audience of college band directors who were advocates of the wind ensemble concept, could have garnered additional performances. Unfortunately, this was not the case.

At the time of this writing, no additional performance within the United States has been found until the 2015 performance at the University of Maryland (discussed below). I was able to speak with Robert Reynolds who was in attendance at the Fifth National Wind Ensemble Conference. Mr. Reynolds stated having no knowledge of Arthur Meulemans, but recalled being very impressed with the work of Robert Gray.⁴¹ Recordings of these concerts, including the National Wind Ensemble conference concert, are available through the Sousa Archives at the University of Illinois.

Meulemans Centennial Celebration: Belgium Guides Band’s Performance

Symphonie No. 4 was once again performed by the Guides Band on October 26, 1984 under the direction of Major Ducéne. This performance was a part of a year-long concert series celebrating the 100-year anniversary of Meulemans’s birth. In a concert titled “Memorial Concert” the band also programmed Meulemans’s Mars from the ballet

⁴¹ Robert Reynolds, email correspondence November 15, 2020.

suite *Josaphat-Park*.⁴² A pamphlet created to honor the composer contains a biography and photographs, as well as a list of performances that took place throughout the year.⁴³

Performances in the 21st Century

The piece would not be performed again until a September 21, 2001 concert by the Guides Band conducted by guest conductor Nurhan Arman. This concert also featured transcriptions of Mozart's Horn Concerto Nr. 3, K. 447 played by Jacques Blanche and Symphony Nr. 9, Op. 70 by Dimitri Shostakovich.⁴⁴ A recording of this concert was produced, but has not been made available for public consumption. I was able to receive a copy of this concert from Mr. Francis Pieters and have found it to be of great quality and an outstanding performance of the symphony.

The most recent performance of Meulemans's symphony took place on November 5th, 2015 by the University of Maryland Wind Orchestra under the direction of Michael Votta. In a way, the performance by the University of Maryland brings us full circle back to the performances in the 1970s by the University of Illinois. Dr. Votta was approached by Frank Hudson who was a DMA student at the University of Illinois and heard the 1973 performance by the UI Wind Ensemble. Mr. Hudson shared with me that ever since that 1973 performance he has been trying to get other university and professional-level bands to perform the piece. According to Hudson, most have been reluctant to program the work due to the lack of information available about Meulemans along with the

⁴² Jef Van Brussel, *Teruglik op leven en werk van Arthur Meulemans*, (Aarschot, Belgium, 2005), 106.

⁴³ Arthur Meulemansjaar 1884 Aarschot 1984 (Rillaar-Aarschot, Belgium, 1984), 35.

⁴⁴ Francis Pieters, *The Royal Symphonic Band of the Belgian Guides: the story of the legendary wind band*, (Brussels, Belgium: Les Amis de la Musique Royale de Guides, 2018), 178.

challenges of securing parts for performance. Hudson was extremely happy to be in attendance at the 2015 performance and was excited to hear about this research.⁴⁵

Chapter 4: Symphonie No. 4: What's in a Name?

The title of this work is significant. For Meulemans to include a work for wind ensemble in the complete canon of his symphonic works clearly shows that he considered this to be one of his major works. He places Symphonie No. 4 squarely in the same category as his other symphonies—all for symphony orchestra. Meulemans could have given the work a programmatic title like he did for compositions such as *Judas* (1934) or *Credo* (1936), both pieces written for winds within a year of his symphony. When writing this work, Meulemans clearly had in mind a serious work for winds that could stand next to his other works for orchestra.

Although less than twenty minutes in length, the fourth symphony adheres to traditional symphonic formal structures, and it has the sense of purposeful development that emphasizes its artistic intent. In addition, the 1939 premiere of the work by the Belgium Radio Orchestra of the National Institute for Radio Broadcasting (discussed in greater detail above) solidifies the work's stature as a true symphony—one simply written for an orchestra without strings.

⁴⁵ Frank Hudson, Telephone conversation, February 16, 2021.

Writing for Winds

Meulemans was familiar with, and had composed music for, winds and percussion long before the creation of *Symphonie No. 4*. Having grown up playing piccolo in the Royal Harmony of Aarschot, his writing for winds began with the 1910 composition, *Coronation Cantata Verheerlijking (Glorification)*. This piece was written for mixed choir and harmony orchestra and was premiered by 500 performers under the baton of Meulemans himself.⁴⁶

Francis Pieters, Belgium musicologist and an authority on Guides Band history, notes that Meulemans asked for the assistance of more experienced wind composers and arrangers to assist him in transcribing three works.⁴⁷ These included composer and music educator Karel De Schrijver, who created wind parts for the composition *Jeugdalbum* (originally written for piano in 1917); Arthur Prevost, conductor of the Guides Band, to arrange *Josaphat March* (ballet music composed in 1933); and bandmaster Jos Moerenhout to arrange *Tweede Dansensuite* (a 1943 work for chamber orchestra). Meulemans was solely responsible for composing and orchestrating his *Symphonie No. 4*.

Symphonie No. 4 is written for orchestral winds, using the standard triple-woodwind and brass sections. The pairs of woodwinds usually found within an orchestra are supplemented with auxiliary instruments, including the addition of a 3rd flute/piccolo, 3rd oboe/English horn, bass clarinet, and contrabassoon. Brass consists of 4 horns, 3 trumpets, 3 trombones, and tuba. Percussion includes timpani, cymbals, triangle, bass

⁴⁶ Francis Pieters, *They too wrote for wind band: Belgian classical composers and music for wind orchestras* (Francis Pieters, Edgard Vergucht & Les Amis de la Musique Royale des Guides, 1987), 85.

⁴⁷ Ibid.

drum, gong, tam-tam, slapstick, sleigh bells, xylophone, vibraphone, bells, castanets, snare drum, side drum, tom-tom, and celesta.

Other wind compositions by Meulemans, including the 1910 work *Verheerlijking*, use a wide array of traditional band instruments such as bugles, multiple tubas, and even saxophones. This strengthens the argument that his *Symphonie No. 4* was uniquely conceived for orchestral winds, and thus is properly placed in the same category as works such as Igor Stravinsky's *Symphonies of Wind Instruments* or Steven Stucky's *Threnos*. In addition, biographer Jef Van Brussel notes that Meulemans had a strong interest in creating a work without strings that could stand up in quality and variety to other works composed for the full orchestra.⁴⁸ Meulemans explicitly stated that too many composers wrote strictly for the string section found within the orchestra, and with this composition he wanted to exploit all of the possibility that a wind section could offer.⁴⁹ Pieters notes that Meulemans "took great pleasure in writing this symphony."⁵⁰ A full list of Meulemans's works for winds can be found in Appendix A.

Chapter 5: The Need for this Project

Even though he may not have the same recognition as many of his contemporaries, Meulemans's vast output,⁵¹ combined with his work as a teacher and the first conductor of the Belgian Radio Orchestra, marks him as one of the leading Flemish

⁴⁸ Jef Van Brussel, *Teruglik op leven en werk van Arthur Meulemans*, (Aarschot, Belgium, 2005), 105.

⁴⁹ Francis Pieters, *They too wrote for wind band: Belgian classical composers and music for wind orchestras* (Francis Pieters, Edgard Vergucht & Les Amis de la Musique Royale des Guides, 1987), 85.

⁵⁰ Francis Pieters, *They too wrote for wind band: Belgian classical composers and music for wind orchestras* (Francis Pieters, Edgard Vergucht & Les Amis de la Musique Royale des Guides, 1987), 85.

⁵¹ Meulemans has over 350 compositions to his name ranging in genres from operas to solo instrumental works.

musical figures of the 20th Century.⁵² Meulemans oeuvre includes fifteen symphonies, a number of concert overtures, sacred and secular choral works, chamber and solo compositions, and music for brass band. His works have been recorded by major record companies including Naxos, Koch Discovery International, and Phaedra by ensembles such as the Moscow Symphony Orchestra, Belgian Radio Symphony Orchestra, and many others.⁵³

Lost in History

Arthur Meulemans's Symphonie No. 4 remains largely unknown today. Astonishingly, it is even unknown among conductors of college wind ensembles within the United States—a group whose work focuses intensively on finding quality compositions for winds. When speaking with respected wind conductor colleagues around the country, none were familiar with the composer or the work. As I was beginning to explore dissertation topics it was suggested by my mentor that I reach out to a number of university-level conducting colleagues and gauge what sort of interest there would be in performing this symphony. Although my informal sample of conductors was limited and unscientific, interest in the piece was overwhelming. All were impressed with the piece's unique impressionistic qualities and believed that the piece could be a valuable addition to the repertoire. This was a clear indication that the piece needed an

⁵² L. De Cang, K. Segers, K. Van den Buys, "Matching Artistic Values & Public Service: Management of the Symphony Orchestra of the Belgian National Broadcasting Institute (N.I.R./I.N.R) from 1930-1935," SSRN Electronic Journal, (October 2010): <https://poseidon01.ssrn.com/>.

⁵³ "Discography: Arthur Meulemans, Profile" Discogs, accessed October 10, 2020, <https://www.discogs.com/artist/1265325-Arthur-Meulemans>.

advocate that could be bring the piece to the attention of college and university band conductors.

Meulemans is certainly not unknown within the classical music world—especially within the solo and chamber literature for brass instruments. ProQuest lists a total of 32 dissertations that focus on at least one aspect of Arthur Meulemans. Of this research, one mentions Meulemans’s *Symphonie No. 4* with only a brief reference to minor details including the piece’s length, movements, and instrumentation.⁵⁴ In addition, mention of Meulemans’s *Symphonie No. 4* can be found in the following texts and websites:

--Wind Ensemble Literature (listed in the “Unauthenticated Works” section), H. Robert Reynolds⁵⁵

--Essays on the Fortieth Anniversary of the Eastman Wind Ensemble, Donald Hunsburger⁵⁶

--Studiecentrum vlaamse muziek⁵⁷

--The Wind Band Symphony Archive⁵⁸

--Presto Sheet Music⁵⁹

--Heritage Encyclopedia of Band Music (HEBM)⁶⁰

⁵⁴ “The Wind Band Symphony Archive,” Andy Pease, accessed September 15, 2020, <https://www.windsymphonies.org/>.

⁵⁵ H. Robert Reynolds, *Wind Ensemble Literature*, (Madison, Wisconsin: University of Wisconsin Bands, 1975). IV-6.

⁵⁶ Donald Hunsburger, “The Wind Ensemble Concept,” in *The Wind Ensemble and its Repertoire* (Rochester, New York: 1994), 39.

⁵⁷ “Meulemans, Arthur,” Studiecentrum voor Vlaamse Muziek, accessed November 2020, <https://www.svm.be/content/meulemans-arthur>.

⁵⁸ “The Wind Band Symphony Archive,” Andy Pease, accessed September 15, 2020, <https://www.windsymphonies.org/>.

⁵⁹ “Meulemans: Symfonie nr. 4 in a voor blazers en slagwerk,” Presto Sheet Music, accessed September 12, 2020, <https://www.prestomusic.com/sheet-music/products/7457486--meulemans-symfonie-nr-4-in-a-voor-blazers-en-slagwerk>.

⁶⁰ “Meulemans, Arthur,” Heritage Encyclopedia of Band Music, accessed September 15, 2020, <https://hebm.info/SearchResults.aspx?ID=16874>.

--The Wind Repertory Project⁶¹

The work is not currently listed on the World Association for Symphonic Bands and Ensembles repertoire site, nor on repertoire resource pages of prominent wind conductors.

While there are many recordings of Meulemans's symphonies and tone poems, his Symphony No. 4 has only one published recording—a 1970 recording by the Royal Symphonic Band of the Belgium Guides, Yvon Ducène conducting.⁶² This may be a contributing factor as to why the piece failed to gain traction. A number of other factors may also play a role as to why the work is largely unknown in the United States.

To begin, acquiring a score and parts is nearly impossible. Although the Arthur Meulemans Foundation owns the rights to the symphony, it was reprinted in 2008 by the German publishing house Musikproduktion Höflich. Höflich specializes in reprinting scores in a miniature/study format with a focus on rare scores that have been out of print for long periods of time.⁶³ This particular score is part of a collection of scores found within “The Flemish Music Collection” and is available for purchase solely through Presto Sheet Music.

⁶¹ “Symphony No 4 (Meulemans),” The Wind Repertory Project, accessed September 15, 2020, [https://www.windrep.org/Symphony_No_4_\(Meulemans\)](https://www.windrep.org/Symphony_No_4_(Meulemans)).

⁶² Discography: Arthur Meulemans, Label, 4e Symfonie Voor Blazers En Slagwerk,” Discogs, Accessed October 10, 2020, <https://www.discogs.com/Arthur-Meulemans-4e-Symfonie-Voor-Blazers-En-Slagwerk-Symphony-Nr-4-In-A-For-Wood-And-Brass-Winds-An/release/4683175>.

⁶³ “Meulemans, Arthur, Symphony No. 4 in A for winds & percussion,” Musikproduktion Höflich, accessed September 15, 2020, <https://repertoire-explorer.musikmph.de/en/product/meulemans-arthur/>.

Although a set of printed parts exists (the set of parts used for this research were found within the University of Illinois's band library) there is currently no way in which they can be purchased or rented from a publisher or distributor. These parts have markings that provide some answers, but also lead to more questions. On the bottom left, each part says "Copyright by Uitgave Arthur Meulemansfonds, Antwerpen" an indication that they have been produced by the Meulemans foundation. Established in 1956, this organization's mission was to preserve and support the works of the composer. The organization dissolved in May 2004.⁶⁴ On the bottom right of each part one finds "all rights reserved--printed in Belgium." A question arises from a faint stamped marking that is generally found on the bottom-center of each part. This will be explored in greater detail in the section below titled The Henri Elkan Music Publishing, Inc. Mystery.

The Need for a Critical Edition

A reliable score and set of parts for this work does not currently exist. As any performer can attest, using rehearsal time to correct errors, and to address discrepancies between the score and part or within a part, can be a frustrating waste of time for both conductor and players. Errata lists, although helpful, can be misinterpreted or inconsistently applied to individual parts. A music librarian can often rectify many of these issues in advance of a rehearsal cycle, but most university band programs do not

⁶⁴ The Meulemans Fund was absorbed by the Peter Benoit Fund in 2004. I have reached out to the Peter Benoit Fund for information about Meulemans, and although they were very excited to hear about my interest in Belgian music, they directed my questions to Jan Dewilde at the Study Center for Flemish Music. Mr. Dewilde has been extremely helpful in providing me a manuscript score and helping with additional questions.

have this resource available to them. There is also the problem of knowing whether the score or the part contains the correct information.

In relation to errors found within the current score and set of parts, concerns can be found at multiple levels. To begin, the number of discrepancies between score and parts is numerous. These include errors such as wrong notes, issues related to articulations, incomplete measures, missing time signatures, and many other concerns. Over 200 inconsistencies can be found in the first movement alone. A complete list of errors found within the 1965 score and set of parts can be found in Appendix C.

Another major concern was the large number of discrepancies found between the 1965 score and the 1935 manuscript.⁶⁵ The manuscript can certainly help in rectifying many of the discrepancies, but also opened the door to new questions and cemented the need for the creation of a new critical edition. Two major issues came to light upon receiving the manuscript. The 1965 score includes nearly all percussion instruments and instructions in Italian. The manuscript has these listed in Dutch and French, Meulemans's native languages. An example of this would be the instruction "1 piatto con bacchetta di feltro" (one cymbal played with a felt stick) found in the printed score throughout the piece. The manuscript contains the instruction "op één bekken met viltten pauken slager" (one cymbal played with a timpani mallet). This description is not only important because it is what is reflected in the manuscript, but it also provides more specific instruction to the percussionist.

⁶⁵ A high-quality digital copy of Meulemans's *Symphonie No. 4* was generously shared with me by Mr. Jan Dewilde. This manuscript is housed in the Conservatoire Royal de Bruxelles.

Percussion parts from the 1965 edition require a total of 6 players—one dedicated timpani player, and 5 percussionists to cover the remaining parts. This new edition reduces this to 4 percussionists. Parts were redistributed and, at times, require one player to play two instruments at the same time. An example of this would be in movement four, measure 157 in which percussion II plays both gong and bass drum simultaneously.

In addition to changes that need to be addressed in the percussion parts, the 1965 score contains a number of tempo markings and expressive text is found in Catalan. My research was not able to discover exactly why the language of Catalan was used in the printed score, but these terms are all presented in Dutch or French in the manuscript. A complete list of discrepancies between the 1965 score and manuscript can be found in Appendix C.

Editorial suggestions have been made as well. These include suggesting added articulations and/or dynamics to parts that clearly need to match other instruments within a given section, updating the beamings of note groupings for added clarity, and adjusting dynamic levels for solo sections and accompaniments.

This new critical edition aims to remedy all the aforementioned issues and discrepancies, as well as providing high-quality formatting and readability. The 1965 score is only available as a miniature/study score. This new edition will be printed on 11x17 paper, allowing for a more user-friendly layout and reducing the number of page turns for the conductor. Rehearsal letters allow for more expedient rehearsals (as opposed to the current score with measure markings every ten measures that fail to align

with phrases). Tempo markings are more legible and placed across each instrument family in the score.

Additionally, this new edition is under consideration for publication through the Centre for the Study of Flemish Music. This would make it available to any ensemble interested in programming the symphony.

Examples of Changes in the Critical Edition

A number of changes have been made to create the critical edition of this symphony. The primary documents used for the creation of this score include the 1935 manuscript, the 1965 score, and parts. A thorough comparison of these three documents unearthed a number of discrepancies including wrong notes, incorrect rhythms, inconsistencies in terminologies, and incorrect tempo markings.

There was also the need to make minor editorial changes including re-beaming rhythms for added clarity, adding articulations to create consistencies within given sections, and adjustments to solo dynamic markings for improved balance. A complete list of updates and justifications can be found in Appendix D while examples of changes from each movement are shared in greater detail below.

The first example is a rhythmic discrepancy found in measure 40 of movement one. The 1965 score indicates an inconsistent rhythm in the bass clarinet, bassoons, contrabassoon, horn 2, and trombone 2/3 parts. One group has eighth-quarter, while the other has quarter-eighth. Given the time period and style of Meulemans's writing, this cross rhythm would certainly fall within the realm of possibilities and conductors and

performers could unintentionally perform the work as written, not realizing that this is in fact an error. Upon close examination of the 1935 manuscript, one sees the true intention of a unified rhythm—quarter-eighth. The critical edition reflects the manuscript as seen below.

The image displays three musical staves side-by-side, representing different editions of a score for Movement 1, measure 40. The leftmost staff is a handwritten manuscript from 1935, showing a complex rhythmic pattern with many beamed notes and some corrections. The middle staff is a printed score from 1965, which appears to be a more organized and corrected version of the manuscript. The rightmost staff is a new critical edition, featuring a clear tempo marking of $\text{♩} = 92$ and $\text{♩} = 60$, and a more streamlined notation that reflects the intended unified rhythm of quarter-eighth notes.

Figure 3: Movement 1, measure 40—Side-by-side comparison of 1935 manuscript, 1965 score, and new critical edition.

An example of an editorial change can be found in measure 17 of movement two. In both the 1935 manuscript and the 1965 score, all instruments are marked fortissimo. This includes the melodic line found in the horns as well as the accompanimental tremolo found in all woodwinds. To create an improved balance between the melody and the accompaniment, the woodwinds have been adjusted down to mezzo forte. This change will also help in correcting the balance in measure twenty when trumpets have staggered entrances that begin in the low range of the instrument.

One example of an update made in movement three would be the addition of the word *gestopft* to horns 1-4 in measure forty-five. The manuscript indicates that this section is to be played *senza sordini*, but stopped. The 1965 score and parts fail to indicate the stopped instruction. This would materially alter the quality of sound produced by the horn section. Adding *gestopft* to the critical edition restores Meulemans's original intent for the passage.

A number of clarifications have been added to the fourth movement. For example, the 1935 manuscript indicates a tempo marking of quarter note equals 80 in measure nine. This information is left out of the 1965 score but has been updated in the critical edition. Although "*meno mosso*" and "*poco maestoso*" are included in both manuscript and 1965 score, the precise tempo marking found in the manuscript provides greater clarity to the composer's intent for both this measure and the one that follows.

Other Concerns: The Carillon Problem

Arthur Meulemans composed a number of works for solo carillon during the latter half of his life. A number of his orchestral works, including *Symphonie No. 4*, call for the instrument as well. Both the 1965 printed score and 1935 manuscript call for a combination of celesta, campanetta-tastiera (Italian for carillon), and carillon à clavier. The problem that arises is three-fold. First, a traditional carillon is typically found atop a bell tower and will often contain between 23 and 75 bells (the instrument must contain at least 23 bells to be called a carillon).⁶⁶ The instrument can be found in a variety of shapes and sizes with the largest set weighing some 40,000 pounds. Coordinating a performance that is in sync between the carillon player and ensemble would be nearly impossible.

The second issue stems from the acoustic properties of the instrument—the overtone produced by the bells centers around a minor third. According to Doug Gefvert, Chapel Carillonneur at the Washington Memorial Chapel in Valley Forge, Pennsylvania, this means the instrument does not blend well with other instruments, especially a large group of wind instruments.⁶⁷ According to Mr. Gefvert, on the rare occasion that carillon is performed with other instruments, the bells will usually be featured in a prominent way, often playing alone or in a way in which its part is at the forefront. Within the symphony, the carillon part (indicated within the celesta part) is always accompanying other instruments or playing alongside melodic lines. It is never featured in a soloistic manner.

⁶⁶ “A Musical Instrument,” The Guild of Carillonneurs in North America, accessed February 24, 2021, <https://www.gcna.org/carillon-instrument>.

⁶⁷ Doug Gefvert, Telephone conversation, Washington, D.C. March 8, 2021.

Although we do know of some outside performances of the symphony, there is no reason to believe that the premier performance in 1939 by the Radio Orchestra was performed outside. This would mean that the carillon part would not have been played on an instrument atop a bell tower. Traveling carillons, or instruments placed on racks that could be rolled around, were not invented until the mid-1960s and therefore would not have been available to Meulemans at the time.

Finally, the term *reëel* (*effetto reale* in the 1965 score) appears in the carillon part in both the first and last movements. According to Gefvert, this term has no meaning in the carillon lexicon. There is no concrete explanation as to why this term is found within the score. For these reasons, the term has been removed from the critical edition.

For these reasons, it is believed that Meulemans must have intended for this part to be played on celesta and is therefore indicated as such in the critical edition that accompanies this dissertation. The term carillon is also found within the percussion parts and should be performed on orchestral bells.

The Mystery of Henri Elkan Music Publishing, Inc.

Each individual part of *Symphonie No. 4* is stamped with a marking that says “Sole Selling Representative, Henri Elkan Music Publisher, Phila. 7, PA.” Presumably, these parts were either purchased or rented from Henri Elkan Music Publisher in 1970 before the US premiere at the University of Illinois. Researching this stamp proved to be very challenging and yielded little information.

Henri Elkan (1887-1980) immigrated from Belgium to the United States in 1920. Before that, he received his musical training at conservatories in Antwerp and

Amsterdam and played violin in the Concertgebouw Orchestra.⁶⁸ Upon arrival in the United States, Elkan joined the Philadelphia Philharmonic Orchestra and was an active performer and conductor in the Philadelphia area. He opened a music shop in 1926, and soon after would start the Elkan-Vogal publishing house with Philadelphia Philharmonic Orchestra cellist Adolph Vogal. In 1952, Elkan left Elkan-Vogal and Vincent Persichetti took over as director of publications. Elkan-Vogal was acquired by Theodore Presser Company in 1972.

Henri Elkan Music Publishing focused primarily on the publication of educational materials including scale and method books for a number of wind instruments. Upon the passing of Mr. Elkan, Henri Elkan Music Publishing was passed down to son-in-law Wayne Alpern. The catalogue of publications is now exclusively distributed by Charles Dumont & Sons, Inc.

In an effort to exhaust all possible avenues, I have reached out to Charles Dumont & Sons, Inc., Theodore Presser Company, and Wayne Alpern. Both Dumont and Presser have no record of the Meulemans symphony and Alpern was unresponsive to a request for information.⁶⁹ I also reached out to Elkin Music International (a company that is often mistakenly associated with Henri Elkan due to the close spelling) who knew nothing about the symphony but suggested I contact Charles Dumont & Sons, Inc.⁷⁰

⁶⁸ Frances Barulich, "Elkan, Henri," *Grove Music Online*. ed. Dean Roote, accessed January 12, 2021, <https://www-oxfordmusiconline-com>.

⁶⁹ Wayne Alpern, email correspondence, February 11, 2021.

⁷⁰ Elkin Music International, Telephone conversation, Washington, D.C. February 10, 2021.

Although only a limited amount of information about Henri Elkan Publishing is available, with the help of Melissa Wertheimer at the Library of Congress, we were able to find a listing of composers that Henri Elkan Publishing represented starting in 1971. The 1978 *Notes Music Publishers' Catalogs* lists Henri Elkan Publishing as the “solo agent” for the Meulemans-Fonds (the Meuleman foundation responsible for publishing his works) and created a catalog specific to band music for the years 1971-1972.⁷¹ Although this is one year after the US premiere performance in 1970 at the University of Illinois, this catalogue provides a direct connection for the symphony between Belgium and the United States.

Chapter 6: An Analysis

Symphonie No. 4 follows standard symphonic formal structure, having four separate movements that are connected through the use of a set class found within each movement. As discussed below, Meulemans introduces a set class in measure one and uses that set to develop motivic ideas found throughout the work. The symphony begins with a dramatic first movement in sonata-allegro form that is followed by a light-hearted, scherzando second movement, a lyrical adagio third, and a finale that opens with fanfares, transitions to a rondo, and concludes with the return of the fanfares.

The section below provides an in-depth formal analysis. It also identifies important sections that display motivic ideas built upon a collection of pitches found in measure one of the first movement. This collection, identified as Prime form (025), will

⁷¹ George Hill, “Music Publishers' Catalogs,” *Notes*, March 1978, Vol. 34, No. 3, 644.

herein be referred to by its Forte set class number, 3-7.⁷² While 3-7 is the primary set class found within the symphony, Meulemans also includes set classes 3-6, 3-8, and 3-9, which add additional melodic and harmonic variation to the symphony.

Although an in-depth harmonic analysis is beyond the scope of this work, this analysis aims to present sections that clearly illustrate the set class used to unify the symphony. Although not an exhaustive list, the hope is that this analysis will provide conductors interested in performing this piece an overview of the essential components and techniques used to create this work.

Form Analysis: Movement I

Meulemans's scholar Marcel Boereboom describes the first movement of *Symphonie No. 4* as a "colourful mosaic."⁷³ With over 10 tempo changes found within the first fourteen measures of the introduction, the first movement is full of episodic ideas that serve as building blocks for the remainder of the movement. A characteristic of Meulemans's style, these drastic tempo changes return in the fourth movement and will be discussed in greater detail in Chapter 8. The movement follows sonata-allegro form with the major sections outlined below.

Introduction mm. 1-14	Exposition 15-34	(Transitional) 35-36	Development 37-52	Recapitulation 53-75	(Transitional) 76-81	Coda 82-93
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⁷² The Forte set class number was developed by American music theorist Allen Forte as method of categorizing pitches based on their prime form. As outlined in his 1977 text *The Structure of Atonal Music*, the first number refers to the number of pitches found within the set, while the second is Forte's classification. A complete list of Forte numbers can also be found in the appendix of Joseph Straus's *Introduction to Post-Tonal Theory*.

⁷³ Jan Dewilde, foreword to *Symphony No. 4*, (Antwerpen, Uitgave Arthur Meulemansfonds, 1964), v.

Figure 4: Form Events Diagram, Symphonie No. 4, Movement I

The exposition and recapitulation both conclude with transitional material that contains the motivic ideas first presented in the introduction. These transitional sections, along with the introduction, contain the most drastic tempo changes, while the exposition and recapitulation sections are united by largely maintaining one consistent tempo.

Pitch structure: Movement I

Set class 3-7 is a unifying element of the entire symphony, and it is present in both melodic and harmonic contexts. In measure one, it is outlined by the first three notes in first and second trumpet. Played in a fanfare-like style, this collection of pitches—D, E, G—create the intervals major second, minor third. In this particular example, the three-note set is followed by a chromatic upper neighbor.



Figure 5: Meulemans, Symphonie No. 4, first movement, m. 1, trumpets 1 & 2 presenting set class 3-7 followed by chromatic upper neighbor

This fanfare is immediately followed by a unison horn melody that is also composed of set class 3-7, now transposed to B-flat, D-flat, A-flat. Both this two-

measure horn phrase, as well as the one-measure brass fanfare found in the previous measure will return throughout the transitional sections of this movement.

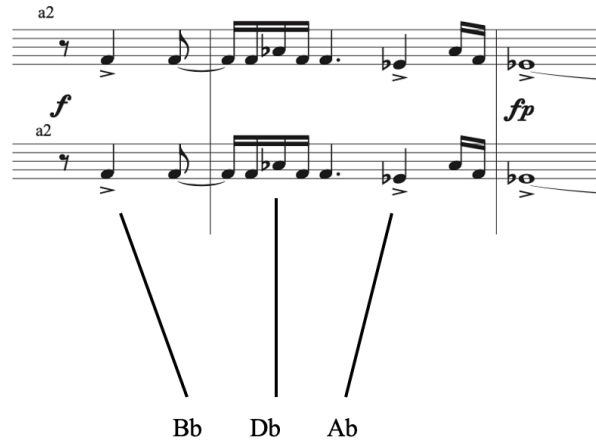


Figure 6: Meulemans, Symphonie No. 4, first movement, mm. 1-3, horn (in F) excerpt outlining set class 3-7

These two examples show set class 3-7 working at the local level and only within specific instrument families. And although these two examples may seem like separate motivic ideas, they are clearly linked together, once again through the use of set class 3-7. Linking these two sections is the C-sharp and G-sharp found in the half note chord in measure 1. Played by trumpets, trombones 2/3, and tuba, these pitches (respelled enharmonically as D-flat and A-flat) are two of the same pitches found within the horn solo in measure 2 and provide a harmonic link to the following section.

Poco agitato **Calmato** **poco accel.** **Tempo**

♩ = 92 ♩ = 60 ♩ = 92

1 & 2. horn in F

3 & 4. horn in F

1. trumpet in C

2. trumpet in C

3. trumpet in C

1. trombone

2. trombone

3. trombone

tuba

Db Ab Bb

Figure 7: Meulemans, *Symphonie No. 4*, first movement, mm. 1-3, brass excerpt outlining set class 3-7

The first three notes of the exposition (beginning in measure 15) contain the pitches D-sharp, F-sharp, and G-sharp that again form set class 3-7. The exposition's second theme (beginning in measure 23) contains E-flat, D-flat, B-flat—once again prime form (025).

The development section contains a total of seven tempo changes. In measure 46, we find two examples of set class 3-7. The first example is found within the first three notes of the English horn solo. These pitches—G, E, and D—begin a descending and ascending solo line that is then joined by slower moving flutes playing G, A, E. Both sets

of pitches outline set class 3-7 that is then followed by horns playing 3-8, 3-7, and 3-9 in the following three measures.

Figure 8 shows a musical score for measures 46-48 of Meulemans' Symphony No. 4, first movement. The score is in 4/4 time with a tempo of quarter note = 92. It features an English horn solo and flute accompaniment. The English horn part (measures 46-48) is marked 'cantabile espressivo' and 'mf'. The flute part (measures 46-48) is marked 'p'. The English horn solo melody is based on set class 3-7, as indicated by arrows pointing to the notes G4, A4, and B4 in measure 46. The flute accompaniment is based on set class 3-7, as indicated by arrows pointing to the notes G4, A4, and B4 in measure 46. The score includes dynamic markings 'p' and 'mf'.

Figure 8: Meulemans, *Symphonie No. 4*, first movement, mm. 46-48, English horn solo and flute accompaniment based on set class 3-7

Form Analysis: Movement II

Movement II, in rondo form, immediately captures the listener's attention with punctuated eighths played by woodwinds, stopped and muted brass, and brightly energetic percussion that herald a dramatic shift from the calm and quiet ending of the first movement. Allegro scherzando officially begins in measure two with a dance-like 7/8 meter. Bouncing woodwinds, light tambourine hits, and a short but pastoral-sounding horn solo melody play against one another and establish the light-hearted nature of this movement. In addition to the tempo marking quarter = 120, Meulemans includes in the

score “niet langzamer, integendeel” (translated to “not any slower, on the contrary”), an indication that this movement should maintain its energy and not be heavy.

The dance-like 7/8 section returns twice more, concluding the movement with an extended accelerando. Other formal areas in the movement are best described by identifying rhythmic motives that help delineate their respective sections. This includes the section that begins in measure seven, composed with the rhythm ♪♪. This rhythmic motive (labeled motive x in the figure below) is found in measures 7, 10, and 17, and is incorporated into the extended dance section at the end of the movement. The quarter note motive (labeled motive y) is found in measures 31, 42, and 52. A waltz section can be found starting in measures 27 and 48. Finally, Meulemans adds two sections with sustained brass chords and fast-moving woodwinds. These sections, both only two measures long, are clear nods to the impressionistic influences of Debussy.

Sections	Introduction	7/8 Dance	motive x	motive x	motive y	Impressionistic Sustained Chords	7/8 Dance	Waltz	motive y	Impressionistic Sustained Chords	motive y	Waltz	motive y	Transition	7/8 Dance with extension
Major Events	Horn Solo				Horn Fanfare						Horn Fanfare			Trombone Solo	Trumpet/ Trombone soli
Measures	1	2-6	7-9	10-13	14-20	21-22	23-26	27-30	31-38	39-41	42-47	48-51	52-54	55-56	57-70

Figure 9: Formal Events Diagram Symphonie No. 4, Movement II

Pitch Structure: Movement II

As with the first movement of this symphony, the second uses set class 3-7 throughout the movement. Measure 2, the first measure of the scherzando, contains a rhythmic motor first initiated by oboes and bassoons. This motor will return in each of the 7/8 sections. The oboes outline a descending, then ascending, eighth note idea in the

second portion of measure 2, again with the use of set class 3-7. This is echoed by clarinets that repeat the same pitches in measure 3.

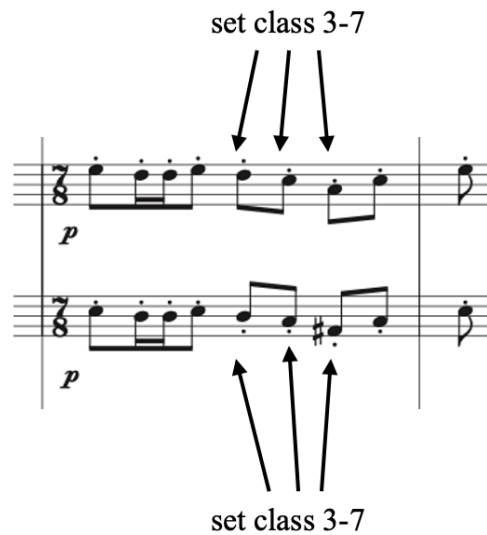


Figure 10: Meulemans, *Symphonie No. 4*, second movement, m. 2, 1st and 2nd oboe parts based on set class 3-7

Set class 3-7 can also be seen elongated across a four-bar segment of the celesta part. Measures 3 through 6 outline the pitches E, F-sharp, and A, all members of 3-7.

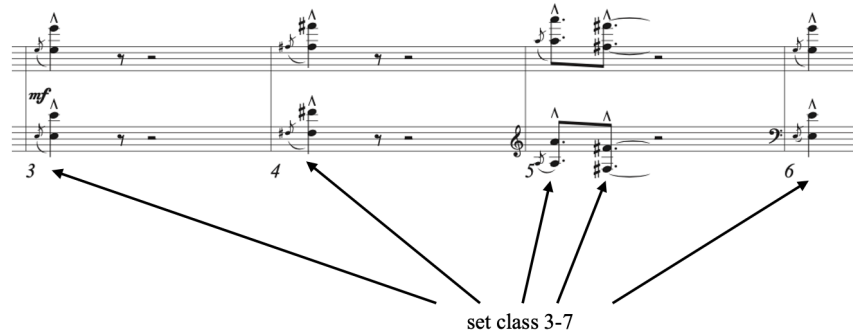


Figure 11: Meulemans, Symphonie No. 4, second movement, mm. 3-6, celesta part based on set class 3-7

Form Analysis: Movement III

The third movement proves to be somewhat challenging to label with a traditional form. Broadly speaking, the movement is largely ternary, beginning and ending with the same material played by the brass.

By definition, ternary form should include a B section with unique thematic and harmonic language. The B section does include new material, including some of the most sensitive and beautiful writing in the whole symphony. It proves challenging to firmly label as ternary because Meulemans pushes the boundaries of formal structure within this movement by prolonging the beginning A section and avoiding distinct cadences between each section. A diagram outlining the structure of movement three can be found below.

Sections	A			Transitional	B		A	Coda
Major Events	Brass chorale	Descending lines	Brass chorale with woodwind embellishments		English horn solo	Woodwind ascending lines with brass sustaining harmonies	Brass chorale	Tutti
Measures	1-11	12-20	21-27	28-29	30-38	39-46	47-55	56-63

Figure 12: Formal Events Diagram Symphonie No. 4, Movement III

Pitch Structure: Movement III

One does not have to look past the first three notes played by trumpet one and trombone one to find set class 3-7. Written in octaves, these two instruments play C, D, and F before continuing on with musical lines full of accidentals that quickly modulate to other tonal centers. Meulemans alters this opening pattern at each repetition of A material before returning to 3-7 in measure 47—this time a whole step higher.

1. trumpet in C
 2. trumpet in C
 3. trumpet in C
 1. trombone
 2. trombone
 3. trombone
 tuba

p *espress.*

set class 3-7

Figure 13: Meulemans, Symphonie No. 4, third movement, mm. 1-4, trumpet and trombone in octaves, parts based on set class 3-7

Form Analysis: Movement IV

Although considered one movement, the final movement of this symphony can be divided into two separate events. The first is a two-minute homage to the Belgian military band tradition with a total of 7 short fanfares packed into fifty-one measures. The final section is a rondo full of mixed meters and metric modulations that eventually lead to the final statement of the fanfares from the opening section. The two diagrams below outline the formal areas of each section.

Fanfare	Measures	Unique Characteristic
1st	1-10	Brass & percussion with low woodwinds, hemiola
2nd	11-17	Trumpets, trombones & percussion with bassoons
3rd	18-24	Horns with punctuating brass, woodwinds, & percussion, horns call 18-22, woodwinds respond 23-24
4th	25-28	Light and delicate horn fanfare followed by trombones
5th	29-32	Trumpets call, horns and woodwinds respond
Transition	33	establishes new tempo
6th	34-39	Trumpets call, woodwinds respond with ascending scales, syncopated 5/4 measure
Transition	40	Unison Bb, establishes new tempo
7th	41-51	Return of 1st fanfare with altered ending

Figure 14: Formal Events Diagram Symphonie No. 4, Movement IV Fanfares

	A	B	A	C	A	Fanfare Coda
Measures	1-20	21-48	49-66	67-128	129-157	158-169
Unique Characteristics	Mixed meter introduction followed by oboe/clarinet melody	Mixed meters, virtuosic woodwind parts, fanfare-like brass	Shorter introduction followed by oboe/clarinet melody	Bassoon melody (mm. 67-75) followed by bass clarinet melody (mm. 87-93), building woodwind sequence (mm. 110-115)	Metric modulations create accelerando to measure 157, ensemble builds in numbers and dynamics	Return of fanfare from previous section, <u>hemiola</u> creates impactful arrival to measure 165

Figure 15: Formal Events Diagram Symphonie No. 4, Movement IV Rondo

Pitch Structure: Movement IV

The brass fanfare that opens the movement features set class 3-7 as the first three notes of trumpet 2 and trombone 2. This set is encased by collections built upon semitone alterations of 3-7: 3-4, 3-6, and 3-8. The figure below illustrates how Meulemans uses these collections to begin this movement.

1. trumpet in C 3-8

2. trumpet in C 3-7

3. trumpet in C 3-4

1. trombone 3-8

2. trombone 3-7

3. trombone 3-6

Figure 16: Meulemans, Symphonie No. 4, fourth movement, mm. 1-2, brass fanfare constructed of set classes 3-4, 3-6, 3-7, 3-8

Meulemans returns to 3-7 with the opening of the second fanfare (measure 11) with the first five notes of every instrument, except for trumpet two, using 3-7. Trumpet two uses an alteration of the form using a collection of pitches based on 3-4. The figure below demonstrates the construction of this fanfare.



Figure 17: Meulemans, Symphonie No. 4, fourth movement, m. 11, brass second fanfare constructed of set class 3-7 and 3-4

Much like the beginning of the fanfare where we see a departure from 3-7, the first three notes of the melodic line in the rondo (measure 5) also shift away from 3-7. Here, oboes, English horn, and clarinets play a descending pattern in thirds with oboe 1 and clarinet 2 using pitches from 3-6, while other instruments use pitches from 3-2. All instruments ascend in the following measure in a unified collection composed completely from 3-2. The figure below shows this transformation.



Figure 18: Meulemans, Symphonie No. 4, fourth movement Rondo, mm. 5-6, oboes, English horn, and clarinets moving to unified set class 3-2

This survey of Meulemans's approach to pitch structure, will hopefully provide the basis for more detailed analysis as well as insight into the craft and care that went into the composition of this work.

Chapter 8: Performance Issues

Demanding Parts & Necessary Instruments

While not out of reach for most university and college ensembles, the woodwind parts do contain some challenging sections, especially in the first movement where all woodwinds have unusual combinations of notes at fast tempos. These woodwind parts are rhythmically independent and use a large range with the first clarinet playing up to a printed B6. The first oboe plays up to F6. The flute parts are not necessarily high, but

require skilled technique in order to be played softly and without accent when present in the upper registers.

In addition to needing dedicated English horn and contrabassoon players, both second and third flute parts require doubling on piccolo, and second oboe also doubles on English horn. The third movement requires both English horns playing simultaneously.

Although the woodwind parts are challenging, the brass and percussion parts are on par with typical 20th century orchestral writing. Short solos are found in 1st horn, 1st trumpet, and 1st trombone, but the brass section largely works as a cohesive unit. Range of horns falls generally within reason—1st horn requires a printed A5 in the fourth movement, while 1st and 3rd play a sustained unison A-flat5 towards the end of the first movement. These sections could present intonation challenges, especially in regard to the unison horn parts.

All percussion instruments used in this composition would be found in a typical percussion studio. Performers should reference Appendix B for a complete list of necessary instruments and translations.

Conducting Concerns

Without doubt, the first movement is the most demanding for the conductor. This is due in large part to the numerous tempo changes that take place within the movement. It is essential that these changes sound organic and that the relationship between each section flows smoothly.

Many of these tempo changes occur in the middle of a measure. For example, measure one (in 4/4 time) starts *Poco agitato*, quarter = 92 for the first two beats and becomes *Calmato* quarter = 60 on beat three. This may have been easier to read if

Meulemans had simply made the first bar a measure of 2/4 with the tempo change happening on the following measure. Instead, these two tempos are found within the same measure. Meulemans may have chosen this notation to reinforce the idea that the tempo changes are meant to be connected so that the *Calmato* naturally grows out of the faster section. It is important that the conductor has a clear understanding of the intended musical effect that comes from these transformations of time. One must be able to clearly prepare the ensemble for each new tempo. While the majority of the first movement is energetic, the ending is calm, and the conductor must be able to navigate the six tempo changes in the last ten measures.

Measure 10 presents a textural effect found throughout the entire symphony. Here, many woodwinds and brass sustain half notes, while oboes play the same pitches as punctuated quarters. This creates a certain resonating sound that has an added dimension to it. This effect can also be found beginning in measure 47 and throughout the rest of the piece. This effect parallels those found within Stravinsky's *Symphonies of Wind Instruments*—a piece Meulemans was likely familiar with as the Guides Band performed the work a number of times beginning in 1923 under the direction of Arthur Prevost.

As with movement one, the second movement begins after a dead beat of silence. The conductor should establish a stark contrast between the first and second measures of this movement. Rhythmic eighths and sixteenths should follow the lightness of the tambourine to help establish the appropriate character of this movement. Special care should be taken to hear the horn solo in measure three and 23, as well as the solos at the end of the movement. Another area of concern related to balance is found at measure 20. Here, each trumpet enters with an individual entrance and must be heard over the

rhythmic woodwinds. The low range of 3rd and 2nd trumpets is of concern and these musicians will have to project. The waltz tempos in measures 27 and 48 unfortunately have no relation to the previous sections. Both of these waltz sections are marked dotted half = 50, whereas the previous section is marked quarter = 120. If one keeps the eighth-note constant, the waltz sections are too slow. The movement concludes with a ten measure accelerando. One must remember to maintain the accelerando through the second to last measure which is a tutti measure of rest.

Conductors should not begin movement three too slowly. The score indicates a tempo of quarter-note = 52. In my view, this is too slow and detracts from the singing-like quality of the brass chorale. A more appropriate tempo would be quarter-note = 60. Brass players will also appreciate the slightly faster tempo. This critical edition maintains Meulemans's double slur markings in 1st trumpet and 1st trombone. It is my belief that the outer slur marking indicates the phrase, while the inner slur marking indicates articulation. Although the manuscript is unclear, my belief is that the third measure should reflect what is found in the first measure. Close attention should be paid to measure 34. Here clarinets maintain the same rhythmic content as they did in the previous section, but the articulation is different. Each note should be tongued and create a bell-like sound. Muted and stopped brass in measure 36 should be appropriately balanced with the oboe solo found in the same measure.

Tempo once again plays a critical role in the fanfares of movement four. Most fanfares are marked as quarter = 100, 108, or 120, and the distinction between these is essential. Again, one finds similarities within Stravinsky's *Symphonies of Wind Instruments* and the important role that tempo plays in establishing structure within the

piece. Meulemans adds subito tempo changes to the end of the first fanfare and in the middle of the second. As with the first movement, these changes must sound organic and should not disturb the musical line. The first and final fanfare of this section reappear at the end of the rondo, so it is essential that these tempos be consistent.

Given the indicated metronome mark of quarter = 138, conductors should consider measures 110 through 115, as these five measures will likely greatly influence a starting tempo of the rondo. These five measures contain challenging sixteenth-note patterns for the woodwinds and care should be taken to rehearse these measures for accuracy.

Measure 121 begins a series of metric modulations that require the conductor to keep a constant subdivision of the sixteenth note pulse. By doing so, the conductor will be able to successfully navigate the changes between 3/8, 5/8, 6/16, 2/8, 3/8, and finally 3/4.

Chapter 9: Conclusion & Further Research

For reasons previously stated, Arthur Meulemans is largely unknown in the 21st Century. The goal of this project is to bring this work to the attention of conductors of both orchestras and wind ensembles—and in particular to bring it into the repertoire of college wind ensembles. Written for orchestral winds, the work clearly belongs alongside other commonly performed wind works from the era, including Florent Schmitt's *Dionysiaques* (1913), Jules Strens's *Danse Funambulesque* (1930), and Ernst Toch's *Spiel für Blasorchester* (1926). While the 1965 score and parts present numerous obstacles to performance, the new critical edition addresses errors, discrepancies, and

formatting concerns, clarifies percussion and celesta instrumentation, and returns much of the original Dutch and French text to the score. Conductors can use this score and the resources found within this document to create an authentic performance of the work.

I also plan to make an edition of Meulemans's *Symphonie No. 4* that will include parts for the full modern wind ensemble. In addition to the current instrumentation, this edition will add saxophones, euphonium, and optional string bass with the goal of making the work accessible to the largest possible number of bands. Text found in the score and parts will also be translated into English, allowing conductor and players more time to devote to rehearsal.

Under normal circumstances, traveling to Belgium to access the manuscript and other documents found in libraries and archives would have added even more to this experience. Unfortunately, the global COVID-19 pandemic has limited so many of us to at-home, desk research. With that said, I have been very fortunate to have been in communication with numerous people in Belgium who have all been delighted to share information with me. Many people have said they are thrilled to learn that someone in the States has taken interest in one of "their" composers. These connections have led to the desire to continue this research into Meulemans and other Belgium composers. Numerous Belgian compositions for wind ensemble are waiting to be rediscovered and I am confident that many of these works are worthy of performance in the modern era.

While wind ensemble conductors are constantly searching for new repertoire, occasionally wonderful music from the past has been unjustly overlooked. Arthur Meulemans's *Symphonie No. 4* is worthy of future performances, and I hope this

dissertation will encourage others to explore the many wonderful musical opportunities found within this piece.

Appendix A: Additional works for winds by Arthur Meulemans.⁷⁴

Verheerlijking (1910): mixed choir, children's choir, 3 flutes, 3 oboes, 3 clarinets, 4 horns, 2 cornets, 4 trumpets, 4 Theban trumpets, 2 bugles, 2 alto bugles, 3 trombones, 2 tubas, bombardon, percussion

Judas (1934): 6 Theban trumpets, 3 trumpets, 3 trombones, bass trumpet, tuba

Barabbas (1935): mixed choir, 4 horns, 3 trumpets, 3 trombone, bass trumpet, tuba, percussion

Credo (1936): mixed choir, 3 flutes, 3 oboes, 3 clarinets, 3 bassoons, 4 saxes, 8 Theban trumpets, 3 trumpets, 6 horns, 3 trombones, bass trumpet, tuba, percussion, celesta

Gent (1937): mixed choir, 4 Theban trumpets, 3 trumpets, 4 horns, 3 trombones, bass trumpet, tuba, percussion

Noordzee-Triptiek (1937): male choir, 4 Theban trumpets, 3 trumpets, 4 horns, 3 trombones, bass trumpet, tuba, percussion

Oproepen voor Fanfare (1937): Theban trumpets, trombones and percussion

Brugge (1938): mixed choir, 4 Theban trumpets, 3 trumpets, 4 horns, bass trumpet, tuba, percussion

Rouwfanfare (1937): 4 Theban trumpets, 6 trumpets, 8 horns, 6 trombones, 2 tubas bass and percussion

Inaugural Fanfare (1938): 4 Theban trumpets, 3 trumpets, 4 horns, 3 trombones, tuba, bass tuba and percussion

Acht Fanfares (1938): 4 trumpets thebanes, 3 trumpets, 8 horns, 3 trombones, bass tuba and percussion

Klokke Roeland (1938): fanfare orchestra⁷⁵

Yzerpsalm (1938): choir and fanfare orchestra

Beiaardlied (1939): fanfare orchestra

Brugge Suite (1939): 8 Theban trumpets

⁷⁴ Compiled from Arthur Meulemans, "Catalogus van Werken van Bligische Componisten," (Brussels, Belgium: CDBM, 1987), and information provided by F. Pieters.

⁷⁵ The name "fanfare orchestra" is commonly used to refer to an ensemble consisting of brass instruments. When listed, a more precise instrumentation is not available.

Lente-en Zomerfanfares (1939): 4 Theban trumpets, 3 trumpets, 4 horns, 3 trombones, tuba, bass tuba and percussion

Vier Oproepen (1939): 4 Theban trumpets

Vijf Oproepen (1942): 3 trumpets, 3 trombones, bass tuba and percussion

Suite (1942): 5 trumpets, 5 trombones, bass tuba and percussion

Lieve Vrouwe van ons lands (1944): mixed chorus and fanfare orchestra

Te Deum nr. 3 (1944): choirs and brass ensemble

De man (1947): fanfare orchestra

Op Kameraden (1947): choir and fanfare orchestra

Fanfare (1948): unknown instrumentation

Eer den arbeid (1949): fanfare orchestra

Schoonste aller laden (1951): Choir and fanfare orchestra

Fanfare (1958): 4 trumpets thebanes, 3 trumpets, 4 horns, 3 trombones, tuba, bass tuba and percussion

Belgisch volkslied (date unknown): fanfare orchestra

De Vlaamsche leeuw (date unknown): fanfare orchestra

Het lied der Vlamingen (date unknown): fanfare orchestra

Het lied van de baren (date unknown): fanfare orchestra

In Transvaal (date unknown): fanfare orchestra

Jeugd-litanie (date unknown): fanfare orchestra

Kent gij dat volk (date unknown): fanfare orchestra

Klaroent vuur! (date unknown): fanfare orchestra

Kunst is de kracht (date unknown): fanfare orchestra

Liederen (date unknown): fanfare orchestra

Mijn Vlaandren heb ik hartlijk lief (date unknown): fanfare orchestra

O kruise den Vlaming (date unknown): fanfare orchestra

Reuzenlied (date unknown): voice and fanfare orchestra

Strijdkreet (date unknown): fanfare orchestra

Van Rijswijck-Marsch (date unknown): fanfare orchestra

Vlaanderen (date unknown): fanfare orchestra

Wilhelmus (date unknown): fanfare orchestra

Willem van Saeftingen (date unknown): fanfare orchestra

Appendix B: Terms and Translations

The following is a summary of terms and their respective translations found within Symphonie No. 4.

General Terms & Translations

als een sonnerie	like a bell
argentin	rich/clear
come una soneria	like a bell
claro i neto	clear and vivid
en dehors	prominent
enchânez	connected
gestopft (gest.)	stopped
kort	short
kort (court)	short
laten klinken	let ring
met lointain	far away
niet langzamer, integendeel	not slower, on the contrary
senza fretta, al contrario comodo	unhurried, on the contrary, comfortable
sonoor	sonorous
wat breed	a bit wide
Weich	soft
zeer rhythmic de tyden der 3/4 maat	very rhythmic time in 3/4 measures

Percussion Instruments/Terms & Translations

à def. de différents tons, 1 seul	if different pitches are available, pick 1
avec la bout des doigts	with your fingertips
caisse claire	side drum
campane	chimes
campanella	little bell
campanetta	set of bells (carillon)
carillon	bells struck by hammers, usually

	with a keyboard
cassa clara	side drum
castagnole	castanets
celesta	celesta
choquees	crashed (as with 2 cymbals
collier/sonagliera	sleighbells
con mazza (mailloche)	struck with a bass drum mallet
étouffé	mute/dampen
étouffer	choke/dampen
fouet (zweepplankje)	slap stick/whip
frapper legerement de la main	struck lightly
groote cymbalen tegeneen	crash large cymbals together
kleine	small
la partie de xylof. est jouée par un autre	this part is played by another player
lasciare vibrare	let vibrate
mailloche	mallet
neeuwbelln	sleighbells
op één...	on a...
piatti	cymbals
piatti squillante	ringing cymbals
piatto con bacch. timp	cymbal played with timpani mallet
piatto con bacchetta de feltro	cymbal played with felt mallet
piccoli piatti	small cymbal
tamburo basco	tambourine
tamburo militairo	military/side drum
tom-tom	tom-tom
tom-tom con bacchetta leggiera di legno	tom-tom played with a light wooden stick
vibrafono	vibraphone
xilofono	xylophone

Appendix C: Errors and Discrepancies in 1965 Score and Parts

The following is a summary of errors and discrepancies found within the 1965 published score and part. This list can be used as an errata for ensemble performing with the older set of parts.

Poco agitato, calmato – Allegro

Flute 1	score	6	missing c-sharp on beat four
	score	9	change eighth to sixteenth
	part	15-20	beaming does not match score
	score	29	change cap to accent to match other flute parts
	part	34	add calmato to part
	part	37	add staccato to beat 3
	score & part	38	change legato marking to stacotto
	score	39	change beaming in score to match part
	part	40	add second tempo change to beat 3
	score	41	add accent to match oboes
	score	42	remove hat accent, change to staccato
	part	45	add tempo changes
	score	48	change beaming to match part
	part	53-55	change beaming to match score
	part	57	remove slur over bar line
	part	59	fix slur to match score
	score	60	beaming
	score & part	67	add accent beat 3 in part, change beat 3 to accent in score
	part	75	add accent to part
	part	86	add accent
	score & part	90	decide about cap accent
	part	90	add accent to G
Flute 2/Picc	score	44	missing 5 tuplet marking
	score	67	incorrect C-flat on second to last note, change to C-natural
Flute 3/Picc	score	29	incorrect G-sharp, second to last note
	part	40	missing tempo marking

	score	49	staccato on beat 4
	part	77	missing tempo marking
Oboe 1	part	31-32	tie missing to match score
	part	40	missing tempo marking
	part	77	missing tempo marking
Oboe 2/EH	part	7	missing accent on Ab
	score & part	10	missing quarter rest beat 5
	score	15-18	part incorrectly listed as Ob1
	score	22	missing crescendo
	part	27	missing staccatos
	part	28-29	missing crescendo
	part	31-32	tie missing to match score
	part	34	quarter missing articulation
	part	42	missing staccato on downbeat
		66-67	missing crescendo
English Horn	score	6	incorrect 8va bracket
	part	7	missing carat accent on last note
	part	9	too many beats in measure
	part	12	crescendo not in scores
	part	30-31	part has staccots not in score
	part	42	marked as 16ths, should be 32nd
	score	42	missing articulation on beat 2
	part	54	downbeat missing tenuto
	part	57	missing accent
	score	70	incorrect grace notes
	part	80	missing crescendo
Bassoon 1	score	17	add octave accidental
	part	19	down beat should be B-flat, not B-natural
	part	29	add staccatos
	part	33	add staccatos
	part	34	add staccato
	score	40	incorrect rhythm
	score	46	add 12/8 to score
	part	58	add staccato
	part	60	add accent
	part	81	missing crescendo

Bassoon 2	score	16	missing C-sharp octave accidental
	score	40	incorrect rhythm
Contrabassoon	part	25	time sig missing
	part	32	missing staccato
	part	34	missing staccato and accent
	score	40	incorrect rhythm
	part	51	missing accent
	part	52	missing accent
Clarinet 1	score	6	missing 8va on beat 4
	part	24	change carat accent to accent
	score	33	too many beats in measure
	score	38	quarter note missing staccato
	score	41	beat one misprint, quintuplet with sixteenth rest
	score	46	missing 12/8 time signature
	score	65	remove staccatos under slur
	score	88	missing trill
Clarinet 2	part	26	missing staccato
	score	33	too many beats in measure
	part	38-39	quarters missing staccato
	part	39	remove staccato from 16th
	score	41	beat one misprint, quintuplet with sixteenth rest
	part	43	quarter missing staccato
	part	45	downbeat missing articulation
	score	46	missing time sig 12/8
	part	51	downbeat missing accent
	part	52	beat two missing articulation
	part	55	missing articulations
	part	57	incorrect slur, missing articulation
	part	65	remove staccatos under slur
	score	88	missing trill
Bass Clarinet	score	8	add staccatos
	score	10-11	add slur
	score	18	add slur
	part	33	add staccatos
	score	40	incorrect rhythm

	score	52	missing printed A-flat beat 3
	part	55	rehearsal number in wrong measure
	part	66-67	missing staccatos
	part	74	missing accent under slur beat 1
	score	80	change 8th to 16th on beat 2
	part	82	add accent
Horn 1	part	3	add Fp marking to beat 1
	part	6	unnecessary (2+3) marking
	part	52	missing caesura
	score	62	add open to score
	score & part	65	beat one rhythm discrepancy
	part	78	missing 4/4 time signature
	part	83	misprint note, change G-natural to A-natural
	score & part	83	discrepancy on tie/slur across measure
Horn 2	part	3	add Fp marking to beat 1
	part	23	add carat accents to match measure 61
	part	34	missing articulations on beat one and + of three
	part	36	missing accent on beat 2
	part	57	quarter note missing karot
	part	61	missing carat accents on quarter notes to match ww
	score & part	65	beat one rhythm discrepancy
	part	78	missing articulations on beat 2 and + of 2
	part	78	missing 4/4 time signature
	part	83	change + of three from printed E-natural to D-natural
	score & part	83	discrepancy on tie/slur across measure
	part	84	add tenuto to beat 1
	part	87	missing articulations on beats one and two
Horn 3	part	3	missing Fp marking to beat 1
	part	7	missing accent
	part	23	missing accent on quarter
	part	28-29	missing crescendo
	part	36	missing accent on beat 2
	part	52	missing caesura
	part	64	missing # on beat 1

	score & part	65	beat one rhythm discrepancy
	part	68	missing open designation
	part	78	missing carat accent on beat 2
	part	79	missing accent on beat 1
	score & part	83	discrepancy on tie/slur across measure
	part	84	missing tenuto on beat 1
	part	87	missing articulations on beats 1 and 2
Horn 4	part	2	missing accent on + of beat 3
	part	3	missing Fp marking to beat 1
	part	6	remove staccato from beat 4
	part	23	missing accent on half note
	part	34	missing articulations on beat 1 and + of 3
	score & part	65	beat one rhythm discrepancy
	part	78	missing articulations on beat 2
	score & part	83	discrepancy on tie/slur across measure
Trumpet 1	part	52	missing caesura
	score & part	71	part says "claro" score "clara"
	part	72	missing accent on beat 1
	score & part	74	discrepancy on slur
	score & part	86	discrepancy on tie to beat 4
	part	88	missing accent on beat one
Trumpet 2	part	7	missing karot on beat 1
	part	45	change karat accent to accent on + of 3
	part	52	missing caesura
	score & part	71	part says "claro" score "clara"
	part	82	dot missing from first eighth
Trumpet 3	part	37	enharmonic spelling of A-flat in score on beat 3
	part	51	missing carat accent on beat 4
	part	52	missing caesura
	part	75	missing accent on beat 1
	part	82	missing accent on beat 2
	part	88	missing accent on beat 1
Trombone 1	part	12	missing tenuto on beat 1
	part	13	missing tenuto on beat 2
	part	15	remove con. sord.

	score & part	20-22	solo in tbn 1, not 3 as score indicates
	part	37	missing sost.
	part	42	missing sost.
	part	52	missing caesura
	part	68	missing carat accent on beat 1
	part	72	missing accent on beat 1
	score & part	74	discrepancy on slur in measure
	part	75	missing accent on beat 1
	part	82	missing accent on beat 2
	part	88	missing accent on beat 1
Trombone 2	part	52	missing caesura
Trombone 3	part	42	missing sost. in part
Tuba	score & part	1	discrepancy on subdivision of triplet rests
	part	73	missing slur into measure 74 (match low ww)
	part	75	missing accent on downbeat
	part	87	missing accent on beat 3
Timpani	score	7	missing accent on downbeat
	score	44	missing staccato on downbeat
	part	50	missing crescendo
	score & part	72	discrepancy in articulation
	score & part	81	discrepancy in slur marking
	part	84	missing accent on downbeat
Percussion 1	score	15	not marked with instrument (carillon)
	score	30	discrepancy in articulation
	part	87	missing articulation on downbeat, missing crescendo to beat 2
Snare/tom-tom	part	41	missing articulation on downbeat
	part	83	incorrect dynamic, missing crescendo
Percussion 3	part	50	piatto missing crescendo
	part	51	2 piatti squillante missing articulation on beat 4
	part	53	missing caesura
	part	70	1 piatto con bacch. missing roll indication
	part	75	2 piatti missing articulation marking
	score	72	missing instrument indication (piatto & Gr. C.)
	part	74	missing articulation marking on beat 1

Mallet Percussion	score	15	not marked with instrument (vibraf.)
	part	52	missing caesura
	score & part	90	quarter note discrepancy
Celesta-Campanella	part	23	accidental missing beat 1
	score & part	41	discrepancy between instruments (carillon or campan)
	part	50	accidental missing on beat 3 of lower voice
	score & part	57	check manuscript re dynamics
	score & part	71	discrepancy on roll of chord
	part	72	missing (effetto reale)
	part	87	missing articulations on beats one and two

Allegretto scherzando

Flute 1	part	10	correct Eb to E natural
Flute 1-3	score & part	48	add slur marking to match previous section
Oboe 2	part	3	incorrect number of beats
English Horn	score	29	tie missing across barline
Clarinet 1	part	21	check last two notes of measure
Clarinet 2	part	49	check C-flat on beat 2
Horn 2	part	26	correct A-flat to B-flat
Horn 3	score & part	45	missing accent to match bass clarinet
	score & part	60	add accent to match other measures

Adagio

Flute 2	part	25	too many beats in measure
Flute 3	score	44	beat four missing sharp accidental
Flute 3	score & part	44	lower octave D missing accidental
Oboe 2 (EH 1)	score	44	unnecessary sempre corno ingl.
Oboe 3	part	22	unclear tie marking
Clarinet 1 & 2	score	22	unnecessary accent on beat 3
Clarinet 1 & 2	score & part	34-35	missing slur markings (check original)
Bassoon 1	part	47	last note missing eighth flag
Bassoon 1 & 2	part	47	incorrect rhythm

Bassoon 1 & 2	score	26	missing poco F
Bassoon 1 & 2	score & part	60	missing tenuto on beat 3
Contrabassoon	score	25	unnecessary accent on beat one
Horn 2	part	6-7	tie missing between measures
Horn 4	score	36	change "senza" to "con"
Trumpet 2	score & part	36	editorial remove staccato
Trombone 1	score	46	correct slur marking
Trombone 1	score & part	50	change slur marking match brass
Trombone 3	part	11	missing accidental on last note
Tuba	score	51	add accent to match bassoon

Fanfares and Rondo

Fanfares

English Horn	part	40	missing 4/4
Bassoon 1	part	30	rehearsal number on incorrect measure
Bassoon 1	part	32	missing 3/4
Clarinet 1	part	11	missing rest to complete measure
Clarinet 2	part	40	missing 4/4 time sig
Bass Clarinet	part	33	missing 3/4
Bass Clarinet	part	40	missing 4/4 time sig
Horn 1-4	part	10	ma poco agitato should read poco maestoso
Horn 4	part	32	missing 3/4
Trombone 3	part	45	add missing triplet eighth in rest
Trumpet/Trombone	score	11	"claro i neto" change to "clair et net" and add to parts
Celesta	part	11	no starting dynamic listed
Triang.	part	22	missing staccato

Rondo

Woodwinds	score	44-45	clarify slur over barline
Woodwinds	score	148	many ww missing accent on last beat
Flute 2	score & part	104	missing accidental on beat one
Clarinet 1	part	148	missing quadruplet indication
Clarinet 1	part	156	missing triplet indication

Clarinet 2	part	148	missing quadruplet indication
Bass Clarinet	part	148	missing quadruplet indication
Bassoon 1	part	46	missing quarter rest
Bassoon 1	score	83	missing bass clef change on beat one
Bassoon 1	part	148	missing quadruplet indication
Bassoon 2	score	70	add missing staccatos
Bassoon 2	part	148	missing quadruplet indication
Contrabassoon	part	4	missing eighth note rest
Contrabassoon	score & part	138	remove accent to match others
Contrabassoon	score & part	156	add crescendo to match others
Horn 1	part	108	110 rehearsal number in wrong measure
Horn 1	score	118	incorrect first note, change to E-natural
Horn 1	part	148	too many beats in measure
Horn 1 & 2	score	157	add FF to match other parts
Horn 1 & 2	score	60	change grace note from G-sharp to F-sharp
Horn 2	score	29	incorrect open marking
Horn 2	part	148	too many beats in measure
Trumpet 2	score	144	missing sixteenth note rest
Trumpet 3	part	36	fix incorrect rest
Trumpet 3	score	107	unify brass articulation
Trombone 1	part	36	incorrect time sig
Trombone 3	score	111	missing decrescendo
Celesta	part	18	missing quarter note rest
Celesta	part	54	missing treble clef

Appendix D: Critical Edition Corrections and Changes

The following is a summary of changes made from the 1964 printed score to the new critical edition score and corresponding parts.

* Denotes editorial changes made by the author.

changed Symphony to Symphonie to match manuscript
added rehearsal letters*
updated instrumentation to reflect manuscript
removed tuba basso*
added measure number to each measure*
improved score layout*
create separate bassoon 2 line in score for clarity
create separate trombone 2 line in score for clarity
change campanetta to carillon à clavier in celesta part to reflect manuscript.
removed unnecessary courtesy accidentals*
removed unnecessary repeated dynamic markings*

Poco agitato, calmato -- Allegro

1	Percussion	update "1 piatto con bacchetta di feltro" to "op één bekken met viltten pauken slager" to reflect manuscript
3-4	Flute 1 & 2	removed beaming over barline*
5	Percussion	update "1 piatto" to "op één bekken" to reflect manuscript
4	Oboe 1 & 2	re-beamed for clarity*
4	Contrabassoon	re-beamed for clarity*
6	Score	change "poco cedendo" to "poco cédez" to match manuscript
6	Flute 1	change C-natural to C-sharp to reflect manuscript
6	Percussion	change "2 piatti squillante" to "lone bekkens" to reflect manuscript
7	Trumpet 1	add forte dynamic to reflect manuscript
7	Timpani	add articulation to reflect manuscript
8	Flute 1	remove beaming for clarity*
9	Bassoon 1 & 2	correct rest from dotted sixteenth to sixteenth to reflect

		manuscript
10	Bass Clarinet	remove decrescendo to reflect manuscript
15-18	Woodwinds	re-beamed for clarity*
18	Bass Clarinet	add slur marking to reflect manuscript
20	Bassoon 1 & 2	change articulation to match English Horn*
23	Horn 1 & 2	change articulation to match quarters in next measure*
31	English Horn	change articulation in EH to match oboes*
32	Oboe 1 & 2	added accent on beat two to match EH and m. 31*
32	Bassoon 1	added accent on beat two to match EH and m. 31*
33	Clarinet 1 & 2	re-beamed for clarity*
34	Percussion	update "1 piatto con bacchetta di feltro" to "op één bekken met vilten pauken slager" to reflect manuscript
37	Bassoon 2	add staccato to match woodwinds*
38	Clarinet 1 & 2	add staccato to beat one
40	Bass Clarinet	correct rhythm to reflect manuscript
40	Bassoon 1 & 2	correct rhythm to reflect manuscript
40	Contrabassoon	correct rhythm to reflect manuscript
40	Horn 2	correct rhythm to reflect manuscript
41	Flute 1 & 2	add accent to beat one to reflect manuscript
41	Oboe 1 & 2	add accent to beat one to reflect manuscript
41	Trumpet 2	add breath mark at end of measure to reflect manuscript
41	Percussion	change "Tamburo basco con bacch. timpani" to "tambour de basque met pauken slager" to reflect manuscript
44	Flute 1 & 2	add quintuplet to beaming for clarity*
48	Trumpet 1	change "ma lontano" to "met lointain" to reflect manuscript
49	Percussion	change "1 piatto con bacch. di feltro" to "op één bekken met vilten pauken slager" to reflect manuscript
51	Clarinet 1 & 2	change enharmonic spellings of notes to match upper ww and bcl*
52	All parts	change "V" to caesura*
52	Percussion	change "2 piatti squillante" to "2 lone bekkens" to reflect manuscript
53-55	Woodwinds	re-beamed for clarity*
57	Percussion	change "lasciare vibrare" to "laten klinken" to reflect manuscript
60	Percussion	change "2 piccoli piatti" to "2 kleine cymbalen" reflect manuscript

65	Clarinet 1 & 2	remove staccatos under slur to match other slurred ww*
66	Percussion	change "1 piatto con bacchetta di feltro" to "op één bekken met vilten pauken slager" to reflect manuscript
71	Brass	change clara to clair to reflect manuscript
71	Score	change "poco largo" to "wat breed" to reflect manuscript
72	Percussion	change "piatto" to "cymbalen" to reflect manuscript
72	Carillon	change "effetto reale" to "reëel" to reflect manuscript
74	Trumpet 1	add slur to reflect manuscript
74	Trombone 1	add slur to reflect manuscript
75	Percussion	change "2 piatti" to "2 cymbalen" the reflect manuscript
79	Percussion	change "1 piatto con bacch. di feltro" to "op één bekken met vilten pauken slager" to reflect manuscript
79	Percussion	change "lasciare vibrare" to "laten klinken" to reflect manuscript
80	Flute 3	re-beamed for clarity*
80	Bassoon 1 & 2	re-beamed for clarity*
80	Contrabassoon	re-beamed for clarity*
81	Bassoon 1 & 2	change articulation on + of 3 to reflect manuscript
81	Contrabassoon	change articulation on + of 3 to reflect manuscript
82	Percussion	change "2 piatti squillante" to "2 lone bekkens" to reflect manuscript
83	Woodwinds	re-beamed for clarity*
86	Percussion	change "con mazza (maillache)" to "met mailloche" to reflect manuscript
87	Score	change poco cedendo to poco cédez to reflect manuscript
89	Score	change cedendo to cédez to reflect manuscript

Allegretto scherzando

1	Percussion	change "non piu lento, al contrario" to "niet langzamer, integendeel" to reflect manuscript
1	Percussion	change articulation to match woodwinds*
2	Percussion	change "Tamburo basque, avec le bout des doigts" to "tambour de basque met de toppen vingers" to reflect manuscript
3	Horn 1	increase solo dynamic from piano to mezzo forte*
10	Flute 1	correct E-flat to E-natural to reflect manuscript
10	Percussion	change "cassa clara" to "caisse claire" to reflect manuscript

13	Horn 1-4	add "kort" to reflect manuscript
13	Percussion	change "tambour (militario)" to "tambour (militaire)" reflect manuscript
14	Percussion	change "1 piatto pendenta con bac. de feltro" to "op één hangende cymbaul met vilten pauken slager" to reflect manuscript
16	English Horn	adjust slur markings for clearer accent on beat 4*
16	Bass Clarinet	add slur to reflect manuscript
16	Bassoon 1 & 2	adjust slur markings for clearer accent on beat 4*
17	Woodwinds	change dynamic from FF to MF to allow for horn line & timp. to be heard*
17	Horn 1-4	increase dynamic marking to FF*
20	Horn 1-4	add decrescendo*
21	Percussion	update "én cym. bag. timb." to reflect manuscript
23	Percussion	change "Tamb. de basque, met virgerts" to "tambour de basque met de toppen vingers" to reflect manuscript
23	Percussion	change "2 pet. cymb. choquées" to "2 kleine cymbalen tegeneen" to reflect manuscript
27	Score	update Tempo di Waltzer to Wals Tempo to reflect manuscript
30	Horn 1-4	add Weich to parts to match manuscript
35	Clarinet 1	re-beam over barline for clarity*
37	Clarinet 1 & 2	re-beam over barline for clarity*
38	Oboe 1 & 2	re-beamed for clarity*
38	Percussion	change "1 piatto" to "op één cymbaul" to reflect manuscript
40	Low WW	removed decrescendo to reflect manuscript
40	Low Brass	removed decrescendo to reflect manuscript
47	Score	update to Wals Tempo to match previous section*
47	Flute 1-3	add slurs to match previous section*
50	Flute 1-2	change beaming to match other sections*
53	Percussion	change "1 Piatto bacch. Timp." to "op één cymbaul bag. timp." to reflect manuscript
56	Percussion	change "Tamburo basco avec le bout des doigts" to "tambour de basque met de toppen vingers" to reflect manuscript
57	Trombone 1	change "Bella sonorità" to "mooie sonoriteit" to reflect manuscript
57	Trombone 1	increase solo dynamic to forte*
60	Trumpet 1	change :Bella sonorità" to "mooie sonoriteit" to reflect manuscript

63	Percussion	change "1 Piatto bacch. Timp." to "op èén cymbaul bag. timp." to reflect manuscript
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Adagio

6	Percussion	change "1 piatto con bacch. Timp." to "op èn cymbalen bag. timp." to match manuscript
10	Trombone 3	add accent to march other brass*
11	Score	change "cedendo" to cédez" to reflect manuscript
12	Horn 1-2	add "open" to Hn 1/2 to reflect manuscript
12	Horn 1-4	change "sonoro" to "sonoor" to reflect manuscript
14	Flute 1-2	re-beamed for clarity*
15	Clarinet 1 & 2	re-beamed for clarity*
16	Percussion	change "1 piatto con bacch. Timp." to "op èén cymbalen met triangelstokje" to reflect manuscript
16	Brass	add "dolce" to match trumpet 1*
16	Brass	change "claro" and to "clair" to reflect manuscript
16	Brass	change "argentino" to "argentin" to reflect manuscript
20	Score	change "cedendo" to cédez" to reflect manuscript
21	Brass	change "claro" to "clair" to reflect manuscript
23	Brass	add crescendo to reflect manuscript
24	Woodwinds	re-beamed for clarity*
25	Bass Clarinet	add accent to reflect manuscript
30	Percussion	change "1 piatto con bacch. Timp." to "op èén cymbalen bag. timp." to reflect manuscript
34	Clarinet 1 & 2	change "come una soneria" to "als een sonnerie" to reflect manuscript
35	Clarinet 1 & 2	add slurs to reflect previous measure*
36	Percussion	change "1 piatto bacch. Timp." to op èén cymbalen bag. timp." to reflect manuscript
42	Brass	change "argentino" to "argentin" to reflect manuscript
44	Score	change "cedendo" to cédez" to reflect manuscript
44	Percussion	change "lasciare vibrare" to "laten klinken" to reflect manuscript
45	Horn 1-4	add "gestopft" to reflect manuscript
46	Score	change "V" to caesura for clarity*
47	Low Brass	add "espressivo" to match trumpets

51	Tuba	add accent to match bassoon part*
52	Percussion	change "1 Piatto bacch. Timp." to "cymbaul bag. timp" to reflect manuscript
53	Percussion	change "lasciare vibrare" to "laten klinken" to reflect manuscript
55	Score	change "cedendo" to cédez" to reflect manuscript
61	Score	change "cedendo" to cédez" to reflect manuscript
61	Celesta	change articulation to match surrounding measures*

Fanfares and Rondo

Fanfares

1	Score	change change "molto ritmico li tempo 3/2" to "zeer rhythmic de tyden der 3/4 maat" to reflect manuscript
1	Percussion	change "Gr. C. con mazza" to "Gr. C. met mailloche" to reflect manuscript
9	Score	add tempo marking "quarter = 80" to reflect manuscript
11	Trumpet 1-3	change "claro i neto" to "clair et net" to reflect manuscript
11	Trombone 1-3	change "claro i neto" to "clair et net" to reflect manuscript
15	Percussion	change "2 pet. cymb choquées" to "2 klein cymbalen tegeneen" to reflect manuscript
18	Score	change "senza fretta, al contrario comodo" to "niet loopen, integendeel: á l'aise!" to reflect manuscript
23	Horn 1-4	change "sonoro" to "sonoor" to reflect manuscript
29	Trumpet 1-3	change "claro" to "clair" to reflect manuscript
29	Percussion	change "1 piatto con bacch. Timp." to "cymbaul bag. timp" to reflect manuscript
31	Percussion	change "2 pet. cymb choquées" to "2 klein cymbalen tegeneen" to reflect manuscript
33	Percussion	change "cassa clara" to "caise claire" to reflect manuscript
35	Woodwinds	changed grouping of 14 to two groups of 7 for clarity*
38	Percussion	change "1 piatto con bacchetta di legno" to "op èn cymbalen met trommel staaf" to reflect manuscript
39	Percussion	change "1 Piatto" to "op èn bekken" to reflect manuscript
41	Percussion	update percussion instruments to reflect manuscript
47	Percussion	change "1 Piatto bacch. Timp." to "op èn cymbalen bag. timp." to reflect manuscript

49	Percussion	change "2 Cymb. choquées" to "2 cymbalen tegeneen" to reflect manuscript
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Rondo

1	Percussion	change "Sonagliera (Collier) frapper légèrement de la main" to "neeuwbellen (met de hand licht op de bellen slaan)" to reflect manuscript
1	Percussion	change "Tom-Tom con bacchetta leggiera di legno" to "Tom-tom, met lichte pauken slager (klein..."
2	Timpani	change "secco i claro" to "sec et clair!" to reflect manuscript
1	Percussion	change "collier" to "zweep-plankje" to reflect manuscript
14	Percussion	change "1 piatto bacch. timp." to "op één cymbaul met bag. timp" to reflect manuscript
22	Percussion	xylophone change quarter note articulation to accent to match ww parts*
23	Percussion	change "cassa clara (serré)" to "caisse claire (serré)" to reflect manuscript
25	Celesta	carillon change "effetto reale" to "reëel" to reflect manuscript
29	Horn 1-4	clarify horn muting directions*
29	Percussion	change "2 piccoli piatti" to "2 klein cymbalen" to reflect manuscript
36	Score	removed unnecessary counting structure*
36	Percussion	change "1 Piatto bacch. Timp." to "1 cymbaul bag. timp." to reflect manuscript
43	Percussion	change "1 Piatto bacch. Timp." to "op één cymbaul bag. timp." to reflect manuscript
43	Percussion	add crescendo to cymbal part to reflect manuscript
43	Percussion	illegible percussion instruction in manuscript
49	Percussion	change "Sonagliera" to "neeuwbellen" to reflect manuscript
49	Percussion	change "Tom-Tom con bacchetta leggiera di legno" to "Tom-tom, met lichte pauken slager (klein..."
50	Percussion	change "secco i claro" to "sec et clair!" to reflect manuscript
60	Percussion	change "1 Piatto bacch. Timp." to "op één cymbaul bag. timp." to reflect manuscript

67-68	Woodwinds	re-beamed for clarity*
78	Percussion	illegible percussion instruction in manuscript
82	Flute 3/EH	re-beamed for clarity*
82-83	Bassoon 1 & 2	add staccato to match other ww*
84	Oboe 2/EH	re-beamed for clarity*
86	Horn 1-4	change "ouvert" to "open" to reflect manuscript
86	Percussion	change "1 Piatto bacch. Timp." to "op één cymbaul bag. timp." to reflect manuscript
87	Percussion	change "lasciare vibrare" to "laten klinken" to reflect manuscript
87	Percussion	change "cassa clara con sord" to "op caisse claire con sordini" to reflect manuscript
87	Bass Clarinet	re-beamed for clarity*
87	Bass Clarinet	change "sonoro" to "sonoor" to reflect manuscript
95	Percussion	re-beamed for clarity*
100	Percussion	change "1 Piatto bacch. Timp." to "op één cymbaul bag. timp." to reflect manuscript
104-107	Woodwinds	re-beamed for clarity*
107	Percussion	change "2 piccoli piatti" to "2 kleine cymbalen" to reflect manuscript
112	Percussion	change "1 Piatto bacch. Timp." to "op één cymbaul bag. timp." to reflect manuscript
112	Flute 1	correct wrong note on beat 2, change A-natural to B-flat
116	Percussion	change "2 gr. cymb. choquées" to "2 groote cymbalen tegeneen" to reflect manuscript
116	Winds	re-beamed for clarity*
125	Percussion	change "1 piatto" to "op één cymbaul" to reflect manuscript
129	Percussion	change "piatti" to "bellen" to reflect manuscript
130	Percussion	change "lasciare vibrare" to "laten klinken" to reflect manuscript
133	Percussion	change "tamburo basco" to "tamb. de basque" to reflect manuscript
156	Score	correct tempo marking from dotted-quarter = 120 to dotted-quarter = 80 to reflect manuscript
157	Percussion	change "2 cymb. choquées" to "2 cymbalen tegeneen" to reflect manuscript
160	Percussion	change "2 piatti" to "2 cymbalen" to reflect manuscript

163	Percussion	change "1 Piatto bacch. Timp." to "op één cymbaul bag. timp." to reflect manuscript
165	Percussion	change "2 cymb. choquées" to "2 cymbalen tegeneen" to reflect manuscript
165	Percussion	change "1 piatto con mazza (mailloche)" to "op één cymbaul met mailloche" to reflect manuscript
167	Woodwinds	re-beamed for clarity*
167	Timpani	change "claro" to "clair" to reflect manuscript
167	Percussion	change "2 piatti" to "2 cymbalen" to reflect manuscript
169	Percussion	change to Gr. Cassa con piatti" to "Grane caisse met cymbalen" to reflect manuscript

Appendix E: Performance Programs

1970 University of Illinois Wind Ensemble Program & Personnel⁷⁶

UNIVERSITY OF ILLINOIS
URBANA-CHAMPAIGN CAMPUS
THE SCHOOL OF MUSIC
and
THE KRANNERT CENTER FOR THE PERFORMING ARTS

University of Illinois Wind Ensemble

ROBERT GRAY, Conductor

FESTIVAL THEATRE, KRANNERT CENTER FOR THE PERFORMING ARTS
WEDNESDAY, MAY 13, 1970, 8:00 P.M.

Praeludium for Brass, Bells and Percussion.....MICHAEL TIPPETT
(1962)

Suite from Water Music.....G. F. HANDEL
(1717)

Allegro-Andante-Allegro	Air
Minuet	Hornpipe
Air	Allegro moderato
Bourree	Hornpipe
Lentement	

Twelve Plus Twelve.....JOSE SEREBRIER
(1969)

INTERMISSION

Wind Music One.....THOMAS FREDRICKSON
(1970)

Symfonie Nr 4 voor blazers en slagwerk.....ARTHUR MEULEMANS
(1935)

Poco agitato
Allegretto scherzando
Adagio
Fanfare e Rondo: Allegro ma non troppo

Military March No. 1 in F Major.....L. V. BEETHOVEN
(1809/1823)

Geschwindmarsch by Beethoven, Paraphrase
from Symphonia Serena.....PAUL HINDEMITH
(1946)

(Over)

⁷⁶ University of Illinois Wind Ensemble concert programs from 1970, 1973, 1974, and 1978 provided courtesy of University of Illinois at Urbana-Champaign, Music and Performing Arts Library.

UNIVERSITY OF ILLINOIS WIND ENSEMBLE PERSONNEL

FLUTE Ruth Mayland Jean Mumma Linda Erickson	BASSOON John Patton Eugene Scholtens Justin Price	TROMBONE David Peters Robert Hiorns Larry Farr Neale Bartee
PICCOLO Linda Erickson	CONTRA BASSOON Eugene Scholtens	TUBA Howard Bowlin
OBOE Ann Patterson Linda Kulwin Patricia Rosso	HORN James Keays Marsha Matteoni Mary Lee Kurowski Steven Pierson George Sullivan	TIMPANI Robert Rosen
ENGLISH HORN Linda Kulwin	TRUMPET Gary Barrow Douglas Anderson David Tasa George Weimer	PERCUSSION Donald Prorak Phillip Gratteau Randall Eyles Larry Dillingham Stephan Prizer
CLARINET Evelyn Leedy Kathleen Chicke Charles Yassky Sherry McKay		PIANO/CELESTA Catherine Szeto
BASS CLARINET Charles Yassky		

COMING EVENTS

Thursday, May 14, 8:00 p.m. — Graduate Recital, Mary Beth Hornbacher, Soprano, Smith Music Hall

Friday, May 15, 8:00 p.m. — Graduate Choral Project Concert, Donald Caldwell, Conductor, Smith Music Hall

Saturday, May 16, 8:00 p.m. — Senior Recital, Paula Berghorn, Piano, Smith Music Hall

Sunday, May 17, 8:00 p.m. — Graduate Recital, Rebecca Hruby, Piano, Smith Music Hall

Tuesday, May 19, 8:00 p.m. — Graduate Recital, Kathy Tessin, Flute, Smith Music Hall

Wednesday, May 20, 8:00 p.m. — Senior Recital, Joseph Pinzarrone, Piano, Smith Music Hall

Thursday, May 21, 8:00 p.m. — Graduate Recital, Baiba Nikiforovs, Piano, Smith Music Hall

Friday, May 22, 8:00 p.m. — Senior Recital, Stephen Husarik, Piano, Smith Music Hall

Saturday, May 23, 4:00 p.m. — Senior Recital, Ellen Rosen, Flute, Smith Music Hall

Saturday, May 23, 4:00 p.m. — Graduate Recital, Raymond Kotek, Organ, University Place Christian Church

Sunday, May 24, 4:00 p.m. — Senior Recital, Stephen Cary, Tenor, Smith Music Hall

Friday, Saturday, Sunday, May 22, 23, 24, 8:00 p.m. — Opera "La Boheme" by Puccini, under the direction of Ludwig Zirner, Festival Theatre, Krannert Center for the Performing Arts

1973 University of Illinois Wind Ensemble Program & Personnel

UNIVERSITY OF ILLINOIS AT URBANA-CHAMPAIGN
THE SCHOOL OF MUSIC
and
THE KRANNERT CENTER FOR THE PERFORMING ARTS

University of Illinois Wind Ensemble

ROBERT GRAY, Conductor

GREAT HALL, KRANNERT CENTER FOR THE PERFORMING ARTS
FRIDAY, OCTOBER 26, 1973, 8:00 P. M.

Suite from Water Music (1717) G. F. HANDEL

Allegro-Andante-Allegro	Air
Minuet	Hornpipe
Air	Allegro
Bourree	Hornpipe
Lentement	

Concerto Spirituoso for Winds and
Percussion (1958) VACLAV NELHYBEL
Chorale-Toccata-Ricercare

INTERMISSION

Fanfares pour Britannicus (1962) ANDRÉ JOLIVET

Prelude	Agrippine
Burrhus	Narcisse
Neron	Postlude

SUPPOSES: Imago Mundi (1970) BARNEY CHILDS

Symfonie Nr 4 for Wood and Brass Winds
and Percussion (1935) ARTHUR MEULEMANS

Poco agitato
Allegretto scherzando
Adagio
Fanfare and Rondo: Allegro na non troppo

(Over)

**UNIVERSITY OF ILLINOIS WIND ENSEMBLE
PERSONNEL**

Flute Jeffrey Sarver Susan Parisi Susan Calebaugh	Trumpet Bruce Stanly Wayne Gorder George Weimer Wayne Angerame
Oboe James Gavigan Merry Stover Krista Gulson	Trombone Allen Horney Charles Isaacson Michael Sexton James Staley
Clarinet Randy Salman Karel Lidral Reginald Goeke David Kesler	Tuba Joel Zimmerman
Bassoon John Patton Paula Wangler Lawrence Earp	Timpani Cheryl Wolfarth
Horn Randall Shinn Ronald Ritsert Paul Kimpton Mark Nakada Judith Bartlett	Percussion Bruce Doctor Gregory Wolrath Ronald Steffel
	Piano and Celesta JoEllen DeVilbiss

The next concert by the Wind Ensemble will be on Saturday, December 1, 1973, 8:00 p.m., in the Great Hall of the Krannert Center for the Performing Arts.

1974 University of Illinois Wind Ensemble Program & Personnel

163
UNIVERSITY OF ILLINOIS AT URBANA-CHAMPAIGN
THE SCHOOL OF MUSIC
and
THE KRANNERT CENTER FOR THE PERFORMING ARTS

MUSIC IN THE ROMANTIC TRADITION
The Fifth Annual National Wind Ensemble Conference

University of Illinois Wind Ensemble

ROBERT GRAY, Conductor

GREAT HALL, KRANNERT CENTER FOR THE PERFORMING ARTS

THURSDAY, APRIL 18, 1974, 9:00 P. M.

Vienna Philharmonic Fanfare (1924).....RICHARD STRAUSS

Petite Symphonie (1885).....CHARLES GOUNOD

Adagio et Allegretto
Andante cantabile
Scherzo
Finale

Symphonietta for wind instruments (1943)....WILLEM VAN OTTERLOO

Molto sostenuto-Allegro
Tempo vivo (Scherzando)
Molto andante
Molto allegro

Symfonie Nr. 4 (1935).....ARTHUR MEULEMANS

Poco agitato
Allegretto scherzando
Adagio
Fanfare e Rondo:
Allegro ma non troppo

Ritmo Jondo (1952).....CARLOS SURINACH

Bulerias
Saeta
Garrotin

(Over)

164

UNIVERSITY OF ILLINOIS WIND ENSEMBLE PERSONNEL

FLUTE and PICCOLO

Jeffrey Sarver
Susan Parisi
Susan Calebaugh

OBOE and ENGLISH HORN

James Gavigan
Merry Stover
Krista Gulson

CLARINET

Randy Salman
Cindy Katuzienski
Reginald Goeke
David Kesler

BASSOON and CONTRA BASSOON

John Patton
Paula Wangler
George Kichinko

HORN

Randall Shinn
Ronald Ritsert
Paul Kimpton
Judith Bartlett
Mark Nakada
Donald Crevie

TRUMPET

Bruce Stanly
Wayne Gorder
George Weimer
Wayne Angerame

TROMBONE

Allen Horney
Michael Sexton
Charles Isaacson
James Staley

TUBA

Mark Moore

TIMPANI

Cheryl Wolfarth

PERCUSSION

Bruce Doctor
Raymond Castrey
James Baird

KEYBOARD

Linda Hirt

2015 University of Maryland Wind Orchestra Program & Personnel



UMD School of Music presents

UMD WIND ORCHESTRA

ARE YOU EXPERIENCED?

Michael Votta Jr., music director

Craig Potter, soloist

Anthony Rivera, narrator

Friday, November 6, 2015 . 8PM

Elsie & Marvin Dekelboum Concert Hall

PROGRAM

DAVID LANG

Are You Experienced? (1988)

- I. ON BEING HIT ON THE HEAD
- II. DANCE
- III. ON BEING HIT ON THE HEAD (REPRISE)
- IV. ON HEARING THE VOICE OF GOD
- V. DROP
- VI. ON HEARING THE SIREN'S SONG

Craig Potter, tuba

Anthony Rivera, narrator

ARTHUR MEULEMANS

Symphony No. 4 (1935)

- I. Poco agitato
- II. Allegretto scherzando
- III. Adagio
- IV. Fanfare e Rondo: Allegro ma non troppo

INTERMISSION

KAREL HUSA

Apotheosis of this Earth (1970)

- I. APOTHEOSIS
- II. TRAGEDY OF DESTRUCTION
- III. POSTSCRIPT

J.S. BACH

Mein Jesu! Was Für Seelenweh, BWV 487 (1736)

This performance will last approximately **100 minutes, including a 15-minute intermission.**

UMD WIND ORCHESTRA

Michael Votta Jr., Music Director
Anthony Rivera, Assistant Conductor
Brian Coffill, Graduate Assistant

FLUTE

Annemarie Dickerson
Lilian Honeczy
Emily Murdock
Grace Wang

OBOE

Stacia Cutler
Elizabeth Eber
Santiago Vivas-Gonzales

CLARINET

Joseph Beverly
Gabe Ferreira
Yoonshik Hong
Aaron Logan
Bethany Lueers
Dan Page
Caitlin Rowden
Michele Von Haugg
Yu Wang

BASSOON

Samuel Fraser
Ronn Hall

CONTRABASSOON

Nicholas Cohen

SAXOPHONE

Anthony Rivera
Katie Sabol
Hansu Sung
David Wannlund

HORN

Brian Coffill
David Locke
Avery Pettigrew
Al Rise
Kaitlyn Schmitt
Clinton Soisson

TRUMPET

Bonni Lee Beebe
Alexis Kalivretenos
Samantha Laulis
Tim Moran
Alex Ridgell
Christopher Royal
Frank Stroup

TROMBONE

Nick Hogg
Rich Matties
Nathan Reynolds

BASS TROMBONE

Matthew Myers

TUBA

Andrew Dougherty
David Rea

PIANO/CELESTE

Alex Chan

PERCUSSION

Brad Davis
Laurin Friedland
Christopher Herman
Jessica Kincaid
Anthony Konstant
Mario Perez

VIOLA

Karl Mitzie

STRING BASS

Adam Celli

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