ABSTRACT

Title of Dissertation: THE CATALOG OF AMERICAN WIND SYMPHONY ORCHESTRA COMMISSIONS UNDER ROBERT AUSTIN BOUDREAU FROM 1957 TO 2019

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The American Wind Symphony Orchestra (AWSO) commissioned over 400 works from 1957 to 2019 under the direction of Robert Austin Boudreau with the C. F. Peters Corporation publishing about 200 works. In 2022, Boudreau donated the AWSO works to the University of Maryland Bands and were cataloged by the author of this dissertation with the assistance of Jeffrey Renshaw's book *The American Wind Symphony Commissioning Project: A Descriptive Catalog of Published Editions, 1957-1991* which catalogs 159 works. Discoveries were made to include 255 AWSO works not included in Renshaw's book. This dissertation is divided into three parts. The first (Chapters 1 and 2) focuses on the history of AWSO, its commissioning project and general programming practices, funding and operations, and the key individuals who created and developed the ensemble over its 62-year history. The second part (Chapter 3) catalogs 255 AWSO works listing the instrumentation, important musical characteristics, program notes, and research resources. It is also intended to act as a supplement to Renshaw's book for wind band

and orchestra conductors searching for wind repertoire. The third part (Chapters 4-6) examines the potential limitations and marketability of the AWSO works as well as future research.

THE CATALOG OF AMERICAN WIND SYMPHONY ORCHESTRA COMMISSIONS UNDER ROBERT AUSTIN BOUDREAU FROM 1957 TO 2019

by

Bradley Stephen Jopek

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Dedication

To Jessica

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I am not the most eloquent person to place into words how extremely grateful I am to those whom I have encountered throughout my life, but each interaction, even if only small, has left a lasting impression and influence on my life. Below I have strived to include as many acknowledgements as possible. We grow and become better individuals and community members through a supportive network of mentors, teachers, friends, family, and coworkers. Thank you to all the individuals and the numerous others who are not listed below. It means so much to me!

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ABBREVIATIONS

ABA	American Bandmasters Association
AWSE	American Wind Symphony Editions
AWSO	American Wind Symphony Orchestra
CBDNA	College Band Directors' National Association
C. F. Peters	Carl Friedrich Peters
LO	Louisville Orchestra
MENC	Music Educators' National Committee
NBA	National Band Association
NABDCC	North American Band Directors' Coordinating Committee
RCA	Radio Corporation of America
WASBE	World Association of Symphonic Bands and Ensembles

CHAPTER 1

INTRODUCTION

The American Wind Symphony Orchestra (AWSO), established in 1957 by Robert Austin Boudreau, was intended to provide undergraduate and graduate instrumentalists summer employment and training for positions in academia or professional orchestras.[1] From its humble beginnings on a barge raised and restored from the depths of the Ohio River, AWSO performed at Point State Park in Pittsburgh, Pennsylvania, and across the Eastern United States, Canada, the Caribbean, and Europe. With initial funding provided by the Heinz family and Duquesne University, AWSO sought to commission works from leading contemporary composers for its unique instrumentation of a doubled orchestral wind section.[2] Original compositions for AWSO include music for full and chamber ensembles, cultural and international arts festivals, concertos, solo performances, children's concerts, church services, poetry, jazz, and folk music. Arrangements also form a considerable portion of the AWSO commissioning project and include works originally written for piano, string orchestra, full orchestra, wind band, jazz band, musicals, movies, commercial jingles, and popular tunes written by groups such as the Beatles and Tijuana Brass. Over the course of 62 years, a total of 425 works were commissioned by AWSO with a majority published exclusively by the C. F. Peters Corporation, located in New York, through the American Wind Symphony Editions (AWSE) established between Boudreau and C. F. Peters President, Walter Hinrichsen.[3]

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[1] Robert and Kathleen Boudreau, *The Messengers and the Music: The Story of the World's Largest Commissioning Program for Wind Orchestra*, (Pittsburgh, 2019), 7.

[2] Ibid, 8-11, 21.

[3] C. F. Peters Corporation & Robert Austin Boudreau, *The American Wind Symphony Editions,* (New York, New York: legal contract, 1957).

Statement of the Problem

Research surrounding the AWSO commissioning project is limited in scope. Beginning in 1986, Whitney Prince compiled 140 AWSO commissions in his *A Guide to the American Wind Symphony Editions*.[4] In 1991, Jeffrey Renshaw's *The American Wind Symphony Commissioning Project: A Descriptive Catalog of Published Editions, 1957-1991* analyzes a total of 159 commissions, but as the title states, only those which were published and available for rental or purchase at the time.[5] Warren Olfert's 1992 dissertation, "The Development of a Wind Repertoire: A History of the American Wind Symphony Orchestra," provides a small sampling of repertoire performed and commissioned by AWSO in 1957, 1959, 1960, 1963-1966, and 1968.[6] In 2003, Markus Mauderer visited the Boudreaus and the University of Pittsburgh AWSO Archives and published *Robert Austin Boudreau und das American Wind Symphony Orchestra*. This book includes an AWSO commissioning appendix numbering 330 based on a commission list provided by the Boudreaus.[7] In 2019, the Boudreaus published *The Messengers and the Music: The Story of the World's Largest Commissioning Program for Wind Orchestra*, with a commissioning appendix numbering 208.[8] Over the past two years, 355 AWSO works donated and transferred from the Boudreaus' private residence in Mars, Pennsylvania, to the University of

[4] Whitney Prince, *A Guide to the American Wind Symphony Editions*, (Ypsilanti, Michigan: Unpublished document, 1987).

[5] Jeffrey H. Renshaw, *The American Wind Symphony Commissioning Project: A Descriptive Catalog of Published Editions, 1957-1991* (Santa Barbara: Greenwood, 1991), xvii.

[6] Warren D. Olfert, "The Development of a Wind Repertoire: A History of the American Wind Symphony Orchestra," (PhD diss., The Florida State University, 1992), ProQuest (9234241), 184-197.

[7] Markus Mauderer, *Robert Austin Boudreau und das American Wind Symphony Orchestra*, (Adliswil, Switzerland: Ruh Music AG, 2003), 111-118.

[8] Boudreau and Boudreau, *The Messengers and the Music*, 122-125.

Maryland. In addition, an inventory provided by the Boudreaus contained 345 AWSO commissions.[9] While cataloging and incorporating the AWSO works into the University of Maryland Bands library, I discovered additional AWSO works not included in the current existing body of research.

The purpose of this dissertation is to provide a catalog of AWSO works currently housed at the University of Maryland dating from 1957 to 2019. In addition, the author hopes to provide a window into the AWSO works to spur further interest, research, creation of new AWSE editions, increased AWSE performances, and the cultural impact on the international community. Each entry will include instrumentation; date of composition or publication; the current publisher or availability of materials for purchase or rental; a short composer biography and dates; a brief description of the movements, melodic, harmonic, rhythmic, programmatic elements; texture and orchestration; performance considerations; historical background to aid in program note creation; and potential to reenter the repertoire. To assist in creating the catalog, a small sampling of resources are provided including dissertations; research articles found in scholarly music journals; archival materials from composers, the AWSO and Architects of Industrial Society Archives at the University of Pittsburgh; C. F. Peters correspondence; and interviews with AWSO composers, musicians, arrangers, and the Boudreaus.

[9] Robert Austin Boudreau, "Master List-Music in Barn: AWSO commissions only" (Mars, Pennsylvania: inventory list, unknown date), 1-19.

Standardized Instrumentation & Commissioning Projects

Standardized instrumentation proposals appeared in the mid-1920s with the introduction of educational band contests sponsored by the Music Educators' National Conference (MENC). The first contests in 1923-1925 did not include instrumentation as a rating, but by 1926, judges were instructed to consider instrumentation in their ratings. A committee was organized by MENC and in 1927 published the *School Band Contest Book* calling for a standardized instrumentation of 68 with the clarinet choir containing 24 b-flat soprano clarinets.[10]

At its first convention in 1930, the American Bandmasters Association (ABA) sought to standardize the wind band instrumentation in hopes of creating an internationally recognized instrumentation similar to the standard orchestral instrumentation. Edwin Franko Goldman created the Committee on Music and Instrumentation which received input from the ABA membership and compiled the data to formulate instrumentation recommendations. By 1932, a flexible instrumentation was recommended based on the inclusion of instrumental parts rather than the number of musicians within the band ranging in size from 22 to 90 musicians.[11] Upon the acceptance of their recommended instrumentation, members of ABA began seeking composers, such as Henry Cowell,[12] to write works for new and emerging school band programs at both the public and higher education levels across the country.

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[10] Joseph E. Maddy. "The Battle of Band Instrumentation." *Music Educators Journal* 44, no. 1 (1957): 30–35. https://doi.org/10.2307/3388785.

[11] Joseph Manfredo, "Influences on the Development of the Instrumentation of the American Collegiate Wind-Band and Attempts for Standardization of the Instrumentation from 1905-1941," Order No. 9411704, University of Illinois at Urbana-Champaign, 1993. 107-117.

[12] Jeremy Scott Brown, "A Selected Annotated List of Wind Band Works by Henry Cowell and a Performance Edition of His Hymn and Fuguing Tune no. 1 for Symphonic Band," Order No. 9401190, The Ohio State University, 1993. https://www.proquest.com/dissertations-theses/selected-annotated-list-wind-band-works-henry/docview/304062506/se-2.

The College Band Directors National Association (CBDNA) also studied the need for standardized instrumentation beginning in 1941 and continued until 1962. Discussions in 1947 included a shift away from the clarinet and cornet choirs to a more balanced instrumentation of woodwind, brass, and percussion choirs. In 1956, a committee was established and reported its findings at the 1958 National CBDNA conference stating a "lack of fixed instrumentation has failed to develop a repertoire to be performed throughout the world." By 1962, the committee recommended a standardized instrumentation of 72 and was disbanded.[13]

In the mid-20th Century (1940-1960), commissioning projects for winds and orchestral ensembles was at the forefront of American music permeated into CBDNA with composers writing new works for bands such as Aaron Copland's *Emblems* and Ingolf Dahl's *Sinfonietta*.[14] The establishment of the Eastman Wind Ensemble by Frederick Fennell also sought to provide composers a standardized instrumentation using fewer instrumentalists with one player on a part,[15] similar to the orchestral wind section, to increase interest from nationally recognized composers who were a bit shy about writing for winds.

From 1959 until 1973, MENC and the Ford Foundation supported the Young Composers Project by pairing young composers with public school districts and their communities across the

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[13] Richard Lasko. "The CBDNA: A Study of Band Instrumentation." *Contributions to Music Education,* no. 1 (1972): 46–55. http://www.jstor.org/stable/24127366.

[14] David Lawrence Kish, "The College Band Directors National Association Commissioned Compositions, 1961–2001: A Survey and Analysis," Order No. 3103536, The University of North Carolina at Greensboro, 2003. https://www.proquest.com/dissertations-theses/college-band-directors-national-association/docview/288247598/se-2.

[15] Frederick Fennell, *Time and the Winds: A Short History of the Use of Wind Instruments in the Orchestra, Band, and the Wind Ensemble* (Huntersville, N.C.: Northland Publications, 2009), 57.

United States, writing music for their respected ensembles producing hundreds of works.[16] An example is Nelson Keyes and his placement within the New Albany Public Schools in Jeffersonville, Indiana, just north of Louisville, Kentucky, where he wrote several works for high school bands, including *Bandances*, before accepting a faculty position in composition at the University of Louisville.

Collegiate ensembles and fraternities also commissioned composers to write new band works such as the University of Louisville chapter of Pi Kappa Omicron from 1949-1958 under the guidance of Ernest E. Lyon. These works include Gordon Jacob's *Flag of Stars*, William Schuman's *Chester*, and Vincent Persichetti's *Psalm for Band*.[17]

Orchestral ensembles were also seeking to commission and perform original works by leading composers of the mid-20th Century with many of the major American orchestras receiving funding from foundations and private donors. The Louisville Orchestra (LO), established in 1937, became a leading ensemble in the commissioning and recording of new music under Charles Farnley and Robert Whitney.[18] Between 1948 and 1958, a $400,000 donation from the Rockefeller Foundation provided the necessary funds to commission and perform over 100 works. In addition, the First Edition Records established the LO as its own

[16] Paul Michael Covey, "The Ford Foundation-MENC Contemporary Music Project (1959-1973): A View of Contemporary Music in America," (Ph.D. diss., University of Maryland, 2013).

[17] J. Michael Raley, "Ernest E. Lyon and the Pi Kappa Omicron Fraternity Band Music Commissioning Project at the University of Louisville (1949-1958)." *Journal of Band Research*, 2017, 40-94.

[18] Jeanne Marie Belfy, "The Commissioning Project of the Louisville Orchestra, 1948-1958: A Study of the History and Music (Kentucky)," Order No. 8801958, University of Kentucky, 1986. https://www.proquest.com/dissertations-theses/commissioning-project-louisville-orchestra-1948/docview/303463394/se-2.

record label company, recording over 439 unrecorded works and providing the world premiere performance of 200 works between 1947-1997.[19]

In most cases, commissioning projects were under the oversight of a single organization or individual, but not both. There remains an exception with AWSO and Boudreau. For over six decades, Boudreau's commitment to commissioning composers from around the world for an ensemble created and developed by him, represents the largest commissioning project by a single individual with a single organization in modern history. Boudreau and AWSO received funding from the Heinz Foundation and also established its own recording label.

[19] Sandra Lee Fralin, "The Role of the Louisville Orchestra in the Fostering of New Music, 1947–1997," Order No. 3252426, The Southern Baptist Theological Seminary, 2000. https://www.proquest.com/dissertations-theses/role-louisville-orchestra-fostering-new-music/docview/304619001/se-2.

CHAPTER 2

BIOGRAPHIES, HISTORIES, AND OPERATIONS

Pittsburgh Renaissance

The city of Pittsburgh, Pennsylvania, is known for its bridges and steel mills. Its location on the convergence of the Allegheny, Monongahela, and Ohio Rivers (also known as The Point), provides a vital link between the Midwest and East Coast of the United States. In the 1980s, Pittsburgh ranked third in the number of corporate business headquarters within the city behind New York City and Chicago.[20]

Steep hills line the rivers limiting the available space to build appropriate transportation, business, and residential infrastructure. Before World War II, heavy industries surrounded Pittsburgh creating a large amount of pollution, especially at The Point where the Pennsylvania Railroad had constructed a large railyard to manage its nationwide shipping. City leaders feared the population would decline significantly without a plan to revitalize the city.

In 1936, Cornelius Scully was sworn in as the new mayor of Pittsburgh beginning what is now known as Renaissance I. Scully cleaned the city by funding public parks, improving the city water system, and demolishing old properties[21] and instituted the $38 million "Moses Plan" with the hiring of Robert Moses, a New York City urban planner during the 1920s. The Point

[20] Michael Schroeder. "Pittsburgh Still 3rd in Fortune List." *Pittsburgh Post-Gazette*. April 19, 1983.

[21] Jeffrey Snedden. "The Renaissances of Pittsburgh." Beaver County Times, August 26, 2019. https://www.timesonline.com/story/lifestyle/around-town/2019/08/27/the-renaissances-pittsburgh/4374983007/.

was torn down and developed into "the single-largest urban development plan in American History" with the creation of Point State Park and the Point Park Commission.[22]

Local and private businesses within Pittsburgh also began to assist in the revitalization efforts with the creation of the Allegheny Conference in 1944 led by Richard King Mellon, president of the Pittsburgh Regional Planning Association, and Robert Doherty, president of the Carnegie Institute of Technology.[23] Gradually the leadership shifted towards corporate CEOs who partnered with local and state government agencies and "used persuasion to achieve community goals and formed partnerships with other agencies."[24]

In 1946, Pittsburgh native David L. Lawrence was elected mayor and served four terms until 1959. Several projects were implemented under his administration including air pollution restrictions within Allegheny County; the demolition of the Golden Triangle; new office spaces at Gateway Center; and the preservation of historic places including Mexican War Street, Manchester, the old post office, Carnegie Library, and Buhl Planetarium.[25] The Allegheny Conference also helped to establish the Port Authority Transit of Allegheny County (known today as Pittsburgh Regional Transit).[26] With assistance from the Howard J. Heinz Foundation, the Pittsburgh Symphony Orchestra, and the Allegheny Conference, the Loew's Penn Theater was rescued from demolition and renovated to become the new home of the Pittsburgh Symphony Orchestra known today as Heinz Hall.[27] The removal of the Point and Manchester

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[22] Snedden, "The Renaissances of Pittsburgh."

[23] "The History of the Allegheny Conference on Community Development," Allegheny Conference. Accessed January 29, 2024. https://www.alleghenyconference.org/wp-content/uploads/2016/08/AlleghenyConferenceHistory.pdf.

[24] Ibid.

[25] Snedden, "The Renaissances of Pittsburgh."

[26] "The History of the Allegheny Conference on Community Development."

[27] "Pittsburgh Symphony Orchestra." History of Heinz Hall. Accessed January 29, 2024. https://pittsburghsymphony.org/pso_home/web/about-landing/history/history-of-heinz-hall.

Bridges and the addition of the famous Point State Park fountain marked the conclusion of the Moses Plan at Point State Park with an official dedication ceremony held on August 30, 1974.

Richard Caliguiri, who served as the mayor of Pittsburgh from 1977 until 1988, introduced a new era of development called Renaissance II. New construction including the U. S. Steel building (now the University of Pittsburgh Medical Center), PPG Place (nicknamed the "Glass Palace"), the opening of Three Rivers Stadium, One Mellon Center (Mellon Square), and Fifth Avenue Place.[28] Transportation continued to be shaped with the construction of the Pittsburgh Light Rail System[29] and the expansion of the Pittsburgh International Airport as a major hub for US Airways.[30]

Throughout the Renaissance periods, businesses continued to close leaving behind vacant buildings and land deemed "unusable," but with the assistance of the Allegheny Conference, ordinances were established to redevelop unused land for new businesses such as the Pittsburgh Cultural District, residential developments, and the unfortunate construction of local and interstate roads along the riverfronts.[31]

[28] Snedden, "The Renaissances of Pittsburgh."
[29] Ibid.
[30] "The History of the Allegheny Conference on Community Development."
[31] Snedden, "The Renaissances of Pittsburgh."

Robert Austin Boudreau

Born on April 25, 1927, Boudreau grew up on a chicken farm in Bellingham, Massachusetts. As Warren Olfert describes in his dissertation, Boudreau's parents were not musicians, but supported him and his siblings in taking music lessons.[32] Boudreau's older sister received trombone lessons of which he would tag along with her, but his interest in music had not been ignited yet.[33] At the Estes home about a half-mile away, Boudreau would have his first encounter with a cornet lying on an old piano.[34] He picked up the cornet, looked over the fingering chart, played a scale, and someone claimed, "he's a genius."[35] Thus began Boudreau's journey in trumpet performance receiving lessons at the age of ten from Gaskill, a former member of the Sousa Band, and in his mid-teens from Georges Mager, a member of the Boston Symphony Orchestra.[36]

The trumpet also provided Boudreau an opportunity to obtain people's attention and a creative outlet in rural Massachusetts, especially after an accident involving a police car in which he was paralyzed for a year at the age of thirteen ending tap-dancing lessons. Boudreau organized a group called the "Junior Troubadours," a music quartet consisting of clarinet, trumpet, piano, and drums, and played in little cafes around Woonsocket, Rhode Island, a French speaking community about seven miles south of Bellingham, Massachusetts.[37] He also

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[32] Warren D. Olfert, "The Development of a Wind Repertoire: A History of the American Wind Symphony Orchestra," (PhD diss., The Florida State University, 1992), ProQuest (9234241), 16.

[33] Robert Austin Boudreau, "A Conversation with Robert Austin Boudreau," by Zane Knauss, University of South Carolina, Summer 1979, Part I.

[34] Markus Mauderer, *Robert Austin Boudreau und das American Wind Symphony Orchestra* (Adliswil, Switzerland: RUH MUSIC AH, 2003), 7.

[35] Boudreau, "A Conversation with Robert Austin Boudreau," Part I.

[36] Olfert, 16.

[37] Boudreau, "A Conversation with Robert Austin Boudreau," Part I.

performed in his high school band, local polka bands,[38] and the Rhode Island Philharmonic, a position he won after his mother entered his name into the audition pool at the age of fourteen.[39] Even from a young age, Boudreau thought like an entrepreneur and traveling music salesman exclaiming, "I want to do something nobody else has done."[40]

Boudreau's particular personality and involvement in music also carried over into his higher education career at Boston University studying English Literature and receiving a bachelor's degree in 1947. He also spent time in the School of Music where he met Robert King and became acquainted with King's *Music for Brass* series. Boudreau was a member of the Boston Brass Quartet,[41] originally founded in 1934 by King who was also an alum at Boston University.[42] The Quartet consisted of two cornets, a trombone, and euphonium, with King serving as faculty advisor and euphonium player. Concerts would be held weekly at St. Paul's Cathedral across from the Boston Commons.[43]

After completing a bachelor's degree at Boston University, Boudreau applied and enrolled at the Juilliard School of Music, earning a bachelor's degree in music in 1949 and a master's degree in music in 1950, studying trumpet with William Vacchiano.[44] During his time there, Boudreau became the assistant conductor for the Princeton Concert Band and the director

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[38] Olfert, 16.
[39] Mauderer, 8.
[40] Boudreau, "A Conversation with Robert Austin Boudreau," Part I.
[41] Olfert, 17.
[42] Douglas Yeo, "A Tribute to Robert King (1914-1999)," *Historic Brass Society Newsletter*, Summer 2000, 46.
[43] Robert & Kathleen Boudreau, *The Messengers and the Music: The Story of the World's Largest Commissioning Program for Wind Orchestra,* (Pittsburgh: American Wind Symphony Orchestra, 2019), 6.
[44] Robert Austin Boudreau, "Resume," American Wind Symphony Orchestra Records, 1957-2012, AIS.1981.19, Archives & Special Collections, University of Pittsburgh Library System.

of the Juilliard Brass Choir under the guidance of Richard Franko Goldman. Goldman would often sit and read a book or manage the telephone during these rehearsals providing Boudreau the opportunity to conduct and teach.[45] Outside of Juilliard, Boudreau continued to perform on his trumpet winning his union card with the assistance of Paul Whitman.[46] Boudreau also held positions with the Goldman Band, under the direction of Edwin Franko Goldman during the summers of 1948-1954, and with the Metropolitan Opera Orchestra, under Fritz Reiner between 1951-1953.[47]

Over the course of 1950-1954, Boudreau's musical journey would be a mixture of coursework and teaching, taking him from New York City to the Finger Lakes (New York), Lehigh Valley (Pennsylvania), Paris (France), and back to New York City. From the fall of 1950 to the spring of 1951, Boudreau's was accepted and completed his doctoral residency at Columbia University.[48] At the suggestion of Harold Rugg, Boudreau applied and was hired for a temporary faculty position as trumpet and horn professor at Ithaca College in upstate New York from 1951-1953, where one of his students was Frank Battisti.[49] Here Boudreau established a brass choir and conducted the concert band, often performing music from King's *Music for Brass* series, and held lengthy conservations with Walter Beeler, then director of bands at Ithaca College, concerning the styles of music being performed by the two men.[50] After spending two years at Ithaca, Boudreau accepted a sabbatical position at Lehigh University as head of instrumental music and director of the marching band which came to an unfortunate conclusion

[45] Boudreau, *The Messengers and the Music*, 6.
[46] Mauderer, 8.
[47] Boudreau, "Resume".
[48] Ibid.
[49] Olfert, 19.
[50] Boudreau, *The Messengers and the Music*, 6.

after accidentally igniting the football field on fire during a halftime show, creating an unexpected delay of game for thirty minutes.[51] Thus Boudreau applied and was accepted as a Fulbright Scholar in 1953-1954, with the intention of completing his doctoral thesis studying baroque, classical, and romantic wind music at the Paris Conservatory in Paris, France, at the *Bibliothèque Nationale*[52] and worked with the *Garde Republicaine Band* and FJ Brun.[53]

Upon his return to New York City in 1954, Boudreau searched for employment and began to establish his dream of creating an ensemble based on the wind instrumentation of the orchestra. Abram Chasins, director of WQXR Radio and pianist, suggested traveling to Pittsburgh and meeting with Edgar J. Kaufmann, owner of the famous Kaufmann department store and staunch philanthropist of the arts, and his interest in funding the type of musical organization Boudreau wished to create.[54] Unfortunately, Kaufmann passed away in April 1955 before Boudreau arrived in Pittsburgh, but Boudreau secured a position at Duquesne University in the fall of 1955 as Associate Professor of Music conducting the Concert Wind Ensemble and Brass Choir as well as coordinating the wind instrumental music program.[55] A culmination of circumstances led to Boudreau's departure from Duquesne University concerning the awarding of grades. Boudreau awarded an unsatisfactory grade to a student whom he felt was unprepared to become a music education teacher, but the dean and president of the university overruled and changed the grade to passing.[56] At the time, Duquesne University was a Jesuit school and provided education to lower income and disadvantaged families resulting in relaxed grading

[51] Boudreau, *The Messengers and the Music*, 7.
[52] Olfert, 19.
[53] Mauderer, 9.
[54] Boudreau, "A Conversation with Robert Austin Boudreau," Part I.
[55] Olfert, 20.
[56] Boudreau, *The Messengers and the Music*, 22.

standards by the university to retain and attract new students. Boudreau's strong opinion of preparing the best music educators led to his departure at Duquesne.[57]

Once Boudreau resigned from Duquesne University, he devoted the remainder of his life to the development, evolution, and legacy of AWSO. Even though Boudreau did not hold a permanent collegiate faculty position, he was the Director of Cultural Affairs at Point Park College (now known as Point Park University)[58] and held a similar position at the University of Pittsburgh. From the late 1960s through the early 1970s, a collaboration between AWSO and Point Park College provide Boudreau the opportunity to teach a three-credit music appreciation course with classes held at Point Park College and at Point State Park on Point Counterpoint I.[59]

Boudreau was also a guest clinician in the United States and Europe focusing mainly on his work with AWSO. His first clinician invitation came from Thom de Klerk, conductor of the Netherlands Wind Ensemble, to present at the International Meeting of Wind Instrumentalists held at the Huize "Queekhoven" at Breukelen, near Utrecht, Netherlands, from March 21-28, 1964. This meeting focused on assisting young musicians entering their professional careers[60] and featured several AWSO works as seen in Table 2.1.

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[57] Mauderer, 98.

[58] Meeting Minutes of North American Band Directors Coordinating Committee Vol. II, 1968, 3.29.8, Box: 3, Folder: 8.0. Lynn L. Sams papers, 0039-SCPA-ABA. Michelle Smith Performing Arts Library, 39-44.

[59] "Music Appreciation Classes in June-July," *New Pittsburgh Courier (1966-1981)*, May 13, 1972, City Edition. https://www.proquest.com/historical-newspapers/music-appreciation-classes-june-july/docview/202610238/se-2.

[60] Clinic Announcement, *International Meeting of Wind Instruments*, 1964, C. F. Peters/Wise Music Group Archives.

Table 2.1, Netherlands Conducting Clinic Repertoire, March 1964[61]

Composer	**Composition**
Badings, Henk	*Concerto for Flute*
Bennett, Robert Russell	*Ohio River Suite* *Three Humoresques: No. 3*
de Leeuw, Ton	*Symphonies of Winds*
Gabrieli, Giovanni	*Canzona Noni Toni a 12* (ed. Boudreau) *Sonata pian e forte*
Handel, George Frederic	*Music for the Royal Fireworks* (ed. Boudreau) *Water Music* (ed. Boudreau)
Haydn, Franz Joseph	*Divertimento No. 1* (ed. Boudreau)
Hovhaness, Alan	*Symphony No. 4*
Mayuzumi, Toshiro	*Texture*
McBride, Robert	*Sunday in Mexico*
McPhee, Colin	*Concerto for Wind Orchestra*
Somers, Harry	*Symphony*
Steffe, William & Julia Ward Howe	*Battle Hymn of the Republic* (arr. L. Mitchell)
Strauss, Richard	*Festival Fanfares*
Villa-Lobos, Heitor	*Fantasia in Three Movements*

On Wednesday, December 18, 1968, The North American Band Directors' Coordinating Committee (NABDCC) held its annual meeting at the Mid-West National Band and Orchestra Clinic in the Gold Room at the Sherman House. Manley R. Whitcomb invited Boudreau to contribute his thoughts in creating "A New Face for the Band," specifically in response to an article by R. Stanwood Weeks of needing a modern-day Sousa to lead band programs into the second half of the 20th Century.[62] Boudreau accepted the opportunity and presented his paper

[61] Robert Austin Boudreau to Walter Hinrichsen, February 25, 1964, C. F. Peters/Wise Music Group Archives.

[62] Manley R. Whitcomb to Robert Austin Boudreau, August 13, 1968, 1, American Wind Symphony Orchestra Records, 1957-2012, AIS.1981.19, Archives & Special Collections, University of Pittsburgh Library System.

titled "The Meaning of the American Wind Symphony Orchestra and its Relevance in Today's Society,"[63] discussing the need for bands to become more involved in local communities.[64]

The following year in 1969, Battisti began his tenure at the New England Conservatory by inaugurating and hosting a three-day Wind Ensemble Conference on February 12-14, 1970. Battisti invited guest composers, conductors, and participants to analyze, rehearse, and discuss the continued development and future of the wind ensemble literature.[65] Through their previous interactions at Ithaca College, Battisti invited Boudreau as one of the guest clinicians to present a recently commissioned work by AWSO. Boudreau suggested including Krzysztof Penderecki's *Pittsburgh Overture* and Henk Badings' *Armageddon* in the conference repertoire.[66]

Having directed AWSO for over twenty-five years, Boudreau was invited again in 1983 to present as a clinician in the Netherlands by Ed Gerits, a classical music radio station host in Maastricht.[67] As with previous clinics, much of the music were AWSO works (Table 2.2). In comparing the two tables (Table 2.1 and 2.2), the reduction of editions of older works from the Renaissance, Baroque, and Classical time periods and the increase of original compositions for the wind symphony orchestra is very evident, as discussed later in this chapter (AWSO Commissioning & Programming).

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[63] LaMonne Burton to Manley R. Whitcomb, November 15, 1968, American Wind Symphony Orchestra Records, 1957-2012, AIS.1981.19, Archives & Special Collections, University of Pittsburgh Library System.

[64] Meeting Minutes of North American Band Directors Coordinating Committee Vol. II, 39-44.

[65] Frank Battisti to Robert Austin Boudreau, September 3, 1969, American Wind Symphony Orchestra Records, 1957-2012, AIS.1981.19, Archives & Special Collections, University of Pittsburgh Library System.

[66] Robert Austin Boudreau to Frank Battisti, November 17, 1969, American Wind Symphony Orchestra Records, 1957-2012, AIS.1981.19, Archives & Special Collections, University of Pittsburgh Library System.

[67] Ibid.

Table 2.2, Netherlands Conducting Clinic Repertoire, October 1983[68]

Composer	**Composition**
Amram, David	*Concerto for Horn* *King Lear Variations*
Badings, Henk	*Concerto for Harp and Wind Orchestra*
Bennett, Robert Russell	*Christmas Overture* *Concerto Grosso* *Fanfare for AWSO* *The Sound of Music* (arr.)
Brant, Henry	*An American Requiem*
Brouwer, Leo	*Cancion de Gesta*
Creston, Paul	*Square Dance '76*
Fiser, Lubos	*Report*
Galindo, Blas	*Concerto for Flute*
Goldman, Edwin Franko	*On the Mall*
Hovhaness, Alan	*Symphony No. 4*
Lloyd, Norman	*Rememories*
Loudova, Ivana	*Chorale* *Dramatic Concerto*
Mayuzumi, Toshiro	*Concerto for Percussion* *Fireworks*
McPhee, Colin	*Concerto for Wind Orchestra*
Rodrigo, Joaquin	*Adagio*
Rorem, Ned	*Sinfonia*
Somers, Harry	*Symphony*
Sousa, John Philip	*At the Movies*
Surinach, Carlos	*Six Dances of Heathen Iberia*
Villa-Lobos, Heitor	*Concerto Grosso*

More recently, Boudreau was a clinician for two sessions at the 2019 World Association of Symphonic Bands and Ensembles (WASBE) conference in Bunol, Spain, at the request of then president-elect James Ripley, Professor of Music and Director of Instrumental Music Activities at Carthage College. The first session was moderated by WASBE Executive Administrator

[68] Robert Austin Boudreau to Ed Gerits, May 22, 1983, 2-3, C. F. Peters/Wise Music Group Archives.

Markus Mauderer and Christopher Unger, Program Director of Instrumental Studies at Augustana University, focusing on the formation of AWSO, its earlier works, and the challenges and rewards of performing works from the commissioning project. The second session analyzed four 21st Century commissions performed by the Northwestern State University Wind Ensemble conducted by Jeffrey Mathews and the University of North Florida Wind Symphony conducted by Erin Bodnar.[69] These pieces included Kaoru Wada's *Triptych Mange*, Michael Oesterle's *above the forty-nine*, Rolf Rudin's *The Storm*, and Mario Gosálvez Blanco's *Ethereal*.[70]

Outside of music, Boudreau along with his wife Kathleen have lived on a small farm in Mars, Pennsylvania, raising sheep, goats, and chickens leading to other adventures which remained connected with AWSO. For the 1976 Christmas holiday, Boudreau travelled to Albuquerque, New Mexico, with his family in a van, used for the AWSO Bicentennial Tour, to purchase a specific buck goat as the seller was unwilling to transport the goat by truck. On the return journey to Pittsburgh, a layover at a Holiday Inn hotel in Indianapolis, Indiana, necessitated the goat spend the night in the hotel room due to the cold temperatures. Once morning came, Boudreau carried the goat to the van, but was approached by a fellow traveler who recognized the AWSO Bicentennial emblem on the van. They were a trombone professor at a local university near Dunkirk, New York, (most likely the State University of New York at Fredonia) and had attended one of the AWSO Bicentennial summer tour performances.[71]

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[69] James Ripley to Robert Austin Boudreau, December 24, 2018, at 4:02pm, American Wind Symphony Orchestra Records, 1957-2012, AIS.1981.19, Archives & Special Collections, University of Pittsburgh Library System.

[70] James Ripley to Robert Austin Boudreau, May 23, 2019, at 1:30pm, American Wind Symphony Orchestra Records, 1957-2012, AIS.1981.19, Archives & Special Collections, University of Pittsburgh Library System.

[71] Boudreau, "A Conversation with Robert Austin Boudreau," Part I.

American Wind Symphony Orchestra (AWSO)

The idea to form the instrumentation of AWSO began during Boudreau's student years: first with the brass choir influenced by his studies with King at Boston University, second with the woodwind choir influenced by his Fulbright studies at the Paris Conservatory, and finally the percussion choir with its infusion of African, Cuban, and Far Eastern influences.[72] Another concept borrowed from King incorporated three players on a single part with the hopes of balancing intonation problems and creating a perfect blend of sound. Thus, much of the early commissioned music is intended for two or three players on a single part.[73]

To Boudreau, the instrumentation of AWSO would be roughly similar in size to other popular ensembles of its time. A full concert band instrumentation based on the Goldman Band included 64 instrumentalists.[74] The instrumentation created by Frederick Fennell with the Eastman Wind Ensemble included 50 instrumentalists. AWSO's instrumentation is based on the romantic standard orchestral wind instrumentation included below:

1 Piccolo	4 Horns
3 Flutes	3 Trumpets
3 Oboes	3 Trombones
1 English Horn	1 Tuba
3 Clarinets	4 Percussionists
3 Bassoons	1 Harp
1 Contrabassoon	1 Piano

[72] Boudreau, *The Messengers and the Music*, 7.

[73] Ibid, 7.

[74] Joseph Manfredo, "Influences on the Development of the Instrumentation of the American Collegiate Wind-Band and Attempts for Standardization of the Instrumentation from 1905-1941." Order No. 9411704, University of Illinois at Urbana-Champaign, 1993. https://www.proquest.com/dissertations-theses/influences-on-development-instrumentation/docview/304029225/se-2, 169.

For AWSO's instrumentation, Boudreau doubled the standard orchestral wind section and excluded saxophones and euphoniums to include 57 instrumentalists.[75] An AWSE catalog provided by C. F. Peters from 1960 lists the AWSO instrumentation as the following:

2 Piccolos
6 Flutes
6 Oboes
2 English horns
1 E-flat Clarinet
6 A/B-flat Clarinets
1 Bass Clarinet
6 Bassoons
2 Contrabassoons
6 Horns
6 Trumpets
6 Trombones
1 Tuba
2 String Basses
4 Percussionists
1 Harp
1 Piano (ab lib)[76]

Gradually over time, the standard instrumentation of AWSO became a more manageable ensemble of 38 instruments with four of each type of instrument family with players interchanging the instruments they played within each instrument family:

4 Flutes (doubling piccolo, flute, alto, bass flutes)
4 Oboes (doubling English horn, oboe d'amore, heckelphone)
4 Clarinets (doubling E-flat, A/B-flat, alto, bass, contra clarinets)
4 Bassoons (doubling contrabassoon)
4 Horns
4 Trumpets (doubling piccolo, B-flat/C, flugelhorn)
4 Trombones (doubling bass trombone)
1 Tuba
1 Timpani
6 Percussionists
1 Harp
1 Piano (doubling celeste)

Besides the creation of a new instrumentation, Boudreau desired to create an opportunity for wind players to perform without the strings based on his experiences of performing with

[75] Boudreau, *The Messengers and the Music*, 7.
[76] Robert Austin Boudreau to Walter Hinrichsen, January 12, 1960, C. F. Peters/Wise Music Group Archives.

symphony orchestras. Often string sectionals would occur while the winds would remain seated on stage or encouraged to wait backstage.[77] Most symphony orchestras were programming mainly works for full or string orchestra and not works for only the winds and percussion. In comparison, Boudreau felt his musical enrichment with the Goldman Band was not particularly satisfying. Thus, Boudreau sought to create a professional performing organization and body of repertoire for only the winds and percussion separate from university wind ensembles and concert bands, community bands, and professional orchestras.[78]

The ideal membership of the ensemble would be collegiate musicians in their twenties who needed employment during the summer months.[79] Boudreau sought to create a professional opportunity for collegiate musicians to earn valuable job experience within their field of study and prepare them to enter the music career instead of "selling ice cream" or work in another unrelated career field.[80] This arrangement would follow a similar pattern of professional wind musicians in New York City who would earn a living throughout the entire year by performing in orchestras between September and May and the Goldman Band during the summer months.

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[77] Olfert, 20.

[78] Boudreau, "A Conversation with Robert Austin Boudreau," Part I.

[79] In 1953, the *New York Times* announced a similar performing organization hoping to begin in the summer of 1954 with Leopold Stokowski and the Collegiate Orchestra of America, Inc. The goal was "to give the opportunity to young musicians of exceptional talent from the universities, college and music schools of America to meet under the leadership of great musicians and play together publicly as an orchestra" and "to fill the ranks of the great orchestras of America." The first performances were to be held at the University of Illinois, Urbana, Illinois, with Stokowski conducting between 150 to 170 musicians chosen from nationwide auditions. Rehearsals would last for three to four weeks with free public concerts given in local communities. Stokowski hoped to tour the country and Europe with this organization (named the American Symphony Orchestra) held at other university campuses. $500,000 was needed to fund the initial phase of this organization. "World of Music: Orchestra Scheme: Stokowski Has Blueprint for Collegiate Ensemble – Needs Half Million" New York Times (1923-), Sep 20, 1953.

[80] Boudreau, "A Conversation with Robert Austin Boudreau," Part I.

To establish this new kind of performing organization, Boudreau needed a marketing strategy to seek financial and logistical support. Chasins recommended Boudreau write a prospectus to market his unique idea to potential donors, but the prospectus failed to reach Chasins' satisfaction.[81] Upon his arrival in Pittsburgh in 1955, Boudreau began traveling the city of Pittsburgh seeking $30,000 to fund his new organization,[82] originally titled the American Wind Ensemble.[83] He first approached the Chancellor of Duquesne University, the Very Reverend Father Vernon Gallagher, and proposed funding a summer wind orchestra with housing for the musicians provided by the university and free concerts to the Pittsburgh public.[84] Boudreau requested Duquesne provide a matching grant of $15,000 if he was able to secure the remaining $15,000. Father Gallagher, who was reading a book at the time, mindlessly agreed to provide the matching grant.[85]

Through his continued contacts in New York City, Boudreau arranged a preliminary meeting with Mr. and Mrs. Henry J. Heinz II and explained his desire to create an ensemble of paid college-aged musicians with performances in the Pittsburgh area requesting a donation of $15,000. A few weeks later, the Heinz Foundation would provide the $15,000 towards the inaugural season of AWSO.[86]

Boudreau returned to Father Gallagher to inform him the Heinz Foundation would match the $15,000 promised by Duquesne. Father Gallagher was quite surprised because Duquesne was unable to provide this level of support due to its extremely limited resources. However,

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[81] Boudreau, "A Conversation with Robert Austin Boudreau," Part I.
[82] Boudreau, *The Messengers and the Music*, 9.
[83] Olfert, 21.
[84] Olfert, 20.
[85] Boudreau, *The Messengers and the Music*, 9.
[86] Ibid, 9-10.

Father Gallagher did promise to donate housing and meals to the musicians in exchange of monetary funding.[87]

Further support came from the establishment of AWSO as a 501(c)3 non-profit organization and the formation of a board of directors to oversee the newly minted ensemble.[88] The 1957 board of directors was small but contained prominent supporters from Pittsburgh and New York City (List 2.1).

List 2.1, American Wind Ensemble Board of Directors, 1957[89]

Robert Austin Boudreau, Founder & Music Director
Abram Chasins, Music Director, WQXR, New York City
Very Rev. Vernon F. Gallagher, C. S. Sp., President, Duquesne University
Richard Franko Goldman, Conductor, The Goldman Band
Gerald Keenan, Dean, School of Music, Duquesne University
William Steinberg, Music Director, Pittsburgh Symphony

By 1958, the board expanded to include several supporters from Pittsburgh who provided funding, logistics, marketing, and musical support with a vested interest in the Renaissance of Pittsburgh (List 2.2).

[87] Boudreau, *The Messengers and the Music*, 9.
[88] Ibid, 11.
[89] Robert Austin Boudreau to C. F. Peters, July 11, 1957, C. F. Peters/Wise Music Group Archives.

List 2.2, American Wind Symphony Board of Directors, 1958[90]

Robert Austin Boudreau, Founder & Music Director
William Block, Publisher, Pittsburgh Post-Gazette
Abram Chasins, Music Director, WQXR, New York City
Charles Denby, President, Pittsburgh Symphony Society, Reed Smith Shaw & McClay
Very Rev. Vernon F. Gallagher, C. S. Sp., President, Duquesne University
Richard Franko Goldman, Conductor, The Goldman Band
Mrs. Henry J. Heinz II
Hon. David L. Lawrence, Mayor, Pittsburgh
Harold C. Lund, Vice President, Westinghouse Broadcasting Co., Inc.
Frank G. Morrison, President, Pittsburgh Press
Alan J. Nicholas, Publisher, Sun-Telegraph
Mrs. Melvin G. Patton, Director, Pittsburgh Symphony Society
William P. Snyder, III, Director & Vice President, Shenango Furnace Co.
William Steinberg, Music Director & Conductor, Pittsburgh Symphony

With the creation of a board of directors and donated funds to begin his ensemble, Boudreau needed to recruit musicians. Flyers were mailed and phone calls were conducted to conservatories and universities alike across the United States announcing a unique ensemble opportunity for collegiate musicians.[91] Boudreau travelled across the country to audition interested candidates, establishing permanent and temporary audition sites at universities such as Eastman, Juilliard, and Michigan. After completing the auditions, letters were mailed to 57 students from 26 universities creating the 1957 inaugural American Wind Ensemble (later AWSO)[92] and included the following members (List 2.3).

[90] Robert Austin Boudreau to Walter Hinrichsen, April 21, 1958, C. F. Peters/Wise Music Group Archives.

[91] Ibid, 13.

[92] Boudreau, *The Messengers and the Music*, 13.

List 2.3, American Wind Ensemble, 1957 Personnel[93]

Flutes	William Clark, *Carnegie Mellon University*
	Caroline Grimes, *Oberlin Conservatory of Music*
	H. Burton Kester, *University of Maryland*
	Irene Newcomb Maddox, *North Texas State College*
	Patricia J. Martin, *University of Michigan*
	Carol B. Villarreal, *University of Texas*
Oboes	Barbara Bernhardt, *Oberlin Conservatory of Music*
	Elli Cherin, *Eastman School of Music*
	Flora R. Roudabush (English Horn), *Cincinnati Conservatory of Music*
	Daniel J. Stopler, *Eastman School of Music*
	Larry R. Thompson, *Fredonia State Teachers College*
	Claude Worrell, *Cincinnati Conservatory of Music*
Clarinets	Daniel Lancaster (alto saxophone), *Hardin-Simmons University*
	Alfred Loeb, *Manhattan School of Music*
	Elsa M. Ludewig, *Oberlin Conservatory of Music*
	Lawrence Maxey, *Michigan State University*
	John Mayhan (Eb & alto clarinets), *University of Kansas*
	Barbara E. Miller, *Peabody Conservatory of Music*
Bass Clarinet	Theodore Zak, *St. Vincent College*
Bassoons	James L. Burton, *University of Texas*
	John J. Givens, *Curtis Institute of Music*
	Richard D. Lawson, *Manhattan School of Music*
	Matthew Ruggiero, *Curtis Institute of Music*
	Willis L. Tatro, *Florida State University*
	Robert P. Zimmerman, *College of St. Thomas*
Contrabassoon	Mark Pancerev, *Carnegie Institute of Technology*

[93] American Wind Ensemble, 1957 Program, American Wind Symphony Orchestra Records, 1957-2012, AIS.1981.19, Archives & Special Collections, University of Pittsburgh Library System.

Trumpet	Phyllis C. Bleck, *University of Illinois* Robert B. Ferguson, *North Texas State College* Thomas Koneski, *Duquesne University* Lyle Van Wie, *Juilliard School of Music* Gene Young, *Oberlin Conservatory of Music*
French Horn	Robert Fabian, *Cleveland Institute of Music* Joseph M. Hahn, *Youngstown University* Jack M. Meredith, *Oberlin Conservatory of Music* Stephen Seiffert, *Eastman School of Music* Ester D. Sweigart, *Oberlin Conservatory of Music* David H. Watkins, *North Texas State College*
Trombone	George S. Osborn, *Eastman School of Music* Daniel Poupard, *Duquesne University* William Tole, *Duquesne University* Thomas Wright, *North Texas State College*
Bass Trombone	Edwin D. Anderson, *Eastman School of Music*
Tuba	Arthur Hicks, *University of Louisville*
Percussion	William Lauerbach, *Juilliard School of Music* Charles W. Mathis, *Jordan College of Music* Mitchell T. Peters, *Eastman School of Music*

Boudreau searched throughout Pittsburgh for a performance space. He originally considered the lawn at the Carnegie Institute (now Carnegie Mellon University), but Stanton Belfour, president of the Heinz and Pittsburgh Foundations, suggested using the rivers (Allegheny, Monongahela, and Ohio) as potential performance spaces. As for Boudreau, he did not realize there were rivers in Pittsburgh, even though the city is nicknamed "The City of Bridges."[94] It was determined Point State Park would be the ideal location for AWSO performances where the Allegheny, Monongahela, and Ohio Rivers meet.

[94] Boudreau, "A Conversation with Robert Austin Boudreau," Part I.

But securing a performance stage proved to be adventurous as Point State Park was under construction at the time. For the 1957 season, a barge was borrowed from Casey Construction for one dollar through a connection with Father Gallagher and Mayor Lawrence.[95] Its construction and appearance were not ideal as workers from the City of Pittsburgh attached painted plywood to the sides of the scaffolding outlining the perimeter of the barge except across the top of the stage creating only a partial acoustic shell pointed towards the audience. An audio system was borrowed from KDKA, a local radio and news station owned by Westinghouse, Co., but unfortunately the speakers were pointed away from the audience and towards the river for the first concert. KDKA also provided an abundance of publicity for the concerts running 20-40 advertisements in a single day.[96] Newspaper articles were collected from around the Pittsburgh area and collated into binders for historical preservation.[97] Performances ran on Sundays, Mondays, and Thursdays from June 23 through July 22, 1957[98] and featured a large assortment of serious, artistic works to lighter, popular style works for winds.[99]

The first season proved to be a huge success in Pittsburgh with concerts attracting audiences into the thousands.[100] As Olfert wrote:

> To account for this success, one must take into account several factors: the novelty of the venue, Boudreau's obvious enthusiasm for the music, his ability to articulate the character of each work to the crowd in such a way as to hold their interest, and possibly something as seemingly trivial as consecutive evenings of fair weather.[101]

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[95] Olfert, 23.
[96] Boudreau, *The Messengers and the Music*, 14.
[97] Personal interview with Kathleen Boudreau, December 14, 2023.
[98] American Wind Ensemble, 1957 Program.
[99] Olfert, 184.
[100] Donald Steinfirst, "5,500 Crowd Point Park to Hear Wind Ensemble," *Pittsburgh Post-Gazette,* July 1, 1957.
[101] Olfert, 28.

Leland Hazard, a prominent businessman in Pittsburgh, wrote an editorial in an unknown Pittsburgh newspaper after attending a July 15, 1957, concert:

> Mr. Robert A. Boudreau, the ambidextrous, versatile organizer and conductor of this youthful ensemble on a barge in the Allegheny River, unperturbed by the breezes which disturbed Mr. Salzman's sheet music, kept it in place with his left hand without missing a beat with his baton-wielding right hand. The whole affair was a great success as several thousand citizens applauding from their free seats at the river's edge in Point State Park attested.
>
> Pittsburgh, accustomed to movements led, flanked, and guarded in the rear by well-known names can take a special interest and pride in this concert series. Boudreau is a young man. The players are young men and young women drawn from many parts of the country. The investment is relatively small, but it is enough to have discouraged an older and less determined enthusiast. Howard Heinz Endowment and Duquesne University are to be congratulated upon their sponsorship of this first season of [the] American Wind Ensemble.
>
> A determined young man quietly combed the town for contributions and discounts and ended with a production which adds a new dimension to Pittsburgh's summer culture.
>
> Whether it was the sunset, the lavender haze over the distant Ohio, the first flautist's hair tossing in the breezes, the skirts with dots of gray on white creating a mermaid effect, as my wife pointed out—what it was I am not sure, but it was good.
>
> Mr. Boudreau has shown that Pittsburghers in good numbers will climb over the obstructions in unfinished Point State Park to enjoy the spirit of serious, enthusiastic youth. I hope he can do it again next summer.[102]

The first season proved to be so successful, AWSO would continue for another 62 summers from 1957 to 2019, traveling the waterways of the Americas and Europe, visiting over 200 ports in North America and the Caribbean and 40 ports in Europe.[103] It also evolved to become a comprehensive culture and arts organization besides a professional musical ensemble.

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[102] Leland Hazard, "City Can Take Pride in American Wind Ensemble." Unknown Newspaper. July 21, 1957. American Wind Symphony Orchestra Records, 1957-2012, AIS.1981.19, Archives & Special Collections, University of Pittsburgh Library System.

[103] Kathleen & Robert Boudreau, *Point Counterpoint II: Arts Afloat on the Waterways of the World*, (Pittsburgh: American Wind Symphony Orchestra, 2019), 5.

Beginning in 1959, AWSO began short tours down the Ohio River stopping at river ports in West Virginia, Pennsylvania, and Ohio, and concluding in Cincinnati, Ohio.[104] With each passing year, AWSO slowly expanded their outreach to rural and urban communities along the Mississippi River with Point Counterpoint I and II.[105] In 1960, AWSO and the Department of Fine Arts at Carnegie Mellon University were co-founders of the Three Rivers Arts Festival in Pittsburgh, which continues to the present day.[106] This festival provided Boudreau the opportunity to feature and commission international music composers, dancers, painters, sculptors, and poets.[107]

Paintings and sculptures were added to the 1961 season tour through a partnership with the Evansville, Indiana, Art Museum and its curator Siegfried Weng, who curated a collection of artwork to display on the stage walls of Point Counterpoint I allowing community members to board the barge stage to observe the paintings up close.[108] A portion of these paintings can be seen in the documentary film *Music on the River* which was produced in 1961 and can be viewed at the University of Pittsburgh Archives.[109]

AWSO's first overseas tour came in 1961 at the request and support of the Heinz family who chartered a Trans World Airlines flight to England for a series of ten concerts. A floating

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[104] "AWS Offers Five Concerts." *Pittsburgh Courier* (1955-1966), May 24, 1958, City Edition. https://www.proquest.com/historical-newspapers/aws-offers-five-concerts/docview/202354589/se-2.

[105] Further discussion of these unique vessels can be found later in this chapter.

[106] American Wind Symphony Orchestra, *Untitled Press Release*, 1960, American Wind Symphony Orchestra Records, 1957-2012, AIS.1981.19, Archives & Special Collections, University of Pittsburgh Library System.

[107] A detailed list of cultures and countries hosted will be discussed later in this chapter and highlighted in the catalog.

[108] Boudreau, *The Messengers and the Music*, 39.

[109] *Music on the River*, 1961, American Wind Symphony Orchestra Records, 1957-2012, AIS.1981.19, Archives & Special Collections, University of Pittsburgh Library System.

stage barge was designed by Louis Kahn to tour the Thames River and owned by AWSO for potential future performances and to avoid the exorbitant fees associated with transporting Point Counterpoint I across the Atlantic Ocean.[110]

The first east coast tour of the United States occurred in 1970 with the Hudson River Valley Commission to perform in and around New York City on the Hudson and East Rivers for the next five years. A second board of directors was formed, and the necessary paperwork to become a non-profit organization in the state of New York was submitted but declined as the American Symphony Orchestra objected to the similarity of the organization titles. AWSO agreed to become the American Waterways Wind Orchestra while conducting business and tours in the state of New York.[111]

For the first two years, a general-purpose barge was fitted with a stage and canvas sheeting provided by West Point Pepperell, but soon a new barge was acquired through the assistance of Robert Huntoon. The new floating stage was a circular boat named *Seascape*, formerly used for scientific research containing four motors. Four spuds secured and kept the boat level regards of the tides. It soon earned the nickname "the teacup" because of its white circular appearance and graceful circular motions on the river.[112]

For the United States Bicentennial in 1976 and its 20th anniversary, AWSO acquired a new, modern, and self-propelled floating center for the arts, Point Counterpoint II, travelling to 76 cities within the United States from 1976-1977.[113] Programs during the Bicentennial tour

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[110] Boudreau, *The Messengers and the Music*, 40.
[111] Ibid, 67.
[112] Boudreau, *The Messengers and the Music*, 68.
[113] American Wind Symphony of Western Pennsylvania, *Bicentennial Odyssey Highlighting America's Waterways*, 1976 Program, American Wind Symphony Orchestra Records, 1957-2012, AIS.1981.19, Archives & Special Collections, University of Pittsburgh Library System.

included a dance show directed by Anna Sokolow and Daniel Lewis; a children's theatre presentation with Julian and Claude Chagrin; and poetry by Paul Zimmer, Gerald Costanza, Gary Gildner, Ed Roberson, William Heyen, Herbert Scott, John Balaban, and Ann Darr.[114]

With the new vessel, no longer called a barge,[115] AWSO would be able to travel farther distances on the waterways the United States and opened new opportunities for the wind symphony orchestra to collaborate in other countries. From 1980-1981, AWSO and Point Counterpoint II toured the Caribbean islands visiting Puerto Rico, Cuba, and Jamacia during the winter months as part of the established Caribbean Scholars Program.[116] AWSO continued to provide summer concerts in Pittsburgh on Point Counterpoint I, retained for waterfront office space during the cold fall and winter season, and celebrated its 25th anniversary (silver) in 1981.

1986 brought the 100th anniversary and rededication celebration of the Statue of Liberty in New York Harbor of which AWSO and Point Counterpoint II were invited to participate and sponsored by the Coca-Cola Company.[117] The "Walk to Liberty" concert tour began in Tonawanda, New York, heading east across the Erie Canal and down the Hudson River. Upon arrival in New York City, Boudreau captained Point Counterpoint II as the lead vessel in the Parade of the Tall Ships down the East River, rounding lower Manhattan, and up the Hudson River. A portion of the event is described below by Deirdre Carmody of The New York Times:

> Moments before she began to lead the parade of sailing ships down the East River…this extraordinary-looking silver barge opened her hydraulic doors and…burst into a fanfare for trumpet and percussion. The crowd…responded with cheers…whistles tooted, arms waved and people along the shore took little dance steps in time to the music…everywhere people cheered and waved as the passing silver barge played Sousa marches and patriotic songs.

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[114] American Wind Symphony of Western Pennsylvania, *Bicentennial Odyssey Highlighting America's Waterways*, 1976 Program.

[115] Boudreau, "A Conversation with Robert Austin Boudreau," Part I.

[116] Boudreau, *Point Counterpoint II*, 65-71.

[117] Boudreau, *Point Counterpoint II*, 79-80.

> 'It's really a magic boat,' said Robert Austin Boudreau, who is both the ship's captain and the orchestra's musical director.
>
> Yesterday morning he was, in fact, literally running back and forth between the two jobs. With his back to the passing skyline, he stood on deck conducting his young players…then turning over the command of the orchestra to his assistant, Mr. Boudreau ran the length of the boat to the pilot house in the bow to resume command of the 195-foot-long diesel-powered barge.[118]

AWSO toured Europe from 1989-1992, with AWSO and Point Counterpoint II visiting numerous cities and countries including: Leningrad (St. Petersburg), Soviet Union; Paris, France; Helsinki, Finland; Hamburg, Germany; Kotka, Finland; Dublin, Ireland; Oslo, Norway; Rotterdam, Netherlands; Stockholm, Sweden; and many others.[119] The three-year tour was scheduled to conclude with a performance at the 1992 World's Fair in Seville, Spain, but was ultimately canceled due to bureaucratic and political issues.[120]

Upon returning to the United States, AWSO began a series of final tours which lasted 20 years from 1997 until 2017 when Point Counterpoint II was sold.[121] These tours were smaller in nature due to a variety of factors: increased expenses associated with the operation and maintenance of Point Counterpoint II and AWSO's staff, musician, and commissioning fees; reduced funding and donations from corporations, municipalities, and private individuals; and the effects of climate change on America's rivers leading to extreme flooding or drought making rivers difficult or impossible to navigate.

When AWSO was not floating down America's rivers, it was active in other cultural ways. In 1979, AWSO purchased the former Pittsburgh home of Stephen Foster located at 3600

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[118] Deirdre Carmondy, "Music Barge Leads Parade on East River." *New York Times (1923-),* Jul 04, 1986. https://www.proquest.com/historical-newspapers/music-barge-leads-parade-on-east-river/docview/110916482/se-2.

[119] Boudreau, *Point Counterpoint II*, 5.

[120] Ibid, 101.

[121] Ibid, 109-115.

Penn Avenue (known as the Hill District, a historically African American neighborhood serving as the center of African American life and jazz in Pittsburgh) providing permanent office space for the AWSO staff.[122] Until 1980, AWSO held its offices on Point Counterpoint I and II as it lacked the necessary funds to rent office space in downtown Pittsburgh.[123] The Foster house was renovated to its present-day appearance and served as AWSO's official land office and provided apartments for visiting guest artists until the property was sold in 1997 to purchase the land necessary to build the Highcroft Learning and Performing Center for the Arts.[124]

AWSO also served as a place for disadvantaged communities (racial and economic) to participate in musical instruction. Residences were held at Fairmont State College in Fairmont, West Virigina, during the 1960s.[125] The Eastern Associated Coal Corporation hosted residencies at Camp Thomas E. Lightfoot in Hinton, West Virigina.[126] Summer courses were offered at Point State College in Pittsburgh, Pennsylvania, from the late 1960s to early 1970s.[127] The Caribbean Scholars Program, a collaborative venture by the local universities in Pittsburgh lasting from 1979 to 1983, provided the opportunity for college musicians from Central and

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[122] Boudreau, *Point Counterpoint II*, 65.

[123] Personal interview with Robert and Kathleen Boudreau, September 9, 2023.

[124] Mark Houser. "This Old Pittsburgh House: The Composer's House." Pittsburgh Magazine, September 9, 2019. https://www.pittsburghmagazine.com/this-old-pittsburgh-house-the-composers-house/.

[125] Robert Rimes, "World Premieres, Nigerian Music and Art Festival, West Virginia Centennial Tribute, Planned by American Wind Symphony," AWSO Press Release, May 13, 1963, American Wind Symphony Orchestra Records, 1957-2012, AIS.1981.19, Archives & Special Collections, University of Pittsburgh Library System.

[126] "Symphony Goes to Camp," *Eastern Gas and Fuel Associates Associate*, August 1970, American Wind Symphony Orchestra Records, 1957-2012, AIS.1981.19, Archives & Special Collections, University of Pittsburgh Library System.

[127] "Music Appreciation Classes in June-July." *New Pittsburgh Courier (1966-1981)*, May 13, 1972, City Edition. https://www.proquest.com/historical-newspapers/music-appreciation-classes-june-july/docview/202610238/se-2.

South American to perform with AWSO and earn college credits .[128] The Winds on the Mon program during the 1990s was hosted at various local universities in the Pittsburgh area including California University of Pennsylvania and Point State College.[129] In the mid-1990s, the Highcroft Learning and Performing Center for the Arts was established in Cranberry, Pennsylvania, with the intention of providing opportunities for arts classes (music, painting, dance, and drawing) and foreign languages. It was also planned to become a more permanent location for AWSO concerts on land instead of on the rivers.[130]

AWSO Funding & Operations

The funding and operations of AWSO to support its floating arts center aligns with the funding and operations of professional orchestras found across the United States and Europe. AWSO received funding through donations by private individuals and public corporations (see List 2.4) located in Pittsburgh, ticket sales, the city of Pittsburgh, state and federal sources, and the communities in which AWSO performed in. These funds were used towards the following expenses:

1. Commissions: in the 1960s, private individuals donated $1,000 to commission a single composer and composition. JCPenney's commission to celebrate the 200th anniversary of the United States Constitution with Ivan Tcherepnin's *Constitution* totaled nearly $80,000 to produce a video and audio recording

[128] Boudreau, *The Messengers and the Music*, 92.

[129] "Sailing into the Sunset: Wind Symphony Comes to the Point in Farewell Tour," *Pittsburgh Post-Gazette*, May 23, 1997.

[130] Highcroft Learning and Performing Center for the Arts, *Informational Brochure*, Undated, American Wind Symphony Orchestra Records, 1957-2012, AIS.1981.19, Archives & Special Collections, University of Pittsburgh Library System.

2. AWSO administrative staff salaries, including Boudreau, and office space.
3. Concert performances. River tour communities were required to pay a flat fee ($7,500 in 1977) for a mixture of chamber ensemble performances in schools, retirement homes, and churches during the day and an evening AWSO performance on the riverfront would.[131]
4. Instrument purchases, mainly percussion and specialty instruments.
5. Musician salaries, housing, and per diem.
6. Residencies: this included composers traveling to Pittsburgh or on the river tours and for AWSO programs held at Fairmont State College and Winds on the Mon.

List 2.4, Highlighted AWSO Corporate Contributors, 1981[132]

Contributors
Alcoa Foundation
Bell [Telephone] of Pennsylvania
Casey Equipment Company
Dollar Savings Bank
Dravo Corporation
Duquesne Light Company
Gateway Travel Agency, Inc.
Giant Eagle Markets, Inc
Howard Heinz Endowment
Junior League of Pittsburgh
Richard King Mellon Foundation
Mobil Foundation, Inc.
PPG Industries Foundation
Commonwealth of Pennsylvania
Pennsylvania Council on the Arts
The Peoples Natural Gas Company
Pittsburgh National Bank
Rockwell International Corporate Trust
Sears, Roebuck and Co.
United States Steel Foundation
Westinghouse Electric Fund
West Penn Power Company

In-Kind Contributors
Aluminum Company of America
Carnegie-Mellon University
Chatham College
Duquesne University
Herb Ferguson
Gulf Oil Corporation
Pittsburgh Council on Higher Education
University of Pittsburgh

[131] Boudreau, "A Conversation with Robert Austin Boudreau," Part I.
[132] American Wind Symphony Orchestra, *1981 Silver Anniversary Program 1A*, C. F. Peters/Wise Music Group Archives.

Tickets were sold to board Point Counterpoint I and II to view the floating art exhibits and children's theatre presentations, offsetting exhibit and maintenance costs. Preview and opening night concerts in Pittsburgh occasionally required tickets to attend the performances. For special events, such as the dedication of the Statue of Liberty in New York City, donors were provided an opportunity to secure front row seats on Point Counterpoint II for dinner, concerts, or the Parade of the Tall Ships for a donation ranging from $1,000 to $25,000.

AWSO operated with a small administrative staff with offices located on Point Counterpoint I and II and at the Stephen Foster home. Full-time positions travelled to communities promoting and raising funds for the river tours. Part-time positions assisted with the operation of Point Counterpoint I and II. Various position titles and selected individuals who held these positions are listed below (List 2.5).

List 2.5, Highlighted AWSO Staff Directory[133]

Director's First Mate: Kathleen C. Boudreau
Administrative Assistant/Secretary: Anne C. Bolanis, Miriam R. Goldman, LaMonne Burton, William Crist, Deloris Jennings
Orchestra Manager/Director of Orchestra Personnel: Karen Dobbs, Susan Neszpaul, Louis I. Winer, Richard de Costa, John K. Talcott
Director of Community Development: Marilyn M. Erwin, Susan S. Neszpaul
Promotion Consultant/Publicity: Zane Knauss, Arthur Bragg, Robert Fromer, Wayne Kelly, John K. Talcott
Director of Special Projects: Karen MacArthur
Technical Director/Lighting/Stage/Sound Assistants: Paul Van Dongen, Jerry Rue, John Maguire, Louis I. Winer, Navarro Corporation, Richard Coulter, Howard Molans
Educational Program Administrator: Jean Smith
Director of Development: Jamee W. Todd
Music Librarians: Martha Tea, Leslie A. Watson
Assistant to the Treasurer: LaMonne Burton
Public Relations Consultant: Regis D. Bobonis

[133] AWSO Staff Director taken from AWSO programs from 1965-1969, 1981, 1985, American Wind Symphony Orchestra Records, 1957-2012, AIS.1981.19, Archives & Special Collections, University of Pittsburgh Library System.

There were also volunteers in Pittsburgh and the river tour communities who assisted in homestays. Boudreau believed it was important for the musicians to be paired with host families as it provided opportunities for cultural exchanges. Musicians learned about the communities they performed in, and the host families learned about the musical upbringing and background of the musicians.

Point Counterpoint I

For the 1957 season, AWSO borrowed a barge for one dollar, but a new vessel would be needed to complete Boudreau's wishes to travel the inland waterways. Boudreau visited Washington, D. C. in the spring of 1958, to gain knowledge about the barge and performance stage used by the National Symphony Orchestra at the Watergate complex.[134] Upon returning to Pittsburgh, Boudreau first visited Zubik's Barge Works who inquired how much money Boudreau had. Offering his $4,000 yearly salary from Duquesne University, Zubik pointed to a 75-foot-long by 40-foot-wide gasoline barge which had blown up in Evansville, Indiana. The bow was facing up to keep the massive hole above the water.[135]

Pittsburgh Mayor Lawrence was unsatisfied and recommended Boudreau avoid Zubik and instead visit the Dravo Corporation on Neville Island with Jack Hird.[136] William P. Synder III, president of the Shenango Furnace and AWSO Board, assured Hird the costs would be covered as Boudreau was a fine gentleman.[137] Dravo presented Boudreau with a sunken, flat-deck barge used to build the locks on the Monongahela River in 1924. To raise the barge and

[134] Boudreau, *The Messengers and the Music*, 21.
[135] Boudreau, "A Conversation with Robert Austin Boudreau," Part I.
[136] Boudreau, *The Messengers and the Music*, 21.
[137] Boudreau, "A Conversation with Robert Austin Boudreau," Part I.

eliminate the leaks cost $4,000, but an additional $70,000 was spent to outfit the barge.[138] Robert Watson Schmertz, an architect for the City of Pittsburgh and a world-famous folk singer, completed the acoustic shell designs costing an additional $1,000.[139] Bolt, Beranek and Newman, who designed the audio system for the Boston Symphony Orchestra at Tanglewood, also designed the audio system for AWSO's barge.[140]

As the barge neared completion, a name was needed. Ads were placed in the Pittsburgh newspapers inviting the public to submit suggestions for an appropriate name. The winner of the suggested name would receive a set of six Pittsburgh Symphony Capitol LP records and be part of the opening night dedication ceremonies of the second AWSO season on Sunday, June 15.[141] The name selected was Point Counterpoint I: "Point" standing for the meeting place of the Allegheny and Monongahela Rivers and the name of Point State Park; and "Counterpoint" referring to two or more musical lines occurring simultaneously.[142]

The barge was completed in time for the opening concert on Sunday, June 15, but it remained unpaid. Boudreau received an invoice totaling $90,000 from the Dravo Corporation for over three years. Even though the AWSO board consisted of individuals from Pittsburgh who were well connected, they were unwilling to accept financial responsibility and assumed Boudreau would gather the necessary funding from other sources.[143] After three years, the Dravo Corporation and the Mellon family determined the outstanding invoice should be paid.

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[138] Boudreau, "A Conversation with Robert Austin Boudreau," Part I.
[139] Ibid.
[140] Boudreau, *The Messengers and the Music*, 21.
[141] "AWS Seeking Barge Name." *Pittsburgh Courier (1955-1966),* Jun 07, 1958, City Edition. https://www.proquest.com/historical-newspapers/mutts-hut-holding-gala-grand-opening-on-june-9/docview/202400047/se-2.
[142] Mauderer, 16.
[143] Boudreau, *The Messengers and the Music*, 21.

Boudreau, still unable to make the necessary payments, donated Point Counterpoint I to the Allegheny Conference who paid the outstanding balance.[144] With the barge paid for, the Conference donated Point Counterpoint I to the City of Pittsburgh who established a mutual agreement with Boudreau whereby the City of Pittsburgh would own and provide operating funds for Point Counterpoint I while Boudreau and AWSO would maintain the barge in good working order.[145]

From 1959 to 1976, the unpowered Point Counterpoint I would travel the Ohio and Mississippi Rivers with the assistance of barge towing companies for free. Phone calls to river lockmasters and corporate offices of barge companies seeking assistance in traveling the inland waterways was met with varied success. Sometimes Point Counterpoint I would arrive late or not at all to its performance locations.[146] Every year thank you notes were graciously sent to each barge company as a small token of appreciation and ensure future towing assistance.[147]

Point Counterpoint II

With Point Counterpoint I and her varied success of free tows on the rivers, it quickly became apparent another vessel would be needed for AWSO to provide a more reliable and functional travel experience. Beginning in 1964, Boudreau would reconnect with Kahn to discuss the possibilities and limitations of designing, constructing, and operating a powered barge with a floating stage. Preliminary plans were shaped and first presented by Boudreau in

[144] Boudreau, "A Conversation with Robert Austin Boudreau," Part I.
[145] Ibid.
[146] Boudreau, *The Messengers and the Music*, 29-33.
[147] Various thank you letters can be found within the American Wind Symphony Orchestra Records, 1957-2012, AIS.1981.19, Archives & Special Collections, University of Pittsburgh Library System.

1966 to the AWSO Board of Directors who thought the plans were far-fetched and kept postponing the decision to support the construction of a new floating stage. Eventually, Boudreau began to seek new board members who shared his vision.[148]

The upcoming United States Bicentennial in 1976 brought increased support to fund, design, and construct a new barge.[149] Plans were officially unveiled and approved to construct Point Counterpoint II, a state-of-the-art floating arts center with a stage, children's theatre, art gallery, living quarters with galley for the crew and Boudreau family, a pilot house, engine and mechanical room, and dressing rooms and instrument lockers for the musicians.[150]

A series of unfortunate events brought its own set of challenges in building Point Counterpoint II. Kahn would unexpectedly pass away in 1974, leaving behind the finished plans to construct the barge. A new architect was employed, George Djurkovic, to assist in the completion of Point Counterpoint II.[151] Letters were sent to dozens of shipbuilding companies across the United States, but a majority would decline as most were not experienced at building a music barge as they were experienced in building barges carrying mainly agricultural goods.[152] The Dravo Corporation was the ideal location to build the barge, but a labor strike prohibited the work from occurring.[153] Tidewater Equipment in Norfolk, Virginia, agreed to build the barge and a contract was signed, but a shortage of steel nearly derailed the project.[154] David Roderick,

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[148] Boudreau, "A Conversation with Robert Austin Boudreau," Part I.
[149] Boudreau, *The Messengers and the Music*, 81-
[150] Boudreau, *Point Counterpoint II*, 14-17.
[151] Ibid, 14-17.
[152] Various letters to barge construction companies can be found within the American Wind Symphony Orchestra Records, 1957-2012, AIS.1981.19, Archives & Special Collections, University of Pittsburgh Library System.
[153] Boudreau, *Point Counterpoint II*, 15.
[154] Ibid, 15.

the chairman of U. S. Steel, agreed to donate the steel necessary to continue the project.[155] Three Murray & Tregurtha engine outdrives were acquired from the U. S. Navy on loan for one dollar per year.[156] Point Counterpoint II would also benefit from the continued mutual financial agreement between the city of Pittsburgh and AWSO proved vital in the expansion and outreach of the river tours. Additional funding for AWSO came from the State of Pennsylvania and the United States government in exchange to act as cultural goodwill ambassadors.[157]

Point Counterpoint II launched in 1976, as seen in a short film following the day's festivities and events,[158] and began the first segment of its 76-city Bicentennial tour piloted by a former navy commander John Hill. He would resign as captain while entering the Erie Canal leaving AWSO stranded. Boudreau and the crew took it upon themselves to pilot Point Counterpoint II for the remainder of the first tour until a new captain was found named Bob Brown.[159] Eventually, Boudreau would become the captain of Point Counterpoint II, taking the necessary exams required by the United States Coast Guard to pilot the rivers, lakes, and oceans throughout the United States.[160]

The United States Coast Guard would bring unforeseen, conflicting, and confusing regulations.[161] Before the internet age, each Coast Guard district and corresponding commander

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[155] Boudreau, *Point Counterpoint II*, 16.

[156] Ibid, 16.

[157] Various letters and house resolution bills between state and federal government legislators can be found within the American Wind Symphony Orchestra Records, 1957-2012, AIS.1981.19, Archives & Special Collections, University of Pittsburgh Library System.

[158] American Wind Symphony Orchestra, "Floating Center for the Arts Launched," American Wind Symphony Orchestra Records, 1957-2012, AIS.1981.19, Archives & Special Collections, University of Pittsburgh Library System.

[159] Boudreau, *Point Counterpoint II*, 29-34.

[160] Ibid, 29-34.

[161] A large quantity of documentation with the United States Coast Guard concerning Point Counterpoint II and Boudreau as captain can be found at the American Wind Symphony

had differing opinions on the vessel classification of Point Counterpoint II. Was it a yacht, a commercial passenger vessel, miscellaneous, or something else? Regulations also differed when traversing the inland rivers, the Great Lakes, and the open ocean. The situation came to a climax in 1985 when Boudreau was arrested for violating the Great Lakes Coast Guard District regulations and conducted a concert with the local sheriff seated on the stage directly next to Boudreau.[162]

On a lighter note, Point Counterpoint II would become a conspiracy theory sensation due to its unique design and shape. A man named Barry E. DiGregorio from Niagara Falls, New York, was on the banks of Lake Ontario in July 1976 when he noticed Point Counterpoint II sailing across the lake and captured 36 photographs using Kodachrome 64. It was not uncommon to see unique ships as the Bell Aerospace Corporation was located in Niagara Falls used Lake Ontario as an experimental test bed for waterborne craft and vessels of international origin. It was not until 1980 when DiGregorio decided to investigate the origins of this unique ship. DiGregorio enlarged the photos to find identification markings to which he could not find any. Inquires to the United States Coast Guard office in Youngstown (NY), the Marine Safety Office in Buffalo (NY), Burlington Harbor Police, and Welland Canal did not produce any positive identification of the vessel.[163]

Orchestra Records, 1957-2012, AIS.1981.19, Archives & Special Collections, University of Pittsburgh Library System.

[162] Special to The New York Times. "Barge Orchestra's Chief Faces Boating Violations." *New York Times (1923-),* Jun 08, 1985. https://www.proquest.com/historical-newspapers/barge-orchestras-chief-faces-boating-violations/docview/111177507/se-2.

[163] Barry E. DiGregorio to Marilyn Erwin, January 30, 1984, American Wind Symphony Orchestra Records, 1957-2012, AIS.1981.19, Archives & Special Collections, University of Pittsburgh Library System, 1-2.

The photos were registered for copyright and sent to OMNI Magazine where they were further forwarded to Temple University's Department of Computer Enhancement for further evaluation such as propulsion, heat signatures, the direction of travel based on the water wake, etc. OMNI Magazine published an article in October 1981 setting into motion a series of international articles in Japan, England, and countless other countries. Project Starlight, a "privately funded organization for gaining factual and technical information on UFOs," provided a contract to purchase exclusive rights to the photographs which DiGregorio declined.[164] Finally, a man from Ohio named Mark Epling identified the ship as Point Counterpoint II.

Between 1976 and 1997, Point Counterpoint II would travel to over 240 cities across the United States, Puerto Rico, Jamacia, Cuba, Canada, and Europe.[165] Beginning in 1997 until 2020, Point Counterpoint II was intended to be sold. It docked in various harbors between Pennsylvania, Illinois, and Florida.[166] Point Counterpoint II was ultimately sold to a private individual in the Philadelphia, Pennsylvania, area to be used at the newly renovated Delaware Power Generating Station grounds as a floating stage for entertainment purposes.[167]

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[164] DiGregorio, 3.

[165] Boudreau, *Point Counterpoint II*, 4-5.

[166] Jeremy Reynolds, "Pittsburgh's World-Famous Concert Boat Retires to Florida Port," *Pittsburgh Post-Gazette.* January 13, 2019, Sunday. https://advance-lexis-com.proxy-um.researchport.umd.edu/api/document?collection=news&id=urn:contentItem:5V61-H4R1-JC8R-33BD-00000-00&context=1516831.

[167] "Louis Kahn's Music Barge Finds New Home," *Architectural Record.* December 3, 2020. https://advance-lexis-com.proxy-um.researchport.umd.edu/api/document?collection=news&id=urn:contentItem:61K0-9DS1-JCK6-H00M-00000-00&context=1516831.

Walter Hinrichsen[168]

Walter Hinrichsen was born on September 23, 1907, in Leipzig, Germany, to Henri and Martha, the fourth of seven children. Walter was "outgoing, larger than life and always the popular centre of attention."[169] He briefly studied at the Leipzig Conservatory of Music before transitioning to become an apprentice in the music publishing business in 1927 and was unhappy with his work there. In a letter dated August 19, 1927, older brother Max Hinrichsen encourages a young Walter to continue his apprenticeship in the hopes of expanding the family business later playing an important role in Walter's contribution to the history of C. F. Peters in the United States and the AWSO commissioning project:

> It is very important for you to know about the works which are not often asked for. A knowledge of the [musical] literature, not only of the German but also of international issues is vitally important. Also, you will have ample opportunity there of becoming acquainted with concert music, with the requirements of orchestras both large and small and with the programmes. All of this will be particularly important later on for Peters, as this is a branch which has, up to now, been rather neglected, but must be taken up and promoted in far greater measure in the future.[170]

Over the next three years (1928-1931), Walter worked as a music publisher apprentice for Anton J. Benjamin in Hamburg, Germany; Foetisch Frères in Lausanne, France; Tonger in Cologne, Germany; Schott Frères in Brussels, Belguim; and Augener & Co. in London, England. Walter returned to Leipzig to officially join the family business on March 1, 1931, and would

[168] Members of the Hinrichsen family will be addressed by their first name to ensure clarity.

[169] Irene Lawford-Hinrichsen, *Music Publishing and Patronage C. F. Peters: 1800 to the Holocaust* (Kenton: Ed. Press, 2000), 188.

[170] Ibid, 189.

soon be followed by an international trip from 1933-1934 to promote C. F. Peters and expand his personal horizons.[171]

Upon completion of his international adventures, Walter decided he would emigrate to the United States in 1936 with the intentions to establish an office branch of C. F. Peters [172] and was required to pay a substantial emigration tax to leave Nazi Germany.[173] At first, Walter worked in Chicago, Illinois, with the Summy-Birchard Company, the C. F. Peters' agent for the United States,[174] but soon was working to help his family back in Germany to obtain visas and emigrate to the United States after the Night of Broken Glass in November 1938.[175] Walter wrote several letters and money to his parents,[176] always keeping his correspondence with them cheerful and humorous, even though the darkness of the Holocaust was closing in.[177]

When the United States entered World War II, Walter joined the United States Army as a master sergeant and served in combat overseas until 1945. While passing through Leipzig, he placed a note on the doors of the C. F. Peters publishing firm reading "Property of an American Citizen."[178] After the war, he became a Music Officer for the United States Zone in Berlin, Germany, where he assisted in reestablishing music in Germany. Walter returned to Leipzig to find the note remained untouched with the intentions of reclaiming the family business under the

[171] Lawford-Hinrichsen, 189.
[172] Ibid, 253.
[173] Ibid, 283.
[174] Ibid, 205.
[175] Ibid, 262-264.
[176] Ibid, 298.
[177] Ibid, 189.
[178] William Lichtenwanger, "Walter Hinrichsen, 23 September 1907-21 July 1969," Notes 26, no. 3 (1970): 491–93. http://www.jstor.org/stable/896856.

Hinrichsen name.[179] Walter would marry Evelyn Merrell Hinrichsen in 1946, an employee at the Library and Congress, and had two children: Martha (1948) and Henry (1949).[180]

Upon returning to the United States, Walter created the C. F. Peters Corporation in New York City with his cousin Walter Bendix.[181] In looking to the future instead of the past, Walter decided to focus on publishing contemporary and avant-garde composers. C. F. Peters Corporation became the sole distributor for European music publishers and composers in the Western Hemisphere, including the Hinrichsen Editions Limited and Peters Edition of London, led by his brother Max.[182] William Lichtenwanger provided the following quote from Walter concerning his views of the music publishing business:

> The physical act of publishing pieces is only the beginning of the publisher's obligations…He must respect the integrity and individuality of the composers he represents, see that they have full copyright protection and, when possible, help them to make stimulating contacts and to further their careers by means of fellowships, composer-in-residence positions, and so on. The publisher must promote the music of his composers both here and abroad by traveling, attending conventions and going to concerts regularly. Finally, he must accept the fact that the financial returns from publishing serious contemporary music will be likely to come, if at all, in the next decade, not next month or the next year.[183]

Walter was awarded an honorary diploma by the National Association for American Composers and Conductors in 1963 and received the American Composers Alliance Laurel Leaf Award in 1964. He passed away of a heart attack on July 21, 1969.[184] Writing in *Notes*,

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[179] Lichtenwanger, 491.

[180] Ibid, 492.

[181] "Music Firm Expands: C. F. Peters Corp. Opens Office Here at Carnegie Hall." *New York Times (1923-),* Sep 02, 1948. https://www.proquest.com/historical-newspapers/music-firm-expands/docview/108099809/se-2.

[182] Lichtenwanger, 492.

[183] Ibid, 492.

[184] "Walter Hinrichsen Dies at 61; President of Music Publishers." *New York Times (1923-),* Jul 22, 1969. https://www.proquest.com/historical-newspapers/walter-hinrichsen-dies-at-61-president-music/docview/118667587/se-2.

Lichtenwanger remembers Walter as a "gentle man" bringing a "blend of compassion and commerce" whose "adventurous idealism" and "rare friendship" placed C. F. Peters Corporation as a respected and leading music publisher in the world.[185] To honor Walter's legacy, the C. F. Peters Corporation established the Walter Hinrichsen Award in Music in 1984, an annual award "given for the publication of a work by an American composer" to be included in the C. F. Peters catalog.[186]

Boudreau, AWSO, Hinrichsen, & C. F. Peters Corporation

The first season of AWSO did not include a music publishing agreement. Although referenced in various places, including a letter from Walter himself,[187] University Press (of an undetermined university) was not considered or pursued as a potential publisher.[188]

Circumstances leading to the first communications between Boudreau and Walter remain unclear, but each played an important role in the development of the AWSE through the C. F. Peters Corporation. Boudreau credits a suggestion from Chasins to connect with the C. F. Peters Corporation as they were regarded as publishers of esteemed composers including Bach, Haydn, Mozart, and Beethoven.[189] During the 1957 season, Boudreau wrote to C. F. Peters requesting music by Dutch composers (Table 2.3), but no discussions of a possible publishing arrangement were discussed.[190] After the 1957 season concluded, Hinrichsen wrote to Boudreau on

[185] Lichtenwanger, 493.

[186] "Awards." American Academy of Arts and Letters. Accessed January 26, 2024. https://artsandletters.org/awards/?awdpage=music.

[187] Walter Hinrichsen to Robert Austin Boudreau, November 21, 1957, C. F. Peters/Wise Music Group Archives.

[188] Personal interview with Robert Austin Boudreau, September 7, 2023.

[189] Boudreau, *The Messengers and the Music*, 7.

[190] Robert Austin Boudreau to C. F. Peters Corporation, July 11, 1957, C. F. Peters/Wise Music Group Archives.

November 21, 1957, inquiring about the possibility to publish Ned Rorem's *Sinfonia* (also known as *Symphony for 15 Wind Instruments*) through the C. F. Peters Corporation after hearing a performance of the work in New York City.[191]

Table 2.3, Requested Contemporary Music from Dutch Composers, 1957[192]

Henk Badings	*Three Netherlands Dances*
Lilien	*Sonatine Apollinique*
Willem van Otterloo	*Serenade (Divertimento)* *Symphoniette*
Zahwijn	*Nocturne*
Jurriaan Andriessen	*Mourning Becomes Electra*
Geza Frid	*Das Sklavenschriff*
Harold C. King	*Etre Poete*
Ludwig Otten	*Cassation for 3 Trumpets and 3 Trombones* *Suite for Brass Sextet*

Between November 21 and December 9, 1957,[193] Boudreau and Walter met in New York City to construct and negotiate the establishment of the AWSE, a unique arrangement whereby AWSO commissions would be owned by AWSO, and C. F. Peters would be the sole international publisher and distributor.[194] A contract was signed officially on December 23, 1957,[195] establishing the AWSE and remained in effect until October 4, 1996, when a new contract was renegotiated, with then C. F. Peters Corporation President Stephen Fisher, and continues to the present day.[196]

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[191] Walter Hinrichsen to Robert Austin Boudreau, November 21, 1957.

[192] Robert Austin Boudreau to C. F. Peters Corporation, July 11, 1957, C. F. Peters/Wise Music Group Archives.

[193] Walter Hinrichsen to Charles B. Seton, December 9, 1957, C. F. Peters/Wise Music Group Archives.

[194] Boudreau, *The Messengers and the Music*, 7.

[195] C. F. Peters Corporation & Robert Austin Boudreau, "American Wind Symphony Editions Contract," (New York City, December 23, 1957), C. F. Peters/Wise Music Group Archives.

[196] C. F. Peters Corporation & Robert Austin Boudreau, "American Wind Symphony Editions Contract," (New York City, October 4, 1996), C. F. Peters/Wise Music Group Archives.

AWSO Programming & Commissioning

Boudreau searched for music to perform with AWSO, especially during the beginning years of the ensemble. He wrote letters to publishing companies requesting to purchase sheet music for solo, chamber, and full ensemble settings, particularly those published by European publishing companies.

Once the AWSO and the AWSE were established through C. F. Peters, Boudreau utilized a portion of his Fulbright scholarship research materials to provide and create new editions of wind music from the Renaissance, Baroque, and Classical periods (Table 2.4).

Table 2.4, Robert Austin Boudreau Editions published by C. F. Peters

Franz Joseph Haydn	*Divertimento No. 1*	1958[197]
George Frederic Handel	*Music for the Royal Fireworks*	1958[198]
George Frederic Handel	*Water Music*	1958[199]
Hector Berlioz	*Grand Symphonie*	1960[200]
Giovanni Gabrieli	*Canzona Noni a Toni 12*	1961[201]
Giovanni Gabrieli	*In Eccelesiis*	1962[202]

Boudreau also desired to commission original music for AWSO and utilized a mixture of resources to find composers willing to be commissioned and compose for his unique ensemble. His first option would be a direct letter to Hinrichsen or C. F. Peters to learn about new and

[197] Robert Austin Boudreau to Walter Hinrichsen, February 2, 1958, C. F. Peters/Wise Music Group Archives.

[198] Walter Hinrichsen to Robert Austin Boudreau, October 9, 1958, C. F. Peters/Wise Music Group Archives.

[199] Walter Hinrichsen to Max and Johannes Hinrichsen, June 17, 1958, C. F. Peters/Wise Music Group Archives.

[200] Walter Hinrichsen to Robert Austin Boudreau, October 3, 1960, C. F. Peters/Wise Music Group Archives.

[201] Walter Hinrichsen to Robert Austin Boudreau, March 13, 1961, C. F. Peters/Wise Music Group Archives.

[202] Walter Hinrichsen to Robert Austin Boudreau, September 20, 1962, C. F. Peters/Wise Music Group Archives.

upcoming composers. In one such exchange, we find a list containing the names of those such as Jere Hutcheson, Joseph Schwantner, Chinary Ung, Joan Tower, Peter Lieberson, Christopher Rouse, Ellen Taaffe Zwilich, and Ivan Tcherepnin.[203]

Boudreau employed a second option by directly writing to composers and their publishing companies to see if they would be interested in composing a work for AWSO. A commission by AWSO provided the opportunity to be published by C. F. Peters and inclusion in the AWSE catalog. If a composer agreed but was not under contract with C. F. Peters, special exemptions were arranged to allow a composer to be published with C. F. Peters specifically for the commissioned work by AWSO. This would be the case with Jacques Castérède and Éditions Salabert producing a total of eight commissions.[204] Occasionally this type of arrangement would prove to be unsuccessful, and the commissioning request would be abandoned, such was the case with a second possible commission with Krzysztof Penderecki in 1973.[205]

As will be seen in the catalog of AWSO commissioned works in Chapter 3, many national and international composers accepted Boudreau's offer to compose a work for AWSO. But there were also several composers who would decline or not respond as shown in List 2.6.

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[203] Gertrud Mathys to Robert Austin Boudreau, January 12, 1979, C. F. Peters/Wise Music Group Archives.

[204] Éditions Salabert to Walter Hinrichsen, October 22, 1958, C. F. Peters/Wise Music Group Archives.

[205] Heinz Schne-Schott to Gertrude Mathys, April 9, 1973, C. F. Peters/Wise Music Group Archives.

List 2.6, Composers who declined or did not respond to an AWSO commission[206]

Leroy Anderson (1962, 1964)
Malcolm Arnold (1963)
Luciano Berio
Benjamin Britten (1960)
Elliott Carter (1970)
John Corigliano
Ingolf Dahl (1965)
Peter Maxwell Davis
David Del Tredici
Duke Ellington (1965)
Ross Lee Finney (1985)
Karel Husa (1965, 1970, 1971, 1973)
Irwin Kostal (1965)
Gyoergy Ligeti
Witold Lutoslawski (1966)
Peter Mennin (1964, 1965)
Roger Nixon
Carol Orff (1964)
Andre Previn (1965)
Igor Stravinsky (1958)
Michael Tippett (1960)
William Walton
Charles Wuorinen (1985)
Ramon Zupko

A third option Boudreau utilized to find and commission composers involved writing to the Washington, D. C., embassies of various countries and their respective cultural ministers seeking to gain recommendations and connections with composers, especially for those who were blocked by the Soviets during the Cold War. Boudreau connected with Luboš Fišer and Ivana Loudova through the Czechoslovak Music Information Centre beginning in 1970 and lasting until the late 1970s.[207] Both were often prohibited from travelling to the United States to hear the premieres of their works and were also subject to possible Soviet confiscation of their commission payments from the United States. In these instances, accounts were created in Europe outside of the Soviet influence to deposit the commissioning fee for the composer to retrieve at a later date.

[206] A letter from Robert Austin Boudreau to each of the composers and the year it was written can be found in the American Wind Symphony Orchestra Records, 1957-2012, AIS.1981.19, Archives & Special Collections, University of Pittsburgh Library System.

[207] A series of letters can be found at the American Wind Symphony Orchestra Records, 1957-2012, AIS.1981.19, Archives & Special Collections, University of Pittsburgh Library System.

Arrangers provided a fourth way for Boudreau to secure music for AWSO, especially for music heard on the radio, musicals, movies, classical, and jazz hits.[208] Composers who accepted and wrote original compositions for AWSO also contributed arrangements including Robert Russell Bennett (14), Philip J. Lang (8), Blas Emilio Atehortúa (6), Hale Smith (5), Henk Badings (3), Jerzy Sapieyevski (3), Oliver Nelson (3), and Bernard Rogers (3). Some of the AWSO jazz charts would come from well-known jazz arrangers including Clare Fischer (10), Bill Prince (5), J. Billy Ver Planck (3), and Frank Foster (2).

The most prolific arranger for AWSO was James Drake who contributed 46 arrangements. Born in 1935, Drake studied horn at Duquesne University during Boudreau's tenure. After graduating from Duquesne, Drake taught within the Quaker Valley School District in Sewickley, Pennsylvania, and was also an arranger for the Pittsburgh Civic Light Opera and Pittsburgh Symphony Pops.[209]

The types of concerts performed by AWSO varied greatly over the years with the largest and most successful being the International Festival of Contemporary Music. Beginning in 1961, AWSO hosted residencies of commissioned composers from their native countries in Pittsburgh and to participate in their world premiere performances. AWSO also assisted in collecting art, paintings, sculptures, and poets from these countries to be displayed and sold at the festival. A partial listing of international festivals and the composers commissioned is featured in List 2.7.

[208] AWSO arrangements are included in the catalog found in Chapter 3.
[209] Personal interview with James Drake, June 13, 2023.

List 2.7, Highlighted International Festivals of Contemporary Music by AWSO

Creative Spirit of Canada Music and Arts Festival, 1961[210]
Francois More, *Le Mythe de la Roche Percee*
Harry Somers, *Symphony for Winds, Brass and Percussion*
John Weinzweig, *Divertimento No. 5 for Trumpet, Trombone and Wind Orchestra*

Latin American Music and Arts Festival, 1962[211]
Roberto Pineda Duque, *Fantasia*
Mario Kuri-Aldana, *Mascaras*
Juan Orrego-Salas, *Psalms, Op. 51b*

Nigerian Music and Arts Festival, 1963[212]
Samuel Akpabot, *Olfala Festival, Op. 3*
Wilberforce Echezona, *Egwu Ibo, Op. 10, No. 2*
Akin Euba, *Dance to the Rising Sun*

Mexican Music and Arts Festival, 1972[213]
Mario Kuri-Aldana, *Pasos*
Leonardo Valezquez, *Concerto for Piano and Wind Orchestra*

Boudreau was always seeking to perform for new audiences and venues. Children's concerts began in 1963 with Eugene Bozza's *Children's Overture* featuring famous children's songs from France.[214] Other commissions soon followed in 1968 with pieces by Castérède (*Air*

[210] American Wind Symphony Orchestra, *1961 Season Program*, American Wind Symphony Orchestra Records, 1957-2012, AIS.1981.19, Archives & Special Collections, University of Pittsburgh Library System.

[211] American Wind Symphony Orchestra, *1962 Season Program*, American Wind Symphony Orchestra Records, 1957-2012, AIS.1981.19, Archives & Special Collections, University of Pittsburgh Library System.

[212] American Wind Symphony Orchestra, *1963 Season Program*, American Wind Symphony Orchestra Records, 1957-2012, AIS.1981.19, Archives & Special Collections, University of Pittsburgh Library System.

[213] American Wind Symphony Orchestra, *1972 Season Program*, American Wind Symphony Orchestra Records, 1957-2012, AIS.1981.19, Archives & Special Collections, University of Pittsburgh Library System.

[214] Alexander Gonzalez, "Eugene Bozza's Children's Overture: Analysis, Catalogue of Discovered Errata, and the Creation of a New Critical Edition." Doctoral dissertation, Ohio State University, 2021. http://rave.ohiolink.edu/etdc/view?acc_num=osu1626452589067876.

Varie, Music for the Oboe Family), James Drake (*Bassoon Blues*, Music for the Bassoon Family), Oliver Nelson (*Septet 1968*, Music for the Clarinet Family), and Gardner Read (*Sonoric Fantasia No. 3, Op. 125*, Music for the Flute Family).[215] New audiences were reached through the establishment of chamber ensembles (quartets and quintets) traveling to local schools[216] and retirement centers[217] in Pittsburgh and cities along the river tours.

Another intriguing concert venue began in the early 1970s with AWSO performing during Sunday morning church and worship services in the Pittsburgh area.[218] Several compositions were featured during this series including the following compositions written specifically for AWSO (List 2.8) and chamber music from well-known composers such as Dvorak's *Serenade for Winds* and William van Otterloo's *Hymn*.

List 2.8, Highlighted Church Repertoire by AWSO[219]

Johann Sebastian Bach (arr. Jerzy Sapieyevski), *Jesu, Joy of Man's Desiring*
Henry Brant, *An American Requiem*
Jacques Castérède (text by Walt Whitman), *Hymn*
Alan Hovhaness, *Return and Rebuild the Desolate Places*
Ivana Loudova, *Chorale*
Ivana Loudova, *Concerto for Organ, Percussion and Wind Orchestra*
Antonio Vivaldi (arr. Jerzy Sapieyevski), *Concerto for Piccolo*

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[215] American Wind Symphony Orchestra, *1968 Program*, American Wind Symphony Orchestra Records, 1957-2012, AIS.1981.19, Archives & Special Collections, University of Pittsburgh Library System.

[216] "Bicentennial Barge 1977." YouTube, February 21, 2013. https://www.youtube.com/watch?v=kQWrm8rjong.

[217] Edward N. Schwartz to American Wind Symphony, May 29, 1979, American Wind Symphony Orchestra Records, 1957-2012, AIS.1981.19, Archives & Special Collections, University of Pittsburgh Library System.

[218] "Wind Symphony Sets Season Opening May 26." *New Pittsburgh Courier (1966-1981),* May 11, 1974, City Edition. https://www.proquest.com/historical-newspapers/wind-symphony-sets-season-opening-may-26/docview/202600580/se-2.

[219] American Wind Symphony Orchestra, *1976 Bicentennial Program*, American Wind Symphony Orchestra Records, 1957-2012, AIS.1981.19, Archives & Special Collections, University of Pittsburgh Library System.

The church series proved unique and popular to all denominations. Don Riggs captured the clashing of old versus new, young versus old, traditional versus contemporary:

> Dear Robert,
>
> God love church bulletins!
> God love the liniment smell of wintergreen from the limited old ladies who write them:
> Barren.
> Empty.
> They might have said, "Today we make a Joyful Noise…" or,
> "Today we celebrate the talents of young guests whose musicianship is rare"
> … or, prayerfully,
> "May the hands and lips and breaths of these young musicians fill our sanctuary with sermon-sounds of joy;
> May their music uplift our hearts—
> May our Souls soar from their sounds!"
> But no,
> Barren.
> Empty.
> "Anthem Hymn" J. Castérède."
> Oh, passionate Dammit!
>
> - - -
>
> I think these kids are the best bunch you're ever had, Robert.
> And I include that delight[ful] year of the Leprecha[u]ns and other mysterious double-reed creatures. Expect [except] for one shaky cadence there was no noticeable insecurities Sunday morning and, considering the hour and the circumstances, you should be most proud of this bunch. They are Great People. They play!
>
> Thank you for asking me to do the Castérède. The fact that we did Whittman (who pushed the Soul into the rest of the Body) in a Presbyterian Church (and got away with it) is at least a compliment to your sneaky nature.
>
> At least the church bulletin should have said, "Boudreau, rhythms with Who-So"…
>
> Ever,
> Don Riggs
> Part-time executive producer, Public Affairs
> Part-time TV weatherman
> Full-time Wind Symphony Lover
>
> P.S. My fee: one 7 ½ IPS due of the Casterede.[220]

[220] Don Riggs to Robert Boudreau, June 24, 1974, American Wind Symphony Orchestra Records, 1957-2012, AIS.1981.19 Box 1, Folder 23, Archives & Special Collections, University of Pittsburgh Library System.

AWSO hosted local, national, and international guest artists to supplement its unique programming styles beyond contemporary new music. Local television and radio stations announcers and reporters from KDKA, WIIC, WTAE, and WPXI provided narrations to George Kleinsinger (*The Story of Celeste* and *The Story of the Wind Symphony*) and Ellie Siegmeister's *The Mermaid of Lock No. 7*.[221] International jazz artists would be frequent AWSO guests such as Ella Fitzgerald, Louis Armstrong, Oliver Nelson, Dizzy Gillespie and his quintet, Jimmy Hamilton, and Phil Woods.[222] Classically trained musicians would also grace the stage of Point Counterpoint I and II such as Aurele Nicolet (flute), Samuel Lipman (piano), Arcola Clark (harp), and Yo-Yo Ma (cello).[223]

The programming and commissioning by AWSO always seemed fresh and new, blurring the boundaries between serious and light music, tonal and atonal, notated and improvised, and above all, the blending of national and international styles.

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[221] American Wind Symphony Orchestra, *1965 & 1966 Season Programs*, American Wind Symphony Orchestra Records, 1957-2012, AIS.1981.19 Box 1, Folder 23, Archives & Special Collections, University of Pittsburgh Library System.

[222] American Wind Symphony Orchestra, *1966-1981 Season Programs*, American Wind Symphony Orchestra Records, 1957-2012, AIS.1981.19 Box 1, Folder 23, Archives & Special Collections, University of Pittsburgh Library System.

[223] American Wind Symphony Orchestra, *1966-1968 & 2017 Season Programs*, American Wind Symphony Orchestra Records, 1957-2012, AIS.1981.19 Box 1, Folder 23, Archives & Special Collections, University of Pittsburgh Library System.

CHAPTER 3

AMERICAN WIND SYMPHONY ORCHESTRA CATALOG

Catalog Methodology & Description of Headings

The AWSO works donated to the University of Maryland were cataloged by the author of this dissertation. Each work was inventoried to ensure the correct number of parts and score were included and accounted for with assistance from Jeffrey Renshaw's catalog of commissions published by C. F. Peters from 1957-1991.[224]

It quickly became apparent that a supplemental resource was needed to account for the many works not included in Renshaw's book. The AWSO commissions date from 1957 to 2019 with some unpublished or unavailable by C. F. Peters, published by a different publisher, or commissioned after the publication of Renshaw's book.[225] This catalog displays the stylistic depth and diversity of the commissioning project and to assist future research and performances of these works. Renshaw's book was used as a model to create this supplemental catalog. Each entry uses a similar format to describe basic information about each work found in the AWSO collection brought to the University of Maryland.

AWSO works included in this catalog are documented by at least two of the three following criteria:

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[224] Jeffrey H. Renshaw, *The American Wind Symphony Commissioning Project: A Descriptive Catalog of published editions, 1957-1991*. New York: Greenwood Press, 1991, xi-xiii.

[225] Renshaw did not include many arrangements of popular songs, folk tunes, jazz standards, and transcriptions in his catalog, potentially due to copyright restrictions and C. F. Peters' desire to exclusively publish and market original compositions. In addition, many of the arrangements do not list or acknowledge the original composers of these works on the printed sheet music. The author of this dissertation has sought to acknowledge the original composers of these arrangements to provide a more accurate portrayal of musical styles performed by AWSO.

1. Physical sheet music with full or condensed score and parts.
2. Primary source material of official C. F. Peters contracts and composer correspondence in letter or email form between the composers, Boudreau, C. F. Peters, and AWSO staff. This also includes conversations and interviews between the author of this dissertation and Boudreau.
3. Primary and secondary source materials: concert programs including program notes; AWSO press releases; published books and dissertations about AWSO or the individual composers and their compositions related to AWSO; newspaper and journal articles; composer and publisher website information; and correspondence between the author of this dissertation with composers, their estates, and composer archival repositories.
4. Exclusion from Renshaw's book: five published commissions were listed in Renshaw's book but did not contain compositional characteristics (see No. 11 below) due to the score being unavailable, missing parts, awaiting to be published, or copyright restrictions.[226]

The catalog format is based on Renshaw's catalog. Each entry includes the following information:

1. Composer(s) name (first name, last name). If a commission has more than one composer, they are listed in alphabetical order by last name. Lyricist(s) are also listed in this section. If a composition is based on poetry, the composer of the music is

[226] The author of this dissertation has completed the compositional characteristics of these entries. These entries include: Jacques Castérède's *Music for a Tale of Edgar Allen Poe*, Alun Hoddinot's *Welch Dances, Suite No. 4*, Oliver Nelson's *Complex City* and *Fugue and Bossa*, and Jerzy Sapieyevski's *Concerto for Trombone*.

listed here. If a work has no composer, but is attributed to a particular type of style, the style has been listed. If a work has no composer or no style, this field has been left blank.

2. Title of the work with opus number when available.
3. Subtitle of the work, English translation, or additional information related to the title.
4. Arranger(s), Transcriber(s), Orchestrator(s) name (first name, last name) and the type of setting the music is in: arrangement, orchestration, or transcription. If a composition is based on poetry, the composer of the poetry is listed here.

A line divides this portion of the entry from the two-column description of the commissions that follows. The left column contains the following information sourced (when available) directly from the score and parts, publishing companies and composer websites, and The Oxford Music online (Grove Dictionary of Music and Musicians).[227]

1. Number of performers required to perform the work plus soloist (if included) based on the number of instruments listed in Instrumentation (No. 9 below).
2. Soloist(s) listed. Narrator(s), choir, voice(s), and vocal(s) are also included here to notify the researcher and/or conductor of additional performers not seated within the ensemble.
3. Date of composition and/or publication. For original compositions which are published, the year provided by the publisher is used. For arrangements, the original publication year is listed first followed by the year it was published, arranged,

[227] "Grove Music." Grove Music Online. https://www.oxfordmusiconline.com/grovemusic.

transcribed, or orchestrated. "Unknown" is listed if no date has been determined through the catalog criteria.

4. Publisher's number. When available, a publisher number has been included to assist the researcher in renting or purchasing the music as of 2024. These numbers may change if a publisher updates its catalog numbering system. If no number is available, it has been left blank.
5. Duration of the composition. The format is minutes followed by seconds (mm:ss) with the seconds being rounded to the nearest quarter of a minute (:00, :15, :30, :45). Occasionally, the composer provided this information either on the cover page or final page of the work next to their signature and date. When this was not available, a music duration calculator was used by inputting the time signatures used, tempo listed (if available, otherwise it was assumed by the author of this dissertation what the best tempo may be), adding the number of measures of each time signature, and then adding the minutes and seconds of each time signature section to reach a summarized length of time.[228]
6. Score accessibility. The current publisher of the work is listed here which may not be C. F. Peters. If it is not available through a publishing company, an archive containing a score has been listed instead and can only be used for research and archival purposes. Performance rights will need to be cleared with the copyright owner.

[228] Rijk de Wet. "Music Duration Calculator." Omni Calculator, January 18, 2024. https://www.omnicalculator.com/other/music-duration.

7. Composer's Nationality. The nationality of the composer(s) is first based on the country where they were born. If the composer immigrated to another country, a second country is listed to reflect their current citizenship status. If multiple composers are listed and are from the same country, a single country is listed. If multiple composers are listed and are not from the same country, all the countries are listed (when possible) based on the order of the composer names listed at the top of the catalog entry.
8. Composer's Date(s). The composer(s) dates are based solely on the year they were born and deceased. If multiple composers are listed, dates are based on the order of the composer names listed at the top of the catalog entry.
9. Instrumentation. This contains the number of instruments as listed by the score and parts following the format of woodwinds and brass (in order of highest to lowest in range) followed by percussion, harp, piano/celeste, and soloists. Instruments in specific keys and doubling other instruments are provided when possible. Instrument accessories which may be needed, such as mutes, are not listed. Percussion is listed based on the number of percussionists and the instruments played when listed. If percussion parts were not numbered or divided, percussion instruments were listed as well as an estimated number of percussionists required to manage the parts. The types of percussion mallets are not included.

The right column lists the following information.

10. Composer(s) information. This is basic biographical information of the composer(s): where they were born, where and who they studied with, places of employment, awards, and where they died. If multiple composers are listed, each composer is

listed featuring their main employment and contributions to the music profession. If no biographical information was found for a composer(s) or the composer field was left blank, the biographical information about the arranger(s), transcriber(s), or orchestrater(s) was substituted instead following the parameters listed above.

11. Compositional Characteristics. This section includes the basic information about each of the compositions. Some sections may be related to others causing some overlap.
    a. Movement/Form: provides the number of movements, its form, and tempo marking(s). If this area contained detailed tempo markings, the main tempo areas are covered, or a more detailed description is found in the Program Notes field when available as well as time signatures (No. 12).
    b. Harmonic Content: provides an overview of the harmonic content of the composition (tonal, modal, atonal) and stylistic treatment when available.
    c. Melodic Content: provides an overview of the melodic content of the composition (tonal, modal, atonal) and how it is constructed to create the main melodies. If the melodies are based on arrangements of other music and tunes, only the titles of those pieces are listed.
    d. Rhythmic Content: provides an overview of the rhythmic content of the composition. Time signatures are listed when appropriate to determine the style.
    e. Texture/Orchestration: provides an overview of the texture/orchestration of the composition of the main sections or most prominent feature.

f. Performance Considerations: provides information which may or may not be related to the music such as cultural topics, logistical information (seating, number of instruments), and soloist requirements.

g. Programming Category: provides information on the type or style of each composition which may include multiple categories such as a fanfare, arrangement, jazz, Broadway, concerto, soloist, chamber, etc.

h. Score Preface: information provided by the composer such as dedications, commissioned by, specific instructions, or other pertinent information.

The second page of each entry contains two sections reserved for detailed information (to assist with additional analysis) or composer insights or comments about the work (for future performance and research):

12. Program Notes. Information about the history, background, and analysis of the composition provided by the composer, either by an email to AWSO or published on their personal website; the score preface included in the front of the score; AWSO program note; or another source such as an article review from a newspaper. This space is also used to provide a better description of Movement/Form (No. 11a) should a program note not be available.

13. Resources. Primary and secondary resources related to the composition found within archival libraries and published books and dissertations. These resources may or may not contain musical information related to the composition but serve as evidence to support the commission was created for AWSO regardless of official publication with any publishing company and to serve as a beginning step for future researchers.

Items found in archival libraries are grouped together and then listed by ascending date order. The resources listed also serve as citations for this dissertation.

Catalog entries are organized in the following order:

1. Alphabetically by composer last name. Single composers will be listed first followed by groups of multiple composers. If a composition has a group of multiple composers, the last name of the first composer listed will determine its place in the catalog. If no composer is listed, the composition is placed after at the end of the alphabet.
2. Alphabetically by composition title. If there is more than one entry for a composer(s) that begins with the same title (i.e. Concerto), the subtitle and opus number will determine its place in the catalog. If no composer is listed, the composition is in order by composition title.

Harold Adamson & Victor Young

Around the World (in 80 Days)

arranged by James "Jim" Drake

Number of performers: 33
Soloist:
Date of composition/publication: 1956
Publisher's number:
Duration: 2:30
Score accessibility: UMD Archives
Composer's nationality: American
Composer's date(s): 1906-1980/1899-1956

Instrumentation:

Piccolo (double Flute 3)
2 Flutes
3 Oboes
English Horn
4 Clarinets in Bb
3 Bassoons
Contrabassoon

4 Horns in F
4 Trumpets in Bb
4 Tenor Trombones
Bass Trombone
Tuba

Timpani
3 Percussion*
Suspended Cymbal, Triangle, Glockenspiel, Wind Chime, Snare Drum, Xylophone, Bass Crash Cymbal, Chimes

*Can substitute Drum Set for Suspended Cymbal, Triangle, Snare Drum, Bass Drum

Composer Information:

Young: Born in Chicago, IL; studied at Warsaw Imperial Conservatory and Paris Conservatory; violinist with Warsaw Philharmonic, Central Park Casino (Chicago), Million Dollar Theatre Orchestra (Los Angeles), and Paramount-Publix Theatre; composer and arranger of light music for film, television, and popular singers
Adamson: Born in Greenville, NY; studied acting at University of Kansas and Harvard; songwriter for MGM including "I Love Lucy"

Compositional Characteristics:

Movement/Form -
Single movement: Moderato, With Motion, A Little Faster, Moderately Slow, a la Jazz Waltz, Moderato

Harmonic Content -
Tonal, 7th chords

Melodic Content -
Tonal, descending escape and repeated tones, chromatic embellishments and neighbor tones

Rhythmic Content -
Introduction in 7/8, 3/4, 4/4; Main theme in 3/4 instead of 4/4 with rubato moments; Jazz Waltz; ends in 4/4

Texture/Orchestration -
Lush Hollywood film music style, intervallic leaps create loftiness and repeated tones create stability; polyphonic accompaniment

Performance Considerations -

Programming Category -
Film Music, Incidental, Pops

Score Preface -

Program Notes

Resources

AWSO Records, 1957-2012, AIS.1981.19, Archives & Special Collections, University of Pittsburgh Library System.

1. American Wind Symphony Orchestra, 1983 Season Program.
2. American Wind Symphony Orchestra, 1984 Season Program.
3. American Wind Symphony Orchestra, 1986 Season Program.
4. American Wind Symphony Orchestra, 1987 Season Program.

Other:

1. Robert and Kathleen Boudreau. AWSO Master List of Commissions Only. February 2022.
2. Markus Mauderer. *Robert Austin Boudreau und das American Wind Symphony Orchestra.* (Adliswil, Switzerland: Ruh Music AG, 2003).

Samuel Ekpe Akpabot

Cynthia's Lament, Op. 6

Number of performers: 19 + 1
Soloist: Soprano
Date of composition/publication: 1965
Publisher's number:
Duration: 8:00
Score accessibility: Performing Rights Society
Composer's nationality: Nigerian
Composer's date(s): 1932-2000

Instrumentation:

2 Flutes
2 Clarinets in Bb
2 Bassoons

Horn in F
Trumpet in C
2 Tenor Trombones
Bass Trombone

Timpani
7 Percussion
Maracas, Snare Drum, Bass Drum, Xylophone, Wood block, Wooden Drum, Chinese Gong

solo Soprano Voice

Composer Information:

Born in Uyo, Akwa Ibom State Nigeria; educated at Baptist Academy, King's College (Lagos), Royall College of Music (London), University of Chicago, and a doctorate from Michigan State University; was an ethnomusicologist, composer, and author who worked at the Nigerian Broadcasting Corporation, University of Nigeria, and Obafemi Awolowo University.

Compositional Characteristics:

Movement/Form -
Single movement, ritornello, ABA; Grave, Tempo Gusto, Animato, Andante con moto, Ad lib, A tempo

Harmonic Content -
Tonal, modal mixture around A major/minor capturing Nigerian modes and tonal structure, seventh & suspended chords; most chords in open position

Melodic Content -
Motif of rising 5th and falling 4th, rising chromatic embellishments; falling stepwise thirds

Rhythmic Content -
Nigerian/African syncopated rhythms, highly repetitive

Texture/Orchestration -
Sparse, call and response, percussion feature, vamp at Andante con moto

Performance Considerations -
Nigerian stylistic practices in vocal and percussion performances, pronunciation of Nigerian words

Programming Category -
Soloist, Incidental

Score Preface -
For Cynthia Avery, Pittsburgh, PA

Program Notes

Resources

AWSO Records, 1957-2012, AIS.1981.19, Archives & Special Collections, University of Pittsburgh Library System.
1. Robert Austin Boudreau to Fela Sowando. Letter. January 7, 1966.
2. Samuel Akpabot to Robert Austin Boudreau. Letter. October 28, 1972.
3. Godwin Sadoh to Robert Austin Boudreau. Letter. November 11, 2008.

C. F. Peters/Wise Music Group Archives.
1. American Wind Symphony Orchestra, 1965 Season Brochure.

Other:
1. Godwin Sadoh. *Samuel Akpabot: The Odyssey of a Nigerian Composer-Ethnomusicologist.* New York: iUniverse, 2008.
2. Godwin Sadoh. "The Orchestral Works of Samuel Akpabot, a Nigerian composer-Ethnomusicologist." *The Musical Times*, Vol. 151, No. 1913 (Winter 2010), pp. 79-94.
3. Markus Mauderer. *Robert Austin Boudreau und das American Wind Symphony Orchestra.* (Adliswil, Switzerland: Ruh Music AG, 2003).

Samuel Ekpe Akpabot

Nigeria in Conflict

Number of performers: 17
Soloist:
Date of composition/publication: 1973
Publisher's number:
Duration: 5:00
Score accessibility:
Composer's nationality: Nigerian
Composer's date(s): 1932-2000

Instrumentation:

3 Flutes

Horn in F
2 Trumpets in Bb
2 Tenor Trombones
Bass Trombone
Tuba

Timpani
6 Percussion
I: Sekere (rattle)
II: Twin Gong
III: Wooden Drum
IV: Wood Black
V: Xylophone I
VI: Xylophone II

Composer Information:

Born in Uyo, Akwa Ibom State Nigeria; educated at Baptist Academy, King's College (Lagos), Royall College of Music (London), University of Chicago, and a doctorate from Michigan State University; was an ethnomusicologist, composer, and author who worked at the Nigerian Broadcasting Corporation, University of Nigeria, and Obafemi Awolowo University.

Compositional Characteristics:

Movement/Form -
Single movement: Maestoso, Tempo Rubato, Alla Marcia, Agitato, Lento, Affetusso, Doloroso, Con Moto, Vivace, Allegro, Vivace, Largetto, Morendo, Tempo Giusto,

Harmonic Content -
Tonal, mainly rhythmic harmonic motion instead of sustained

Melodic Content -
Tonal, arpeggios of major chords, stepwise motion

Rhythmic Content -
Straightforward, duple to compound meters

Texture/Orchestration -
Fanfares at beginning, arpeggios are abundant, very percussive, march-like

Performance Considerations -
The use of African drums

Programming Category -
Concert, Overture

Score Preface -

Program Notes

Premiered on June 3, 1973.

Resources

AWSO Records, 1957-2012, AIS.1981.19, Archives & Special Collections, University of Pittsburgh Library System.

1. Samuel Akpabot to Robert Austin Boudreau. Letter. April 14, 1971.
2. Robert Austin Boudreau to Samuel Akpabot. Letter. September 12, 1972.
3. Samuel Akpabot to Robert Austin Boudreau. Letter. October 28, 1972.
4. Robert Austin Boudreau to Samuel Akpabot. Letter. November 14, 1972.
5. Robert Austin Boudreau to Samuel Akpabot. Letter. March 14, 1973.
6. Samuel Akpabot to Robert Austin Boudreau. Letter. May 2, 1973.
7. Gertrud Mathys to Robert Austin Boudreau. Letter. December 3, 1973..
8. Robert Austin Boudreau to Samuel Akpabot. Letter. October 16, 1973.
9. Samuel Akpabot to Robert Austin Boudreau. Letter. October 22, 1974.
10. Robert Austin Boudreau to Samuel Akpabot. Letter. November 8, 1974.
11. Robert Austin Boudreau to Tom Lleshaj. Letter. July 22, 2005.
12. Godwin Sadoh to Robert Austin Boudreau. Letter. November 10, 2008.
13. Jean-Baptiste Apere to Robert Austin Boudreau. Email. January 15, 2015, at 1:21 a.m.

C. F. Peters/Wise Music Group Archives.

1. Gertrud Mathys to Robert Austin Boudreau. Letter. December 3, 1973.
2. Gene Caprioglio to Robert Austin Boudreau. Letter. April 26, 2007.
3. AWSO Premieres List from 1958-1978.
4. C. F. Peters AWSO Spreadsheet. Undated.

Other:

1. Robert and Kathleen Boudreau. *The Messengers and the Music: The Story of the World's Largest Commissioning Program for Wind Orchestra*, (Pittsburgh, 2019).
2. "Wind Symphony Opens Sunday." *The Pittsburgh Courier,* June 2, 1973.
3. Bessie Essex. "Akpabot, African Artist, Talks About 'Soul Music.'" *The Pittsburgh Courier*, June 30, 1973.
4. Godwin Sadoh. *Samuel Akpabot: The Odyssey of a Nigerian Composer-Ethnomusicologist.* New York: iUniverse, 2008.
5. Godwin Sadoh. "The Orchestral Works of Samuel Akpabot, a Nigerian composer-Ethnomusicologist." *The Musical Times*, Vol. 151, No. 1913 (Winter 2010), pp. 79-94.
6. Robert and Kathleen Boudreau. AWSO Master List of Commissions Only. February 2022.

Samuel Ekpe Akpabot

Ofala Festival, Op. 3

Symphonic Poem

Number of performers: 22 + female voices
Soloist:
Date of composition/publication: 1963
Publisher's number:
Duration: 7:00
Score accessibility: Oxford University Press
Composer's nationality: Nigerian
Composer's date(s): 1932-2000

Instrumentation:

2 Flutes
2 Oboes
2 Clarinets in B-flat
2 Bassoons

2 Horns in F
2 Trumpets in B-flat
2 Tenor Trombones
Bass Trombone
Tuba

Timpani
Marimba
Ogene
Sekere
Tom-tom
Obodom

Female voices

Composer Information:

Born in Uyo, Akwa Ibom State Nigeria; educated at Baptist Academy, King's College (Lagos), Royal College of Music (London), University of Chicago, and a doctorate from Michigan State University; was an ethnomusicologist, composer, and author who worked at the Nigerian Broadcasting Corporation, University of Nigeria, and Obafemi Awolowo University.

Compositional Characteristics:

Movement/Form -
Single movement: no tempo marking at beginning, Lento (Fanfare) in 4/4, Tempo Primus, Largo, Tempo Rubato, Tempo Guisto, Tempo Primus

Harmonic Content -
Tonal, major, open 5ths

Melodic Content -
Tonal, initial leap up followed by stepwise motion, harmonized in 3rds, small Largo chorale-like section with bassoons/horns in homophony

Rhythmic Content -
Intro: 12/8, syncopated rhythm (8th-quarter); 4/4 at Lento with fanfares; alternating between 12/8 and 4/4

Texture/Orchestration -
Ostinato patterns in layers, call/response, brass fanfares, female voices with African drums; repeated phrases/sections; begins and ends the same way

Performance Considerations -
Use of African drums, female chorus is limited

Programming Category -
Descriptive, Tone Poem

Score Preface -
Dedicated to Dr. Nnamdi Azikiwe whose foresight made this work possible

Program Notes

The symphonic poem *Ofala Festival* is scored for woodwind, brass and percussion and makes use of four Nigerian instruments: ogene (a king of Nigerian gong); obodom (wooden drum); shekere (a kind of maracas) and tom tom drums. Ofala Festival is when the chief of a village comes out to meet his people and receives homage from them. The chief appears once a year, three days in succession-coming a little farther from his palace each time, until the third day, when there is dancing and drumming and mirth and merriment and everyone, young and old, joins in.

Program note from the 1963 season program booklet. Premiered June 20, 1963.

Resources

AWSO Records, 1957-2012, AIS.1981.19, Archives & Special Collections, University of Pittsburgh Library System.

1. Samuel Akpabot to Robert Austin Boudreau. Letter. May 28, 1963.
2. American Wind Symphony Orchestra, 1963 Season Program.
3. Samuel Akpabot to Robert Austin Boudreau. Letter. June 29, 1964.
4. Samuel Akpabot to Robert Austin Boudreau. Letter. October 28, 1972.
5. Godwin Sadoh to Robert Austin Boudreau. letter. November 11, 2008.

C. F. Peters/Wise Music Group Archives.

1. AWSO Premieres List from 1958-1978.
2. Robert Rimes. "World Premieres, Nigerian Music and Art Festival, West Virginia Centennial Tribute, Planned by American Wind Symphony." *American Wind Symphony Orchestra*, Press Release, May 13, 1963.

Other:

1. Robert and Kathleen Boudreau. *The Messengers and the Music: The Story of the World's Largest Commissioning Program for Wind Orchestra*, (Pittsburgh, 2019).
2. Charlotte Nelson. "Nigerian Music, Art Festival to be Premiered Here." *Pittsburgh Courier*, January 26, 1963.
3. Jo Anne J. Peddicord. "Unique Wind Symphony Group: Touring Orchestra Travels Waterways." *The Christian Science Monitor*, September 3, 1963.
4. Godwin Sadoh. *Samuel Akpabot: The Odyssey of a Nigerian Composer-Ethnomusicologist*. New York: iUniverse, 2008.
5. Godwin Sadoh. "The Orchestral Works of Samuel Akpabot, a Nigerian composer-Ethnomusicologist." *The Musical Times*, Vol. 151, No. 1913 (Winter 2010), pp. 79-94.
6. Robert and Kathleen Boudreau. AWSO Master List of Commissions Only. February 2022.
7. Markus Mauderer. *Robert Austin Boudreau und das American Wind Symphony Orchestra*. (Adliswil, Switzerland: Ruh Music AG, 2003).

Thomas S. Allen

Erie Canal

arranged by James "Jim" Drake

Number of performers: 18
Soloist:
Date of composition/publication: 1905/1986
Publisher's number:
Duration: 5:00
Score accessibility: UMD Archives
Composer's nationality: American
Composer's date(s): 1876-1919

Instrumentation:

5 Horns in F
5 Trumpets in Bb
5 Trombones
Tuba

Timpani
Drum Set

Optional Sing-a-long*

*At m. 44, can repeat to Rehearsal 9 or 17

Composer Information:

Born in Natick, MA; early figure in Tin Pan Alley; vaudeville composer, manager, and violinist

Compositional Characteristics:

Movement/Form -
Single movement: introduction moderately slow 4, moderate 4, cut-time (fast 4), moderate 4

Harmonic Content -
Tonal; extended jazz chords in minor keys (Dm in moderate 4, Cm in cut-time)

Melodic Content -
American Folk Tune, verse in minor, chorus in major, chromatic embellishments; unison quasi-scat verse

Rhythmic Content -
Swing style, syncopation

Texture/Orchestration -
Brass Choir in Big Band sound; homophonic harmonies, accompaniment, doubling at the octaves in melody at cut-time

Performance Considerations -
A la boat whistle for trombones; swing;

Programming Category -
Incidental

Score Preface -
For AWSO Erie Canal Walk to Buffalo, NY

Program Notes

Resources

AWSO Records, 1957-2012, AIS.1981.19, Archives & Special Collections, University of Pittsburgh Library System.
1. American Wind Symphony Orchestra, 1986 Season Program.

Other:
1. Robert and Kathleen Boudreau. AWSO Master List of Commissions Only. February 2022.
2. Markus Mauderer. *Robert Austin Boudreau und das American Wind Symphony Orchestra.* (Adliswil, Switzerland: Ruh Music AG, 2003).

Efraín Amaya

Angelica

for string orchestra

scored for Wind Symphony Orchestra by composer

Number of performers:	37
Soloist:	
Date of composition/publication:	2000/2015
Publisher's number:	
Duration:	6:00
Score accessibility:	Edition Peters
Composer's nationality:	Venezulan-American
Composer's date(s):	b. 1959

Instrumentation:

4 Flutes (Fl III/IV double Piccolo)
2 Oboes
2 English Horns
Clarinet in Eb
Clarinet in A (or Bb)
Bass Clarinet
3 Bassoons
Contrabassoon

4 Horns in F
4 Trumpets in C (or Bb)
3 Tenor Trombones
Bass Trombones
Tuba

Timpani
7 Percussion
Marimba, Cabaca, Shaker, Guiro, Whip, Bass Drum, Congas, Bongos, Shekere, Xylophone, Triangle, Musical Saw, Wind Chimes, Rain Stick

Harp

Composer Information:

Born in Venezuela; studied composition and piano at Indiana University; obtained orchestral conducting degree at Rice University; Music Director/Conductor of El Sistema Youth Symphony Orchestras in Venezuela and Minot Symphony Orchestra since 2015; Lecturer at Carnegie Mellon University from 1993-2009 and Associate Professor at Minot State University; Served as Associate Conductor of Westmoreland Symphony Orchestra from 1994-2007

Compositional Characteristics:

Movement/Form -
Single movement; four sections ABCA' split into three tempo areas: Moderately, ♩. = 60, Tempo I

Harmonic Content -
Tonal; natural/harmonic/melodic minor keys; secundal lyrical quality; straightforward

Melodic Content -
Tonal, arpeggiated vs stepwise; light vs accented

Rhythmic Content -
Latin American rhythms (salsa); syncopation; polyphonic; compound 3/8 and Common Time; hemiolas

Texture/Orchestration -
Fugato; canon

Performance Considerations -
Influenced by Venezuelan folk music; doublings

Programming Category -
Arrangement, Folk

Score Preface -
This version was commissioned by Robert Boudreau and the AWSO.

Program Notes

Angelica came about a year after I had written Malagigi the Sorcerer (for flute and piano). It is a little bit of a sequel. Malagigi the Sorcerer was written for flutist Alberto Almarza with the intention of exploring the colors and traditions of the flute, and it was based on a short story from the legends of Charlemagne. Angelica was written later and motivated by an enthusiastic request from violinist Sarah O'Boyle, Alberto's wife at the time, who was to lead the premiere as concertmaster of the Sewickley BACHfest, who commissioned the work in 2000. It made sense to dwell on and be inspired by a continuation of the same theme.

The story is about love displaced in time. Angelica and Rinaldo (nephew and appointed knight of Charlemagne) meet amidst a celebration and a jousting tournament. She arrives with her brother and without good intentions. Her extraordinary beauty captivates everyone. Rinaldo falls in love but she pays no attention. There is then a chase through the Arden forest where their affections get reversed.

"Now in this forest there were two fountains, the one constructed by the sage Merlin, who designed it for Tristram and the fair Isoude;* for such was the virtue of this fountain, that a draught of its waters produced an oblivion of the love which the drinker might feel, and even produced aversion for the object formerly beloved. The other fountain was endowed with exactly opposite qualities, and a draught of it inspired love for the first living object that was seen after tasting it."(1)

Exhausted from the chase Rinaldo drinks from the first-mentioned fountain and falls asleep. Angelica comes across the other fountain and drinks from it. She then encounters the sleeping Rinaldo and falls instantly in love. So the story goes and of course the chase is now reversed. Angelica will try anything to win the affection of Rinaldo who keeps running away from her.

Angelica has four main sections: A-B-C-A'. The A section depicts the jousting and the festivities through the syncopations and hemiolas of Latin American music, and the characteristic rhythms of dance forms such as salsa. The B section is a fugato, inspired by the use of counterpoint in Venezuelan folk music. It describes the chase for love through the forest. The C section is a slow and more introverted passage. A simple melody presented in the violins is then repeated with the cellos playing it canonically. The violins and cellos represent Angelica and Rinaldo in their out of sync love for each other. The last section is very much like the first one, but every time it repeats, a layer of complexity is added to it. As in love, it completes a cycle and expands into higher levels of intricacy.

Program Note by Efraín Amaya. Also available at LaFi Publishers, Ltd. in different instrumentation: string orchestra.

Resources

AWSO Records, 1957-2012, AIS.1981.19, Archives & Special Collections, University of Pittsburgh Library System.

1. Efraín Amaya to Robert Austin Boudreau. Email. May 17, 2015 at 3:53 p.m.

Other:

1. Efraín Amaya, professional website, https://www.efrainamaya.com/main.html.
2. Efraín Amaya, professional website, https://lafipublishers.com/notes/angelica.html
3. Robert and Kathleen Boudreau. *The Messengers and the Music: The Story of the World's Largest Commissioning Program for Wind Orchestra*, (Pittsburgh, 2019).
4. Robert and Kathleen Boudreau. AWSO Master List of Commissions Only. February 2022.

Efraín Amaya

Epona's Portal

for Bassoon and Wind Symphony Orchestra

Number of performers:	37 + 1
Soloist:	Bassoon
Date of composition/publication:	2010
Publisher's number:	
Duration:	12:30
Score accessibility:	Edition Peters
Composer's nationality:	Venezulan-American
Composer's date(s):	b. 1959

Instrumentation:

- Piccolo
- 2 Flutes
- Alto Flute
- 2 Oboes
- English Horn
- Clarinet in Eb
- Clarinet in Bb
- Bass Clarinet
- Contrabass Clarinet in Eb
- 2 Bassoons
- Contrabassoon

- 4 Horns in F
- 2 Cornets in Bb
- 2 Trumpets in Bb
- 5 Tenor Trombones
- Bass Trombone
- Tuba

- Timpani
- 6 Percussion

- Harp

Composer Information:

Born in Venezuela; studied composition and piano at Indiana University; obtained orchestral conducting degree at Rice University; Music Director/Conductor of El Sistema Youth Symphony Orchestras in Venezuela and Minot Symphony Orchestra since 2015; Lecturer at Carnegie Mellon University from 1993-2009 and Associate Professor at Minot State University; Served as Associate Conductor of Westmoreland Symphony Orchestra from 1994-2007

Compositional Characteristics:

Movement/Form -

Single movement in quasi-sonata form in ABCABa, see Program Notes section for detailed tempo markings

Harmonic Content -

Tonal in modal mixture of major/minor, mainly homophonic choral movement, arpeggiated pentatonic chords in vamp style for second theme

Melodic Content -

Tonal, sequences of stepwise spanning an interval of a 3rd and arpeggiated chordal patterns

Rhythmic Content -

Shifting meter patterns (3/2, 4/4, 5/4) and (12/8, 2/4, 6/8), hemiola patterns, homophonic march

Texture/Orchestration -

March-like primary theme areas, exposed bassoon solos/cadenzas, soft lyrical second theme, instrumental interlude in C section with walking bass line underneath pentatonic arpeggios

Performance Considerations -

Bassoon range, editorial markings for places to breath (m. 60-65, 173 -178), balance issues with doublings of accompaniment lines

Programming Category -

Soloist

Score Preface -

Commissioned by Robert Boudreau and the American Wind Symphony Orchestra

Program Notes

Lento (𝅗𝅥. = 50), Allegro (𝅗𝅥. = 120), Maestoso (𝅗𝅥. = 80), Lento, Andante (𝅗𝅥. = 76), dotted ♩ = 108, Meno mosso (𝅗𝅥. = 120), Poco meno mosso (♩ = 112), Lento, Allegro, Andante, Lento, Allegro, Piu mosso

Also available at LaFi Publishers, Ltd. in different instrumentation: bassoon and piano.

Resources

AWSO Records, 1957-2012, AIS.1981.19, Archives & Special Collections, University of Pittsburgh Library System.

1. Efraín Amaya to Gene Caprioglio. Email. April 29, 2010 at 9:53 p.m.
2. Efraín Amaya to Gene Caprioglio. Email. December 7, 2011, at 10:47 p.m.

Other:

1. Efraín Amaya, professional website, https://www.efrainamaya.com/main.html.
2. Robert and Kathleen Boudreau. AWSO Master List of Commissions Only. February 2022.

Efraín Amaya

Indigo Concerto

for flute and wind symphony

arranged for wind symphony by composer

Number of performers:	21 + 1
Soloist:	Flute
Date of composition/publication:	2001/2010
Publisher's number:	
Duration:	22:30
Score accessibility:	Edition Peters
Composer's nationality:	Venezulan-American
Composer's date(s):	b. 1959

Instrumentation:

2 Flutes
2 Oboes (Ob. II doubles English Horn)
Clarinet in Eb
Clarinet in Bb
2 Bassoons

2 Horns in F
2 Trumpets
2 Tenor Trombones
Bass Trombone

Timpani
3 Percussion

Piano
Harp

solo Flute

Composer Information:

Born in Venezuela; studied composition and piano at Indiana University; obtained orchestral conducting degree at Rice University; Music Director/Conductor of El Sistema Youth Symphony Orchestras in Venezuela and Minot Symphony Orchestra since 2015; Lecturer at Carnegie Mellon University from 1993-2009 and Associate Professor at Minot State University; Served as Associate Conductor of Westmoreland Symphony Orchestra from 1994-2007

Compositional Characteristics:

Movement/Form -

Three movements: (I) Moderato (♩. = 90), in quasi ABA form, (II) Lento (♩. = 60), attacca into mvt. III, (III) Dance (dotted ♩. = 100)

Harmonic Content -

Tonal, secundal, sustained/repetitive rhythmic chords, (II) layered chromatic cluster with open sustains (M7 intervals), (III) parallel minor 7th chords, broken arpeggios and rising quintal patterns

Melodic Content -

Tonal, mixture of stepwise and flowing arpeggios, (II) M7 intervals and chromatic pitches, (III) mainly stepwise, sequences, returns to material from mvt. I

Rhythmic Content -

Straightforward, (I) repetitive, becomes syncopated with Latin American rhythms, shifting meters in duple time, ends with mixed meter; (III) mixed meter (9/8+1/4), then 2/4 in um-pa style

Texture/Orchestration -

(I) Begins quietly, blustery woodwinds, brass fanfare like, mostly homophonic, short cadenza, long instrumental interludes, (II) high pitched instruments, rising layered sustains, transitions with percussive rhythmic hits, (III) homophonic

Performance Considerations -

Flute pitch bends, flutter tonguing, vocals while playing, whistle tones

Programming Category -

Concerto, Arrangement, Minimalist

Score Preface -

Program Notes

Indigo Concerto came about as a shared search for new levels in the complex and global language of contemporary music. My two previous pieces for flute and piano (Dúo Ami and Malagigi the Sorcerer) - both written for Alberto Almarza - resulted in a series of exciting and successful presentations. Alberto's unique gifts for the flute and his virtuoso abilities, especially in the use of extended techniques, brought those to life and infused in them a maturity and a full-blown expression of color and emotion. Once again, Alberto asked me to write a flute concerto for him; thus was Indigo Concerto created.

In this piece, many sounds and rhythms from my past come into play freely and openly. These include joropo, salsa and the Venezuelan merengue, which appear intermixed as short occurrences in the context of the piece. Extended techniques for the flute, such as circular breathing and whistle tones, are included as an intrinsic part of the music.

The concerto has three movements. The first movement follows a somewhat standard sonata form (exposition, development, recapitulation, and cadenza). A third theme appears before the development, but this theme appears again only in the cadenza and at the end of the last movement.

The second and third movements are played without a break, and both are connected thematically to the first movement. The context of how the material appears is starkly different in each, however-the second movement is slow and introverted; the third is dance-like.

Indigo is a full-bodied dark blue color. Its versatility when mixed with other colors gives it the potential for a vast variety of subtle transitions and radiations. Its warmth allows us to reach inner senses of perception.

Program note provided by Efraín Amaya.

Also available at LaFi Publishers, Ltd. in different instrumentations: flute with orchestra and flute with piano in three movements.

Resources

AWSO Records, 1957-2012, AIS.1981.19, Archives & Special Collections, University of Pittsburgh Library System.
1. Robert Austin Boudreau to Efraín Amaya. Letter. May 5, 2009.
2. Efraín Amaya to Gene Caprioglio. Email. April 29, 2010, at 9:53 p.m.
3. Natalie Ham to Gene Caprioglio. Email. May 3, 2010, at 5:31 p.m.
4. Efraín Amaya to Gene Caprioglio. Email. December 7, 2011, at 10:47 p.m.

Other:
1. Efraín Amaya, professional website, https://www.efrainamaya.com/main.html.
2. Efraín Amaya, professional website, https://lafipublishers.com/notes/indigo.html.

Efraín Amaya

Jokilis y Gorilas

for Chamber Ensemble

Number of performers: 14
Soloist:
Date of composition/publication: 2019/2021
Publisher's number: 68735
Duration: 7:00
Score accessibility: Edition Peters
Composer's nationality: Venezulan-American
Composer's date(s): b. 1959

Instrumentation:

Flute
Oboe
Clarinet in Bb
Bassoon

Horn in F
Trumpet in C
Trombone
Tuba

Timpani
Marimba
Tubular Bells
Bass Tubular Bells (opt.)

Harp
Piano

Composer Information:

Born in Venezuela; studied composition and piano at Indiana University; obtained orchestral conducting degree at Rice University; Music Director/Conductor of El Sistema Youth Symphony Orchestras in Venezuela and Minot Symphony Orchestra since 2015; Lecturer at Carnegie Mellon University from 1993-2009 and Associate Professor at Minot State University; Served as Associate Conductor of Westmoreland Symphony Orchestra from 1994-2007

Compositional Characteristics:

Movement/Form -
Single movement: ♩ = 120, meno mosso (. = 80), . = 120, Dancing (dotted ♩ = 68); four sections with codetta

Harmonic Content -
Tonal, syncopated homophonic chordal motion against arpeggiated woodwinds in 1st section; alternating 7th chords in 3rd section; walking broken bass-line against arpeggiated woodwinds in 4th section

Melodic Content -
Tonal: mainly stepwise 1st/3rd sections, introduction of "Venezuelan National Anthem", "Alma Llanera"; syncopated fugue with mixture of stepwise and disjunct motion in 2nd section

Rhythmic Content -
Venezuelan folk rhythms, syncopated, 3 vs 4 with National Anthem/Alma Llanera melodies, march-like 3rd section, compound 3/8 in codetta with hemiola 2 vs 3

Texture/Orchestration -
Mainly full ensemble tutti in 1st section; fugue begins with limited orchestration which gradually builds in 2nd section; march-like with bass-line against upper woodwinds/trumpet/horn in 3rd section; tutti codetta

Performance Considerations -
Optional Bass Tubular Bells, mainly tutti playing

Programming Category -
Chamber, Incidental, Folk

Score Preface -
Subtitle: "Carnival @ The Tovar Colony"

Program Notes

This piece is the latest commission by Robert Boudreau, founder and Music Director of the American Wind Symphony. I have known Robert for many years, and I deeply appreciate his enthusiasm for contemporary music that is also inspired by different cultures and traditions. Thus I started a semi-personal research on a Venezuelan town known for its German roots, architecture and a strong cultural presence; that is, German traditions solidly nested within the spirit of a tropical country. "Colonia Tovar" is the name of this place, founded back in 1843 by 390 German settlers who were given land, up in the mountains between the cities of Caracas and Maracay in an area that has a very temperate climate. Once isolated for one hundred years, it slowly opened up to a wider population, becoming one of the prime tourist destinations in the country. It felt like a trip to another country. "Jokilis and Gorilas" is a festivity that was revived in the 1970s during Carnival. People in the town would dress up as jesters with wooden masks, the same way they dress up in Edingen, Germany, and parade throughout the town. Later on a group of them started to dress up as gorillas too, thus you would experience these two groups of people with contrasting costumes (and behaviors) frolicking across town. The Jokilis carry a stick with a balloon or some sort of ribbon at the end, and go around hitting passerbys while the gorillas just go around acting as...well, gorillas doing a lot of monkey business.

In this work I wanted to evoke this upbeat festivity. The piece has four main sections and a little codetta. The first and last section have pretty much the same feeling, as I used the same harmonic progressions and melodic materials with the use of chimes evoking the 'church tolling' of the town. To signal the end of this section I quote two of the most well known melodies for any Venezuelan, the *Venezuelan National Anthem* and the *Alma Llanera*. I merged these two snippets of the melodies and used them to lead into the next section. The second section is pretty much a fugue with a very distinctive Venezuelan flavor. As in other pieces of mine, I have included fugues to celebrate the high contrapuntal use of it in Venezuelan folk music. Moreover, this fugue morphs into a dance where the harp will emulate the Venezuelan folk harp (Arpa llanera). With the return of the chimes and the 'church tolling' melody, the piece will parade again as the beginning until the short coda starts when the melody of the fugue is presented as a Joropo followed by the two snippets of the Venezuelan Anthem and *Alma Llanera* signaling the end of the festivities.

Program Note by Efraín Amaya, June 2019 (misdated as 2109 in the score)

Resources

AWSO Records, 1957-2012, AIS.1981.19, Archives & Special Collections, University of Pittsburgh Library System.
1. Efraín Amaya to Robert Austin Boudreau. Email. May 25, 2018, at 1:12 p.m.

Other:
1. Efraín Amaya, professional website, https://www.efrainamaya.com/main.html.
2. Efraín Amaya, *Jokilis y Gorilas*, Score: C. F. Peters, 2019.

Efraín Amaya

Marahuaka

for Three Marimbas and Wind Orchestra

Number of performers:	42 + 3
Soloist:	Three Marimbas
Date of composition/publication:	2009
Publisher's number:	68303
Duration:	12:30
Score accessibility:	Edition Peters
Composer's nationality:	Venezulan-American
Composer's date(s):	b. 1959

Instrumentation:

2 Piccolos
2 Flutes
2 Oboes
2 English Horns
Clarinet in Eb
2 Clarinets in A
Bass Clarinet
3 Bassoons
Contrabassoon

6 Horns in F
2 Piccolo Trumpets in A
2 Trumpets in D
4 Trumpets in C
4 Tenor Trombones
2 Bass Trombones
Tuba

Timpani
2 Percussion
Rain stick, Glockenspiel, Bass Drum, Whip, Crash Cymbals, Tambourine, Tam-tam, Triangle, Wind Chimes, Wood blocks, Taiko Drum

Harp
Piano

3 solo Marimbas

Composer Information:

Born in Venezuela; studied composition and piano at Indiana University; obtained orchestral conducting degree at Rice University; Music Director/Conductor of El Sistema Youth Symphony Orchestras in Venezuela and Minot Symphony Orchestra since 2015; Lecturer at Carnegie Mellon University from 1993-2009 and Associate Professor at Minot State University; Served as Associate Conductor of Westmoreland Symphony Orchestra from 1994-2007

Compositional Characteristics:

Movement/Form -
Single movement in three sections, ABA: Largo (♩ = 50), Moderato switches between 𝅗𝅥. = 100 and 𝅗𝅥. = 50, Cadenza (𝅗𝅥. = 50),

Harmonic Content -
Tonal, tone clusters over pedal tones, mixture of 7th chords, static harmonic motion, hexachords made of neighbor major/minor chords

Melodic Content -
Tonal, mixture of stepwise motion and leaps of various 7ths, somewhat octatonic, sequences of neighbor tones and arpeggiated chords, in canons

Rhythmic Content -
Straightforward, Latin inspired rhythms which are syncopated, polyrhythmic with layered compound and duple time in full ensemble sections

Texture/Orchestration -
Sweeping woodwinds, homophonic chords in accompaniment while soloists play, delicate middle section with bell tone figures and rising 7th leaps

Performance Considerations -
Instrumentation for 3 marimbas and 3 mallet keyboard players

Programming Category -
Concerto, Concert

Score Preface -
Commissioned by Robert Boudreau and the AWSO

Program Notes

Also available at LaFi Publishers, Ltd. in different instrumentation: 3 marimbas and orchestra, 3 marimbas and piano.

Resources

AWSO Records, 1957-2012, AIS.1981.19, Archives & Special Collections, University of Pittsburgh Library System.

1. Robert Austin Boudreau to Efraín Amaya. Letter. May 5, 2009.
2. Efraín Amaya to Robert Austin Boudreau. Letter. June 1, 2009, at 2:11 p.m.
3. Efraín Amaya to Gene Caprioglio. Email. December 7, 2011, at 10:47 p.m.

C. F. Peters/Wise Music Group Archives.

1. C. F. Peters/Wise Music Group Memo. May 25, 2010.

Other:

1. Efraín Amaya, professional website, https://www.efrainamaya.com/main.html.
2. Robert and Kathleen Boudreau. *The Messengers and the Music: The Story of the World's Largest Commissioning Program for Wind Orchestra*, (Pittsburgh, 2019).
3. Robert and Kathleen Boudreau. AWSO Master List of Commissions Only. February 2022.

Efraín Amaya

Suite of Latin Dances

Number of performers: 35
Soloist:
Date of composition/publication: 2012
Publisher's number:
Duration: 9:00
Score accessibility: Edition Peters
Composer's nationality: Venezulan-American
Composer's date(s): b. 1959

Instrumentation:

2 Piccolos
2 Flutes
2 Oboes
English Horn
Clarinet in Eb
2 Clarinets in Bb
Bass Clarinet
2 Bassoons
Contrabassoon

4 Horns in F
2 Cornets in C
2 Trumpets in Bb
3 Tenor Trombones
Bass Trombone
Tuba

Timpani
5 Percussion
Marimba, Xylophone, Ratchet, Shaker,
Cabaca, 2 Congas, Guiro, Maracas, Claves,
2 Cowbells, Cabasa, 2 Venezuelan Maracas,
Glockenspiel, Triangle, Crotales

Harp
Piano

Composer Information:

Born in Venezuela; studied composition and piano at Indiana University; obtained orchestral conducting degree at Rice University; Music Director/Conductor of El Sistema Youth Symphony Orchestras in Venezuela and Minot Symphony Orchestra since 2015; Lecturer at Carnegie Mellon University from 1993-2009 and Associate Professor at Minot State University; Served as Associate Conductor of Westmoreland Symphony Orchestra from 1994-2007

Compositional Characteristics:

Movement/Form -
4 movements: I. Bis (Moderato); II. Nana (Moderato-Joropo), in ABA' form; III. Polvorosa (Merengue Venezolano); IV. Malecon (Lazy), in AABA' form

Harmonic Content -
Tonal; variety of 7th chords; straightforward

Melodic Content -
I-III: Minor; pentatonic; call and response; canon; IV: Major

Rhythmic Content -
Latin American rhythms with ostinatos: II. Joropo a kind of fandango; III. Merengue (3/8+5/16 is in 1)

Texture/Orchestration -
Homophonic

Performance Considerations -
Latin American percussion; doublings

Programming Category -
Incidental

Score Preface -
Commissioned by Robert Boudreau and the American Wind Symphony Orchestra

Program Notes

Also available at LaFi Publishers, Ltd. in different instrumentation: full orchestra.

Resources

AWSO Records, 1957-2012, AIS.1981.19, Archives & Special Collections, University of Pittsburgh Library System.

1. Efraín Amaya to American Wind Symphony Orchestra. Invoice. May 31, 2012.
2. AWSO 2012 Season Funding Objectives. Undated.
3. Efraín Amaya to Robert Austin Boudreau. Email. February 21, 2013, at 12:58 p.m.
4. Efraín Amaya to Robert Austin Boudreau. Email. March 13, 2013, at 2:16 p.m.
5. AWSO Commissions for 2012 Season. Undated.

C. F. Peters/Wise Music Group Archives.

1. Robert Austin Boudreau to Gene Caprioglio. Email. June 11, 2012, at 9:15 a.m.

Other:

1. Efraín Amaya, professional website, https://www.efrainamaya.com/main.html.
2. Robert and Kathleen Boudreau. *The Messengers and the Music: The Story of the World's Largest Commissioning Program for Wind Orchestra*, (Pittsburgh, 2019).
3. Robert and Kathleen Boudreau. AWSO Master List of Commissions Only. February 2022.

Efraín Amaya

Wuaraira Repano

for clarinet and piano

scored for Wind Symphony by the composer

Number of performers:	23 + 1
Soloist:	Clarinet in A
Date of composition/publication:	2006/2009
Publisher's number:	68281
Duration:	15:00
Score accessibility:	Edition Peters
Composer's nationality:	Venezulan-American
Composer's date(s):	b. 1959

Instrumentation:

Flute
Alto Flute
Oboe
English Horn
Bass Clarinet
2 Bassoons

4 Horns in F
2 Trumpets in C
2 Tenor Trombones
Bass Trombone
Tuba

Timpani
3 Percussion
Marimba, Bass Drum, Glockenspiel, Triangle, Crotales, Vibraphone, Wind Chimes, Shaker, Rain stick, Suspended Cymbal, Tam-tam, Cymbals, Timbales, Guiro

Harp
Piano

solo Clarinet in A

Composer Information:

Born in Venezuela; studied composition and piano at Indiana University; obtained orchestral conducting degree at Rice University; Music Director/Conductor of El Sistema Youth Symphony Orchestras in Venezuela and Minot Symphony Orchestra since 2015; Lecturer at Carnegie Mellon University from 1993-2009 and Associate Professor at Minot State University; Served as Associate Conductor of Westmoreland Symphony Orchestra from 1994-2007

Compositional Characteristics:

Movement/Form -
Single movement: Moderato (♩. = 84), Lento (♩. = 50), Poco piu lento (♩. = 42), Tempo I, Cadenza, Tempo I

Harmonic Content -
Modal, open chords in bass with arpeggiated major scale patterns, bass note changes quality of chords

Melodic Content -
Modal, primary theme: initial leap up followed by stepwise descent in varied forms and styles, secondary theme: softer and more lyrical; cadenza at end

Rhythmic Content -
Syncopated arpeggiated patterns and rhythmic vamps, middle section quasi-cadenza with homophonic unison attacks and sustains in ensemble while soloist slides, bends, and ornaments in mournful feeling

Texture/Orchestration -
Static harmonic motion with vamping and sustains, composite instrumental lines, some countermelody lines, short Coda

Performance Considerations -
Clarinet slides and bends

Programming Category -
Arrangement, Soloist, Chamber

Score Preface -
Written in the memory of Paul and Quique Carranza and the members of the band Mandala

Program Notes

Wuaraira Repano is a clarinet concerto in one movement that was commissioned by the Contemporary Ensemble of Duquesne University and was premiered by José Fernando Gomez, clarinet, under the baton of its Music Director David Stock in 2006.

I grew up in Caracas, Venezuela. Caracas is in a valley with a paradise-like weather. Wuaraira Repano was the aboriginal name to the mountain in the north of the city, which literally means "Big Sierra". Anyone who has ever been to Caracas knows how important this cordillera is to anyone who's grown up there. From an early age the Caraqueños visit the mountain either to admire Caracas or the ocean, which lies behind it. During my high school years I used to go camping there with my friends and I have very fond memories from that time. It is also the place where I lost two friends back in the late seventies, both in hang gliding accidents. Andrés Beltrán was my best friend through my years of high school and Paul Carranza who was the pianist of the band MandalaIndigo that provided the incidental music or music backups for Arte de Venezuela, the theater company where I trained as an actor during my high school years. While Andrés was my contemporary and classmate, Paul was older and he became an incidental tutor. In fact Paul was the one who taught me my first chords on the piano.

I wanted to somehow honor the members of this band with this piece. In fact the younger brother of Paul, Quique Carraza who played as well in the band has also been diseased for some time now. I thought of no better way than to incorporate a theme by the band in the piece. I have forgotten the name of the song but I mainly used an arppeggiated chord progression of it, and I actually quote it very briefly in the cadenza of the clarinet (C#3 – G#3 – C#4 – B3 – D#4 – F#4, etc.) As I was working on this piece and thinking in all these happy memories of my teenage years I realized that there is only another time in my life that I have felt so happy and this has been seeing my son grow. He is about to become a teenager himself and I couldn't help but to somehow incorporating him into the fabric of this piece. The opening theme came about as I heard by wife calling our son Amadís for dinner. She, without realizing it, makes this little tune every time she calls on him (D# – E – A). I then realized that when I call him I use a similar melody (D# – E – B), which became the opening phrase of the clarinet.

The piece is a quasi sonata form with the addition of an extra section before what one could be label as the development, leading to a recapitulation and short cadenza with a codetta. The piece is about 15 minutes long and it's orchestrated for solo clarinet, flute, English horn, bass clarinet, bassoon, French horn, trumpet, trombone, two percussionists, piano and strings. -- Program Note by Efraín Amaya.

Also available at LaFi Publishers, Ltd. in different instrumentation: clarinet and piano.

Resources

Other:

1. Efraín Amaya, professional website, https://www.efrainamaya.com/main.html
2. Efraín Amaya, professional website, https://lafipublishers.com/notes/WuarairaRepano.html
3. Efraín Amaya, *Wuararia Repiano* for clarinet and orchestra, https://www.youtube.com/watch?v=jWKDjB481D4
4. Robert and Kathleen Boudreau. *The Messengers and the Music: The Story of the World's Largest Commissioning Program for Wind Orchestra*, (Pittsburgh, 2019).
5. Robert and Kathleen Boudreau. AWSO Master List of Commissions Only. February 2022.

David Amram

Cajun

from the American Dance Suite

arranged for Wind Orchestra by composer

Number of performers: 36
Soloist:
Date of composition/publication: 1989
Publisher's number: 67296
Duration: 8:00
Score accessibility: Edition Peters
Composer's nationality: American
Composer's date(s): b. 1930

Instrumentation:

Piccolo
3 Flutes
3 Oboes
English Horn
3 Clarinets in Bb
Bass Clarinet
4 Bassoons

4 Horns in F
4 Trumpets in Bb
3 Trombones
Tuba

Timpani
3 Percussion
Wood Block, Tom-tom, Spoons, Triangle, 2 Bongos, Washboard (metal guiro), Sleigh Bells, Indian Frame Drum, Xylophone, Snare Drum

Composer Information:

Born in Philadelphia, PA; studied at Oberlin College, George Washington University, and Manhattan School of Music with Giannini and privately with Charles Mills; composer-in-residence with the New York Philharmonic; recipient of several grants by the US State Dept. and Information Agency for travel abroad

Compositional Characteristics:

Movement/Form -
Single movement in modified ABA form: dotted ♩ = 126, Maestoso in 3/4

Harmonic Content -
Tonal, D major, direct modulation to C mixolydian in transition to second theme melody back in D major and concludes in D with some bi-tonality of C against D

Melodic Content -
Celtic Slip Jig "The Fox Hunt" is main melody, original second melody in Cajun waltz style, main melody returns over melodies from mvt. I (fanfare and Cheyenne social dance melody "Nu-usm, no-notz"), mainly stepwise with some ascending/descending leaps

Rhythmic Content -
Mainly in compound time (9/8), lilting feel more than swing, some overlapping of duple vs triple subdivision in the second half; begins with homophonic chords, expands to broken arpeggios, and then polyphonic layers in the recap

Texture/Orchestration -
Begins with a solo, becomes more chamber-like, and gradually builds to a full ensemble conclusion, orchestration continues shifting with each phrase

Performance Considerations -
Percussionist who can play spoons, ornamentation

Programming Category -
Arrangement, Popular, Folk, Cajun, Celtic, Native American

Score Preface -
For the American Wind Symphony Orchestra, Robert Austin Boudreau, Director

Program Notes

Cajun has been transcribed for the American Wind Symphony Orchestra, Robert Austin Boudreau, Director, with affection and admiration for bringing music around the world in a unique concert series. "Cajun" was transcribed from the final movement of American Dance Suite with the hope of adding to the repertoire of wind orchestra music. It was made possible by a generous commission from Robert Austin Boudreau and his exciting young orchestra. Traditional Celtic Slip Jig "The Fox Hunt," taught to David Amram by Mick Maloney in 1978.

Program note and footnote from the score.

The final movement, Cajun, celebrates another indigenous form of American music that came to us via the Celtic people who lived in Brittany, came to Canada three hundred years ago as French-speaking Acadians, left Canada and arrived in the US, settling in Louisiana. There their Celtic-French Canadian music was influenced by the music of Native American and Afro-American cultures into the unique Cajun culture of today.

The lively melody "The Fox Hunt" is a slip-jig. played first by the piccolo and accompanied by traditional Celtic rhythms and contemporary Cajun percussion instruments including the spoons. After several statements with varying orchestration, a second melody of my own, a Cajun waltz (inspired by eating Crawfish Etoufe while performing In Port Arthur, Texas and New Orleans) is introduced. The waltz uses the triangle, bongos and washboard. instruments common to contemporary Cajun music called "Zydeco" which I have performed with several Cajun ensembles at folk festivals. After the clarinet completes the waltz, the strings and different choirs of the orchestra join in.

"The Fox Hunt" is restated and then is joined by the waltz and finally a re-statement of the Cheyenne social song and fanfare from the first movement, to bring the composition to a conclusion.

Program note from David Amram's website.

Resources

AWSO Records, 1957-2012, AIS.1981.19, Archives & Special Collections, University of Pittsburgh Library System.
1. David Amram to Robert Austin Boudreau. Letter. January 28, 1989.
2. Robert Austin Boudreau to David Amram. Letter. February 27, 1989.

Other:
1. David Amram, *Cajun from the American Dance Suite*, C. F. Peters, 1989.
2. Jeffrey Renshaw. *The American Wind Symphony Commissioning Project: A Descriptive Catalog of Published Editions, 1957-1991.* Greenwood Press: Westport, CT, 1991.
3. Additional program notes from David Amram's website: https://www.davidamram.com/classical_reviews/american_dance_suite_2.html.
4. Markus Mauderer. *Robert Austin Boudreau und das American Wind Symphony Orchestra.* (Adliswil, Switzerland: Ruh Music AG, 2003).

Amparo Ángel

Adagio

for English Horn and Wind Symphony Orchestra

Number of performers: 22 + 1
Soloist: English Horn
Date of composition/publication: 2007
Publisher's number:
Duration: 16:00
Score accessibility: UMD Archives
Composer's nationality: Colombian
Composer's date(s): b. 1950

Instrumentation:

2 Flutes (Fl II double Piccolo)
2 Oboes
Clarinet in Eb
2 Clarinets in Bb
Bass Clarinet
2 Bassoons

4 Horns in F
2 Trumpets in C
3 Trombones
Tuba

Timpani
Glockenspiel
Suspended Cymbal

solo English Horn

Composer Information:

Born in Colombia: music studies at the conservatories of University of Cauca and National University of Colombia (1973); studied composition and orchestration with Luis Antonio Escobar (Berlin School of Composition) and Blas Emilio (National University of Colombia); professional pianist and soloist with several orchestras; Lecturer at El Muro Blanco University in Bogotá (1976-1980); Professor of composition, orchestration and analysis at the Sergio Arboleda University (2003) (personal website)

Compositional Characteristics:

Movement/Form -
Single movement, two large sections, through-composed with motivic writing; Adagio espressivo (♩ = 54), Pesante (♩. = 80), Meno mosso

Harmonic Content -
Tonal, natural/melodic minor keys, modal, straightforward, neo-romantic

Melodic Content -
Arpeggiated vs stepwise, natural rise and fall of motive, dovetailing figures create larger melodic architecture

Rhythmic Content -
Hemiola (3v2) prevalent throughout, syncopation; 2/2, 3/2, 3/4, 4/4

Texture/Orchestration -
Homphonic with moments of polyphony

Performance Considerations -
English Horn important, but not always primary melodic voice; Horn 3/4 written in bass clef; extended techniques in percussion; mutes for trumpets and horns

Programming Category -
Concerto, Lyrical

Score Preface -

Program Notes

Resources

AWSO Records, 1957-2012, AIS.1981.19, Archives & Special Collections, University of Pittsburgh Library System.
1. Amparo Angel to Robert Austin Boudreau. Email. March 6, 2008, at 12:23 p.m.

Other:
1. Robert and Kathleen Boudreau. *The Messengers and the Music: The Story of the World's Largest Commissioning Program for Wind Orchestra*, (Pittsburgh, 2019).
2. Catalog entry prepared by Alexander Scott, a current DMA student at the University of Michigan.
3. Robert and Kathleen Boudreau. AWSO Master List of Commissions Only. February 2022.
4. Amparo Angel. "Adagio for English Horn and Wind Symphony," *American Wind Symphony Orchestra Reflections*, conducted by Robert Austin Boudreau, AWSO118, undated, CD.

Amparo Angel

Double Quartet

for Bassoons and Percussion, Op. 17

Number of performers: 8
Soloist:
Date of composition/publication: 1999
Publisher's number:
Duration: 12:00
Score accessibility: Edition Peters
Composer's nationality: Colombian
Composer's date(s): b. 1950

Instrumentation:

4 Bassoons

4 Percussion
I: 2 Bongos (Low-High), Timpani (23"), Suspended Cymbal (High)
II: Glockenspiel, 3 Congas (High-Med-Low), Suspended Cymbal (Med)
III: Snare Drum, Wood Block, Suspended Cymbal (Low)
IV: Tom-toms, Temple Blocks, Tam-tam

Composer Information:

Born in Colombia: music studies at the conservatories of University of Cauca and National University of Colombia (1973); studied composition and orchestration with Luis Antonio Escobar (Berlin School of Composition) and Blas Emilio (National University of Colombia); professional pianist and soloist with several orchestras; Lecturer at El Muro Blanco University in Bogotá (1976-1980); Professor of composition, orchestration and analysis at the Sergio Arboleda University (2003) (personal website)

Compositional Characteristics:

Movement/Form -
Single movement, mostly through-composed: Andante (♩. = 80), Rubato a Piacere (♩. = 48) begins in somewhat free time but moves back to measured bars, dotted ♩. = 50, Poco Meno Mosso (dotted ♩. = ♩.), L'istesso Tempo

Harmonic Content -
Begins atonal, parallel augmented/diminished chords, octatonic based, gradually shifts to tonal with quartal harmonies and major chords in middle section, returns to atonal harmonies

Melodic Content -
Atonal, pitch class sets (016) & (01367), chromatic lines repeated at P4, whole tone scales, gradually shifts to be tonal with intervallic leaps of P4/P5 in middle section, returns to atonal melodies

Rhythmic Content -
Some mixed meter and compound vs duple rhythms, mainly in 2/4, 3/4, 4/4, 3/8, 6/8, 9/8, mostly polyphonic, homophonic syncopated chorale in shifting meters of Latin nature

Texture/Orchestration -
Predominately percussion, quasi bassoon cadenza in free time, mostly polyphonic, small homophonic bassoon chorale in middle section, somewhat cyclic with bassoon cadenza theme returning near the end, concludes with a forte unison D

Performance Considerations -
Seating configuration in 4 stations with paired off with one bassoon and percussionist each

Programming Category -
Concert, Chamber

Score Preface -
To Robert and Kathleen Boudreau

Resources

Other:
1. Robert and Kathleen Boudreau. AWSO Master List of Commissions Only. February 2022.
2. Markus Mauderer. *Robert Austin Boudreau und das American Wind Symphony Orchestra.* (Adliswil, Switzerland: Ruh Music AG, 2003).

Amparo Ángel

Toccata Inconsútil

for Wind and Percussion Orchestra

Number of performers: 34
Soloist:
Date of composition/publication: 1998
Publisher's number:
Duration: 10:00
Score accessibility: UMD Archives
Composer's nationality: Colombian
Composer's date(s): b. 1950

Instrumentation:

Piccolo
2 Flutes
2 Oboes
2 English Horns
2 Clarinets in Bb
Bass Clarinet
Contrabass Clarinet in Eb
(or Baritone Saxophone)
3 Bassoons
Contrabassoon

4 Horns in F
4 Trumpets in C
3 Trombones
Tuba

Timpani (Maracas)
4 Percussion
2 Xylophones, Temple Blocks, 2 Bass Drums, Tom-Toms, Whip, Tubular Bells, Glockespiel, Snare Drum, Wood Block, Suspended Cymbal

Piano
Celeste

Composer Information:

Born in Colombia: music studies at the conservatories of University of Cauca and National University of Colombia (1973); studied composition and orchestration with Luis Antonio Escobar (Berlin School of Composition) and Blas Emilio (National University of Colombia); professional pianist and soloist with several orchestras; Lecturer at El Muro Blanco University in Bogotá (1976-1980); Professor of composition, orchestration and analysis at the Sergio Arboleda University (2003) (personal website)

Compositional Characteristics:

Movement/Form -
Single movement in ABA form: Allegretto Ritmico (♩ = 80), Meno Mosso e Molto Espressivo (. = 46), L'istesso Tempo, Tempo Primo, Meno Mosso Molto Espressivo e Legato (♩ = 54)

Harmonic Content -
Tonal, modal mixture between harmonic/melodic minor scales, broken arpeggiated and block chordal movement of minor/diminished chords with occasional 7th and quartal treatment, some pedal tones

Melodic Content -
Atonal, leaps of a tritone followed by chromatic ascents and descents, 9-note sets using 12-tone techniques, 32-note turns almost like ornaments

Rhythmic Content -
2/4, 3/4, 4/4, 5/4, steady quarter and 8th note patterns, sustained pitches suspend time, sycnopated 16th rhythms

Texture/Orchestration -
Chamber-like, call and response with shifting orchestration, dynamics and articulations, tiered sustains, slow and lyrical middle section and coda with homophonic chorale, forte and marcatto

Performance Considerations -

Programming Category -
Concert

Score Preface -

Program Notes

"Toccata Inconsútil" means "seamless toccata" in Spanish

Resources

AWSO Records, 1957-2012, AIS.1981.19, Archives & Special Collections, University of Pittsburgh Library System.

1. Robert Austin Boudreau to Tom Lleshaj. Letter. July 22, 2005.

Other:

1. Robert and Kathleen Boudreau. AWSO Master List of Commissions Only. February 2022.
2. Markus Mauderer. *Robert Austin Boudreau und das American Wind Symphony Orchestra.* (Adliswil, Switzerland: Ruh Music AG, 2003).

Richard Arnell

My Ladye Greene Sleeves, Op. 114

Number of performers: 27
Soloist:
Date of composition/publication: 1968
Publisher's number:
Duration: 13:30
Score accessibility: UMD Archives
Composer's nationality: British
Composer's date(s): 1917-2009

Instrumentation:

Piccolo
2 Flutes
2 Oboes
English Horn
2 Clarinets in Bb
Bass Clarinet
2 Bassoons
Contrabassoon

4 Horns in F
3 Trumpets in Bb
3 Trombones
Tuba

Timpani
3 Percussion
Snare Drum, Tam-tam, Bells, Cymbals, Bass Drum, Triangle, Tambourine

Composer Information:

Born in Hampstead, London; studied at the Royal College of Music (London) with John Ireland; was in America in World War II and worked as Music Supervisor for the BBC in North America; taught at Trinity College of Music (London), Bowdoin College (Maine), and Hofstra University (New York); also composed music for films for the US Dept. of Agriculture, Ford Motor Company; established the Music Dept at the London International Film School

Compositional Characteristics:

Movement/Form -
10 movements, theme and variations, all movements attacca, see Program Notes sections for tempos markings, time signatures, and detailed orchestrations

Harmonic Content -
Tonal, explores minor keys with parallel/relative motion, cluster chords, half-step neighbor tones, long scalar passages over pedal tones

Melodic Content -
Uses "Greensleeves" melody, theme and variations treatment, mvt. 8 includes "Retreat to the Colors (Tuscany 1634)"

Rhythmic Content -
Straightforward, some polyphonic elements, diminution and augmentation, irregular and syncopated phrasing in mvt. 6

Texture/Orchestration -
Varied: homophonic, solo with stacked chords, mixture of canons and rounds, some stylistic introductions before new variations, layered ostinato patterns, call and response, sustains over brass fanfares and march-like percussion, ends fortissimo sustains, painful

Performance Considerations -

Programming Category -
Arrangement, Concert

Score Preface -
for Ursula Vaughan Williams

Program Notes

1. no tempo marking, in 6/8, Opening Theme, full ensemble (brief pause)
2. Flower Garden, Andante in 4/4, woodwind choir with horns and percussion
3. Alman, Vivace in 2/4, woodwind choir
4. My Ladye's Game: Maze, Andante in 4/4, brass choir with percussion
5. Interlude, Lento in 9/8, piccolo and flutes
6. My Lord's Carouse, Vivace in 2/2, trumpets, trombones, tuba, and percussion choir (carouse means lively drinking party)
7. Cradle, Andantino in 6/8, double reeds, horns, and bells
8. Various Wars, Allegro in 2/2, full ensemble, military calls and drumbeats quoted from 1879 edition of Groves Dictionary
10. Tomb, no tempo marking, mixture of 2/4, 3/4, 4/4, 6/4

Movement 9. unsure if composer left this number out intentionally, no pages in score or parts are missing

Premiered on July 4, 1968.

Resources

AWSO Records, 1957-2012, AIS.1981.19, Archives & Special Collections, University of Pittsburgh Library System.
1. Basil Horsfield to Robert Austin Boudreau. Letter. January 17, 1966.

C. F. Peters/Wise Music Group Archives.
1. Robert Austin Boudreau to Walter Hinrichsen. Letter. November 25, 1960.
2. C. F. Peters Internal Memo 1968.
3. LaMonne Burton to Kurt Michaelis. Letter. July 17, 1968.
4. LaMonne Burton to Kurt Michaelis. Letter. July 23, 1968.
5. Kurt Michaelis to LaMonne Burton. Letter. July 26, 1968.
6. AWSO Premieres List from 1958-1978.
7. American Wind Symphony Orchestra, 1968 Season Brochure.

Other:
1. Robert and Kathleen Boudreau. *The Messengers and the Music: The Story of the World's Largest Commissioning Program for Wind Orchestra*, (Pittsburgh, 2019).
2. Robert and Kathleen Boudreau. AWSO Master List of Commissions Only. February 2022.

Sidney Arodin & Hoagy Carmichael

Up a Lazy River

arranged by James "Jim" Drake

Number of performers: 33
Soloist:
Date of composition/publication: 1930
Publisher's number:
Duration: 3:30
Score accessibility: UMD Archives
Composer's nationality: American
Composer's date(s): 1901-1948/1899-1981

Instrumentation:

Piccolo
2 Flutes
2 Oboes
2 Clarinets in Bb
Bass Clarinet
Contrabass Clarinet in Eb
4 Bassoons

4 Horns in F
4 Trumpets in Bb
6 Trombones
Tuba

Timpani
2 Percussion
Xylophone, Drum Set

Synthesized Bass
Keyboard

Composer Information:

Arodin: Born in Louisiana, played clarinet on riverboats around New Orleans, worked for Johnny Stein and Jimmy Durante in NYC, returned to New Orleans playing with The New Orleans Rhythm Kings

Carmichael: Born in Bloomington, IN; studied law at Indiana University and organized a jazz band, left practicing law in Florida and moved to Hollywood writing songs for music, was friends with Bix Beiderbecke and Johnny Mercer, had a secondary career as an actor

Compositional Characteristics:

Movement/Form -
Single movement: Slowly (slowly ad lib), Moderately Fast (♩. = 149)

Harmonic Content -
Tonal closed jazz harmonies

Melodic Content -
Tonal, bassoon melody in unison, trombone melody in block chords, winding chromatic lines

Rhythmic Content -
Laid back swing with back beat, mainly homophonic

Texture/Orchestration -
Clarinet quartet as introduction, trombone section featured prominently, light textures with tasteful interjections, call and response at Rehearsal D, homophonic full ensemble chorus and ending

Performance Considerations -
Slow introduction may be optional, Moderately fast may be quarter = 112

Programming Category -
Arrangement, Popular

Score Preface -

Resources

Other:
1. Robert and Kathleen Boudreau. AWSO Master List of Commissions Only. February 2022.
2. Markus Mauderer. *Robert Austin Boudreau und das American Wind Symphony Orchestra.* (Adliswil, Switzerland: Ruh Music AG, 2003).

Blas Emilio Atehortúa

A Latin American Dance on a Boat Table, Op. 194, No. 2

Number of performers: 33
Soloist:
Date of composition/publication: 1997
Publisher's number:
Duration: 2:45
Score accessibility: UMD Archives
Composer's nationality: Colombian
Composer's date(s): 1943-2020

Instrumentation:

Piccolo
2 Flutes
Alto Flute
2 Oboes
English Horn
2 Clarinets in Bb
Bass Clarinet
2 Bassoons
Contrabassoon

4 Horns in F
4 Trumpets in Bb
4 Trombones
Tuba

Timpani
5 Percussion
Xylophone, 2 Maracas, Snare Drum, 5 Temple Blocks, Vibraphone, Gong, Whip, 3 Tom-toms, Marimba, Cymbals, Tambourine, Bass Drum, 2 Bongos

Piano

Composer Information:

Born in 1933, Columbia; studied composition at the Conservatory of the National University at Columbia with Ginestera, Xenakis and Nono at the Torcuato Di Tella Institute in Buenos Aires; conducted throughout South America; appointed head of the Bogota Conservatory in 1973; compositional style considered avante-garde and described as tightly constructed, usually quite shapely and rhythmically incisive; composed works for many genre.

Compositional Characteristics:

Movement/Form -
Single movement; three sections: Allegro vivace, Andantino, Tempo I; straightforward

Harmonic Content -
Minor 6th/7ths with suspended 2nds/4ths; homophonic

Melodic Content -
Tonal; harmonic/melodic minor; soloistic vs instrument tutti

Rhythmic Content -
Latin American rhythms; syncopation; polyphonic ostinato patterns

Texture/Orchestration -
Sparse vs full; varied dynamics; clarinet quasi-cadenza; limited transition material; highly sectionalized

Performance Considerations -
Doublings; stylistic articulations

Programming Category -
Incidental Music

Score Preface -

Program Notes

Resources

Other:

1. Pamela Bowen Chester. "A Study of the Life and Wind Music of Blas Emilio Atehortua, Including a Critical Edition and Stylistic Analysis of "Cinco Piezas a Bela Bartok"." Order No. 9827960, University of Northern Colorado, 1997. https://www.proquest.com/dissertations-theses/study-life-wind-music-blas-emilio-atehortua/docview/304371808/se-2.
2. Jeffrey Renshaw. *The American Wind Symphony Commissioning Project: A Descriptive Catalog of Published Editions, 1957-1991.* Greenwood Press: Westport, CT, 1991.
3. Robert and Kathleen Boudreau. AWSO Master List of Commissions Only. February 2022.
4. Markus Mauderer. *Robert Austin Boudreau und das American Wind Symphony Orchestra.* (Adliswil, Switzerland: Ruh Music AG, 2003).

Blas Emilio Atehortúa

Bambuco for Percussion

Number of performers:	Unknown
Soloist:	
Date of composition/publication:	
Publisher's number:	
Duration:	Unknown
Score accessibility:	Unknown
Composer's nationality:	Colombian
Composer's date(s):	1943-2020

Instrumentation:

Composer Information:

Born in 1933, Columbia; studied composition at the Conservatory of the National University at Columbia with Ginestera, Xenakis and Nono at the Torcuato Di Tella Institute in Buenos Aires; conducted throughout South America; appointed head of the Bogota Conservatory in 1973; compositional style considered avante-garde and described as tightly constructed, usually quite shapely and rhythmically incisive; composed works for many genre.

Compositional Characteristics:

Movement/Form -

Harmonic Content -

Melodic Content -

Rhythmic Content -

Texture/Orchestration -

Performance Considerations -

Programming Category -

Score Preface -

Program Notes

Resources

Other:

1. Pamela Bowen Chester. "A Study of the Life and Wind Music of Blas Emilio Atehortua, Including a Critical Edition and Stylistic Analysis of "Cinco Piezas a Bela Bartok"." Order No. 9827960, University of Northern Colorado, 1997. https://www.proquest.com/dissertations-theses/study-life-wind-music-blas-emilio-atehortua/docview/304371808/se-2.
2. Jeffrey Renshaw. *The American Wind Symphony Commissioning Project: A Descriptive Catalog of Published Editions, 1957-1991.* Greenwood Press: Westport, CT, 1991.Jeffrey Renshaw. *The American Wind Symphony Commissioning Project: A Descriptive Catalog of Published Editions, 1957-1991.* Greenwood Press: Westport, CT, 1991.
3. Robert and Kathleen Boudreau. AWSO Master List of Commissions Only. February 2022.
4. Markus Mauderer. *Robert Austin Boudreau und das American Wind Symphony Orchestra.* (Adliswil, Switzerland: Ruh Music AG, 2003).

Blas Emilio Atehortúa

Chorale and Ostinato Fantastico, Op. 200

Number of performers: 33
Soloist:
Date of composition/publication: 1998
Publisher's number: 68116R
Duration: 7:00
Score accessibility: Edition Peters
Composer's nationality: Colombian
Composer's date(s): 1943-2020

Instrumentation:

2 Piccolos
2 Flutes (2 Piccolos)
2 Oboes
2 English Horns (2 Oboes)
2 Clarinets in Bb (Cl I double Clarinet in Eb, Cl. II double Bass Clarinet)
Bass Clarinet
Contrabass Clarinet in Eb
2 Bassoons
Contrabassoon

4 Horns in F
4 Trumpets in Bb (Tpt I double Piccolo in D)
3 Tenor Trombones
Bass Trombone
Tuba

4 Percussion
I. Timpani 1 (4), Large Tubular Bells
II. Timpani 2 (4), Large Tam-tam, Cymbals (2), Tambourine
III. Xylophone, Vibraphone, Temple Blocks (3) Snare Drum, Large Suspended Cymbal
IV. Marimba, Bass Drum, Tom-toms, Maracas

Celeste

Composer Information:

Born in 1933, Columbia; studied composition at the Conservatory of the National University at Columbia with Ginestera, Xenakis and Nono at the Torcuato Di Tella Institute in Buenos Aires; conducted throughout South America; appointed head of the Bogota Conservatory in 1973; compositional style considered avante-garde and described as tightly constructed, usually quite shapely and rhythmically incisive; composed works for many genre.

Compositional Characteristics:

Movement/Form -
Single movement: Allegro (♩ = 144), Free Tempo, Andante (𝅗𝅥. = 60), Andante (𝅗𝅥. = 60), Allegro (𝅗𝅥. = 144), sectionalized, shifts between fast rhythmic ostinatos and slow sustained chorales

Harmonic Content -
Tonal, whole-tone sustains, fanfare pitch class tetrachords (mainly 0257), modal mixture, 12-tone, web of 3rds, parallel major chords

Melodic Content -
Tonal, octatonic ostinato mainly stepwise and disjunct leaps of a 3rd/4th but articulate; octatonic chorale melody/chant

Rhythmic Content -
Ostinato rhythm, mixed meters with Latin American 8th note groupings creating syncopations (7/8, 9/8, 10/8), contrapuntal lines in ostinato sections, homophonic in sustained chorales, short fuguetta in second ostinato section

Texture/Orchestration -
Introduction is woodwind ostinato with brass fanfares; aleatoric in m. 31 with some metered chorale melodies; bi-tonal chorale in Andante; quasi-Stravinsky articulations and rhythmic content; raising parallel chromatic lines to unison conclusion

Performance Considerations -

Programming Category -
Concert

Score Preface -
Commissioned by the American Wind Symphony Orchestra

Resources

AWSO Records, 1957-2012, AIS.1981.19, Archives & Special Collections, University of Pittsburgh Library System.
1. Gene Caprioglio to Robert Austin Boudreau. Letter. January 12, 2006.
2. Gene Caprioglio to Robert Austin Boudreau. Email. February 15, 2008, at 3:49 p.m.

C. F. Peters/Wise Music Group Archives.
1. Robert Austin Boudreau to Gene Caprioglio. Letter. 2012.
2. Robert Austin Boudreau to Paula Holcomb. Memo. 2012.
3. Robert Austin Boudreau to Gene Caprioglio. Email. May 14, 2012, at 11:36 a.m.

Other:
1. Pamela Bowen Chester. "A Study of the Life and Wind Music of Blas Emilio Atehortua, Including a Critical Edition and Stylistic Analysis of "Cinco Piezas a Bela Bartok"." Order No. 9827960, University of Northern Colorado, 1997. https://www.proquest.com/dissertations-theses/study-life-wind-music-blas-emilio-atehortua/docview/304371808/se-2.
2. Jeffrey Renshaw. *The American Wind Symphony Commissioning Project: A Descriptive Catalog of Published Editions, 1957-1991.* Greenwood Press: Westport, CT, 1991.
3. Robert and Kathleen Boudreau. AWSO Master List of Commissions Only. February 2022.
4. Markus Mauderer. *Robert Austin Boudreau und das American Wind Symphony Orchestra.* (Adliswil, Switzerland: Ruh Music AG, 2003).
5. Blas Atehortua. "Ostinato Fantastico," *American Wind Symphony Orchestra Concertos from Three Continents*, conducted by Robert Austin Boudreau, AWSO112, 2003, CD.

Blas Emilio Atehortúa

Concentus, Op. 237

for Wind Symphony

Number of performers: 32
Soloist:
Date of composition/publication: 2012
Publisher's number:
Duration: 15:00
Score accessibility: UMD Archives
Composer's nationality: Colombian
Composer's date(s): 1943-2020

Instrumentation:

Piccolo
2 Flutes
2 Oboes
English Horn
Clarinet in Eb
2 Clarinets in Bb
Bass Clarinet
Contrabass Clarinet in Bb
2 Bassoons
Contrabassoon

4 Horns in F
3 Trumpets in Bb
(Tpt I double Piccolo Trumpet in Bb)
4 Trombones
Tuba

Timpani (3)
3 Percussion
I.) Vibraphone, Snare Drum, Tam-tam, Suspended Cymbal (Medium)
II. Bass Drum, Suspended Cymbal (Large), Bells (No F-natural or G-sharp)
III. Glockenspiel, Cymbals, Bass Drum (of II), Suspended Cymbal (Small), Temple Blocks (3)

Tubular Bell 1 (F) Right Side
Tubular Bell 2 (G#) Left Side

Composer Information:

Born in 1933, Columbia; studied composition at the Conservatory of the National University at Columbia with Ginestera, Xenakis and Nono at the Torcuato Di Tella Institute in Buenos Aires; conducted throughout South America; appointed head of the Bogota Conservatory in 1973; compositional style considered avante-garde and described as tightly constructed, usually quite shapely and rhythmically incisive; composed works for many genre.

Compositional Characteristics:

Movement/Form -
Three movements, see Program Notes for detailed tempos, time signatures, and form

Harmonic Content -
Mainly traditional, whole tone, movement by 3rds, concludes with chorale from movement I

Melodic Content -
Use of pitch classes (027) and (026): (I) tonal, alternating whole tone scales at beginning, (II) unison theme, repeated, (III) whole tone arpeggiation, stepwise modal scales, fugue-like

Rhythmic Content -
Straightforward, some syncopation and free time solos, (III) march-like, dotted eighth rhythms

Texture/Orchestration -
(I) Fanfare in canon, homophonic brass chorales, tiered fanfare calls; (II) Unison theme continues over chamber textures of brass chorale, percussion feature, and combination of variation textures, (III) percussive, mainly brass and percussion

Performance Considerations -
May conduct opening of first movement in quarter notes, numerous solos in free time throughout

Programming Category -
Concert, Theme and Variations

Score Preface -

Program Notes

I. Antifonas: Moderato in 2/2 (𝅗𝅥 = 86), Adagio in 3/2 (𝅗𝅥 = 60), Moto in 2/2 (𝅗𝅥 = 90), Andante in 4/4 (♩. = 72), Poco Piu Mosso (♩. = 86), somewhat through-composed

II. Passacaglia: Andante in 3/2 (𝅗𝅥. = 76) Solo, a Piacere, 𝅗𝅥 = 72, Adagio (𝅗𝅥 = 60), Moderato (♩. = 90), Andantino (𝅗𝅥 = 90), Adagio (𝅗𝅥 = 60), Theme and 9 Variations, all variations attacca and most only 8 measures in length

III. Marziale: Alla Marcia in 2/2 (𝅗𝅥 = 100), Andante

Piece is somewhat cyclic

Also instrumentation for brass, celeste, piano, harp, and percussion.

Resources

AWSO Records, 1957-2012, AIS.1981.19, Archives & Special Collections, University of Pittsburgh Library System.

1. Blas Atehortua to Robert Austin Boudreau. Email. March 27, 2007, at 10:28 p.m.
2. Blas Atehortua to Robert Austin Boudreau. Email. Undated.
3. Blas Atehortua to Robert Austin Boudreau. Email. November 7, 2011, at 3:24 p.m.
4. Blas Atehortua to Robert Austin Boudreau. Email. December 31, 2011, at 8:19 p.m.
5. AWSO 2012 Season Funding Objectives.
6. Robert Austin Boudreau to Blas Atehortua. Letter. January 1, 2012.
7. Robert Austin Boudreau to Gene Caprioglio. Email. July 26, 2012, at 10:35 a.m.
8. Gene Caprioglio to Robert Austin Boudreau. Email. July 26, 2012, at 4:11 p.m.
9. Blas Atehortua to Robert Austin Boudreau. Email. November 17, 2013, at 12:06 p.m.
10. AWSO Commissions for 2012 Season. Undated.

C. F. Peters/Wise Music Group Archives.

1. Robert Austin Boudreau to Gene Caprioglio. Email. June 11, 2012, at 9:15 a.m

Other:

1. Pamela Bowen Chester. "A Study of the Life and Wind Music of Blas Emilio Atehortua, Including a Critical Edition and Stylistic Analysis of "Cinco Piezas a Bela Bartok"." Order No. 9827960, University of Northern Colorado, 1997. https://www.proquest.com/dissertations-theses/study-life-wind-music-blas-emilio-atehortua/docview/304371808/se-2.
2. Jeffrey Renshaw. *The American Wind Symphony Commissioning Project: A Descriptive Catalog of Published Editions, 1957-1991.* Greenwood Press: Westport, CT, 1991.
3. Robert and Kathleen Boudreau. AWSO Master List of Commissions Only. February 2022.

Blas Emilio Atehortúa

Concerto da chiesa, Op. 28

for Wind Instruments with Piano

Number of performers: 29 + 1
Soloist: Piano
Date of composition/publication: 1965
Publisher's number:
Duration: 6:00
Score accessibility: UMD Archives
Composer's nationality: Colombian
Composer's date(s): 1943-2020

Instrumentation:

2 Piccolos
2 Flutes
2 Oboes
2 English Horns
3 Clarinets in Bb
2 Bass Clarinets
2 Bassoons
Contrabassoon

4 Horns in F
4 Trumpets in Bb
2 Tenor Trombones
Bass Trombones
Tuba

Double Bass

solo Piano

Composer Information:

Born in 1933, Columbia; studied composition at the Conservatory of the National University at Columbia with Ginestera, Xenakis and Nono at the Torcuato Di Tella Institute in Buenos Aires; conducted throughout South America; appointed head of the Bogota Conservatory in 1973; compositional style considered avante-garde and described as tightly constructed, usually quite shapely and rhythmically incisive; composed works for many genre.

Compositional Characteristics:

Movement/Form -
Two movements, for more detailed information, see Program Note section: I. Prelude - Variations, all variations attacca, II. Toccata

Harmonic Content -
12-tone, chromatic clusters

Melodic Content -
12-tone: (I) transposition at different starting pitches, imitative lines in inversion, retrograde, and retrograde inversion; (II)

Rhythmic Content -
(I) varied rhythmic durations in unison lines, homophonic rhythmic hits; (III) ostinato patterns

Texture/Orchestration -
(I) dynamic swells, specific articulations, somewhat rubato in Var. II; (III) polyphonic, switches to homophonic with hits and sustains

Performance Considerations -
Piano extended techniques, mvt. III rhythmic counting

Programming Category -
Concerto, 12-tone

Score Preface -
to the American Wind Symphony Orchestra

Program Notes

Mvt. 1:
Theme: Preludio - Variazioni (𝅗𝅥. = 78-82), in common time (5/4, 4/4)
Var. I: Unisonous (𝅗𝅥. = 62-68), in common time (4/4, 3/4)
Var. II: Imitazioni (ad libitum), free time
Var. III: Ciaccona (𝅗𝅥. = 68), ritardando, ♩ = 48-52, in 3/4

Mvt. 2:
Toccata in 10/8 (3+2+2+3), dotted 𝅗𝅥. = ♩ in 4/4, ♩ = dotted 𝅗𝅥. in 6/8 and 9/8

Premiered on June 11, 1965.

Resources

AWSO Records, 1957-2012, AIS.1981.19, Archives & Special Collections, University of Pittsburgh Library System.
1. Blas Atehortua to Robert Austin Boudreau. Letter. May 1965.
2. Robert Austin Boudreau to Guillermo Espinosa. Letter. May 19, 1965.
3. Gene Caprioglio to Robert Austin Boudreau. Email. February 15, 2008, at 3:49 p.m.

C. F. Peters/Wise Music Group Archives.
1. AWSO Premieres List from 1958-1978.
2. American Wind Symphony Orchestra, 1965 Season Brochure.

Other:
1. Pamela Bowen Chester. "A Study of the Life and Wind Music of Blas Emilio Atehortua, Including a Critical Edition and Stylistic Analysis of "Cinco Piezas a Bela Bartok"." Order No. 9827960, University of Northern Colorado, 1997. https://www.proquest.com/dissertations-theses/study-life-wind-music-blas-emilio-atehortua/docview/304371808/se-2.
2. Jeffrey Renshaw. *The American Wind Symphony Commissioning Project: A Descriptive Catalog of Published Editions, 1957-1991.* Greenwood Press: Westport, CT, 1991.
3. Robert and Kathleen Boudreau. AWSO Master List of Commissions Only. February 2022.
4. Markus Mauderer. *Robert Austin Boudreau und das American Wind Symphony Orchestra.* (Adliswil, Switzerland: Ruh Music AG, 2003).

Blas Emilio Atehortúa

Concerto, Op. 203

for Bass Trombone and Wind Symphony

Number of performers: 29 + 1
Soloist: Bass Trombone
Date of composition/publication: 1999
Publisher's number:
Duration: 14:30
Score accessibility: UMD Archives
Composer's nationality: Colombian
Composer's date(s): 1943-2020

Instrumentation:

Piccolo (double Alto Flute)
2 Flutes
2 Oboes (Ob. II double English Horn)
2 Clarinets in Bb
Bass Clarinet
2 Bassoons
Contrabassoon

4 Horns in F
4 Trumpets in Bb
3 Trombones (Trb. III double Bass Trombone)
Tuba

Timpani
4 Percussion
I: Vibraphone, Cymbals, 3 Tom-toms, Snare Drum
II: Tubular Bells, Large Suspended Cymbal, 2 Bongos
III. Marimba, Medium Suspended Cymbal, Bass Drum, Tambourine, 3 Congas
IV: Xylophone, Tam-tam, 3 Temple Blocks, Whip

Harp

solo Bass Trombone

Composer Information:

Born in 1933, Columbia; studied composition at the Conservatory of the National University at Columbia with Ginestera, Xenakis and Nono at the Torcuato Di Tella Institute in Buenos Aires; conducted throughout South America; appointed head of the Bogota Conservatory in 1973; compositional style considered avante-garde and described as tightly constructed, usually quite shapely and rhythmically incisive; composed works for many genre.

Compositional Characteristics:

Movement/Form -
Three movements: see Program Note section for detailed description of tempo markings and forms

Harmonic Content -
(I) atonal, quasi-octatonic/whole tone, tone clusters, free 12-tone
(II) tonal, homophonic chordal movement with added 2nd/4ths
(III) tonal, some chromatic alterations and passing tones, ends in major; all movements: modal

Melodic Content -
Solo: (I) atonal, quasi-octatonic, free 12-tone, gradually shifts to tonal; (II) modal in D and F; (III) modal, mixture of octave leaps, repeated tones, and disjunct motion

Rhythmic Content -
(I) mainly homophonic with call and response rhythms, free time, staccato 16ths; (II) legato and steady quarter note pulse; (III) syncopation, polyphonic 3 vs 4 eighth note patterns

Texture/Orchestration -
(I/II) alternates between full ensemble and solo, very dramatic, (II) soft and lyrical chamber music with mainly woodwinds, keyboard percussion, and harp, (III) short phrases tossed around ensemble, varied dynamics and articulations, ends in major key

Performance Considerations -

Programming Category -
Concerto, Concert

Score Preface -

Program Notes

I: Adagio-Cadences; Moderato; Adagio in 4/4 (𝅗𝅥. = 60), free time, Andante in 4/4 (♩ = 80), free time, Moderato in 4/4 (𝅗𝅥. = 96), cadenza in free time, Tranquillo in free time

II: Cantabile; Andante in 3/4 (𝅗𝅥. = 60), Poco Piu Mosso (𝅗𝅥. = 88), cadenza, Tempo Primo (attacca subito), ABACA form

III. Finale Allegro; Allegro in 2/2 (𝅗𝅥. = 80), cadenza, Andante in almost half-time feel

Resources

AWSO Records, 1957-2012, AIS.1981.19, Archives & Special Collections, University of Pittsburgh Library System.

1. Robert Austin Boudreau to Tom Lleshaj. Letter. July 22, 2005.
2. Gene Caprioglio to Robert Austin Boudreau. Email. February 15, 2008, at 3:49 p.m.

Other:

1. Robert and Kathleen Boudreau. *The Messengers and the Music: The Story of the World's Largest Commissioning Program for Wind Orchestra*, (Pittsburgh, 2019).
2. Pamela Bowen Chester. "A Study of the Life and Wind Music of Blas Emilio Atehortua, Including a Critical Edition and Stylistic Analysis of "Cinco Piezas a Bela Bartok"." Order No. 9827960, University of Northern Colorado, 1997. https://www.proquest.com/dissertations-theses/study-life-wind-music-blas-emilio-atehortua/docview/304371808/se-2.
3. Jeffrey Renshaw. *The American Wind Symphony Commissioning Project: A Descriptive Catalog of Published Editions, 1957-1991.* Greenwood Press: Westport, CT, 1991.
4. Robert and Kathleen Boudreau. AWSO Master List of Commissions Only. February 2022.
5. Markus Mauderer. *Robert Austin Boudreau und das American Wind Symphony Orchestra.* (Adliswil, Switzerland: Ruh Music AG, 2003).

Blas Emilio Atehortúa

Concerto, Op. 211

for Two Marimbas and Wind Orchestra

Number of performers:	Unknown + 2
Soloist:	2 Marimbas
Date of composition/publication:	2001
Publisher's number:	
Duration:	Unknown
Score accessibility:	Unknown
Composer's nationality:	Colombian
Composer's date(s):	1943-2020

Instrumentation:

Composer Information:

Born in 1933, Columbia; studied composition at the Conservatory of the National University at Columbia with Ginestera, Xenakis and Nono at the Torcuato Di Tella Institute in Buenos Aires; conducted throughout South America; appointed head of the Bogota Conservatory in 1973; compositional style considered avante-garde and described as tightly constructed, usually quite shapely and rhythmically incisive; composed works for many genre.

Compositional Characteristics:

Movement/Form -

Harmonic Content -

Melodic Content -

Rhythmic Content -

Texture/Orchestration -

Performance Considerations -

Programming Category -

Score Preface -

Commissioned by Robert A. Boudreau for the American Wind Symphony Orchestra, 2001.

Program Notes

Resources

Other:

1. Pamela Bowen Chester. "A Study of the Life and Wind Music of Blas Emilio Atehortua, Including a Critical Edition and Stylistic Analysis of "Cinco Piezas a Bela Bartok"." Order No. 9827960, University of Northern Colorado, 1997. https://www.proquest.com/dissertations-theses/study-life-wind-music-blas-emilio-atehortua/docview/304371808/se-2.
2. Jeffrey Renshaw. *The American Wind Symphony Commissioning Project: A Descriptive Catalog of Published Editions, 1957-1991.* Greenwood Press: Westport, CT, 1991.Jeffrey Renshaw. *The American Wind Symphony Commissioning Project: A Descriptive Catalog of Published Editions, 1957-1991.* Greenwood Press: Westport, CT, 1991.
3. Robert and Kathleen Boudreau. AWSO Master List of Commissions Only. February 2022.

Blas Emilio Atehortúa

Concerto, Op. 221

for Two Marimbas and Wind Orchestra

Number of performers: 28 + 2
Soloist: 2 Marimbas
Date of composition/publication: 2006
Publisher's number:
Duration: 9:15
Score accessibility: UMD Archives
Composer's nationality: Colombian
Composer's date(s): 1943-2020

Instrumentation:

- Piccolo
- 2 Flutes (Fl I doubles Alto Flute)
- 2 Oboes
- English Horn
- 2 Clarinets in Bb
- Bass Clarinet
- 2 Bassoons
- Contrabassoon
- 4 Horns in F
- 3 Trumpets in Bb
- 3 Trombones
- Tuba
- Timpani (3)
- 3 Percussion
  - I. Tubular Bells, Temple Blocks (3)
  - II. Snare Drum, Tam-tam
  - III. Bass Drum, Whip
- Harp
- 2 solo Marimbas

Composer Information:

Born in 1933, Columbia; studied composition at the Conservatory of the National University at Columbia with Ginestera, Xenakis and Nono at the Torcuato Di Tella Institute in Buenos Aires; conducted throughout South America; appointed head of the Bogota Conservatory in 1973; compositional style considered avante-garde and described as tightly constructed, usually quite shapely and rhythmically incisive; composed works for many genre.

Compositional Characteristics:

Movement/Form -

3 movements: I. Toccata (Allegro ♩. = 136), II. Andante Expressive, III. Final-Presto (dotted ♩ = 132-136)

Harmonic Content -

(I) Pitch class set [0236], tetrachords include octatonic/whole tone scales; bitonality of major/minor scales; (II) extended minor/diminished chords; (III) Modal, secundal

Melodic Content -

(I) Pitch class, call and response, unison octaves, composite melodic lines; local melody and accompaniment in solo parts; (II) Modal stepwise/intervalic, chromatic embellishments, cadenzas; (III) Modal and bitonal between soloists

Rhythmic Content -

(I, II) Straightforward; (III) 6/8 with 2v3 rhythmic patterns, almost in one, repeated sections, some syncopations

Texture/Orchestration -

(I) Fast, angular 16th notes throughout, steady 8ths at forte sections; (II) Lyrical, sparse, more sustained, some rubato; (III) Short, repeated chords with full ensemble vs. lighter arpeggiated interludes

Performance Considerations -

2 marimba soloists; minimal playing by full ensemble

Programming Category -

Concerto

Score Preface -

Commissioned by Robert A. Boudreau for the AWSO

Program Notes

Resources

AWSO Records, 1957-2012, AIS.1981.19, Archives & Special Collections, University of Pittsburgh Library System.
1. Blas Atehortua to Robert Austin Boudreau. Email. March 27, 2007, at 10:28 p.m.
2. Blas Atehortua to Robert Austin Boudreau. Email. April 13, 2007, at 10:32 a.m.
3. Gene Caprioglio to Robert Austin Boudreau. Email. February 15, 2008, 3:49 p.m.
4. Blas Atehortua to Robert Austin Boudreau. Email. March 4, 2008, at 10:21 a.m.

C. F. Peters/Wise Music Group Archives.
1. Robert Austin Boudreau to Gene Caprioglio. Email. May 14, 2012, at 11:36 a.m.

Other:
1. Robert and Kathleen Boudreau. *The Messengers and the Music: The Story of the World's Largest Commissioning Program for Wind Orchestra*, (Pittsburgh, 2019).
2. Pamela Bowen Chester. "A Study of the Life and Wind Music of Blas Emilio Atehortua, Including a Critical Edition and Stylistic Analysis of "Cinco Piezas a Bela Bartok"." Order No. 9827960, University of Northern Colorado, 1997. https://www.proquest.com/dissertations-theses/study-life-wind-music-blas-emilio-atehortua/docview/304371808/se-2.
3. Jeffrey Renshaw. *The American Wind Symphony Commissioning Project: A Descriptive Catalog of Published Editions, 1957-1991.* Greenwood Press: Westport, CT, 1991.
4. Robert and Kathleen Boudreau. AWSO Master List of Commissions Only. February 2022.
5. Blas Emilio Atehortua. "Concerto for Two Marimbas and Wind Orchestra," *American Wind Symphony Orchestra Music of the Americas*, marimba solos by Yoko Kamihara and Tatushi Omori, conducted by Robert Austin Boudreau, AWSO117, 2008, CD.
6. Blas Emilio Atehortua. "Concerto for Two Marimbas and Wind Orchestra," *American Wind Symphony Orchestra Concertos All and Sundry*, marimba solos by Yoko Kamihara and Yuriko Sekiguchi, conducted by Robert Austin Boudreau, AWSO115, 2006, CD.

Blas Emilio Atehortúa

Fanfare

for Contrabassoon

Number of performers:	16 + 1
Soloist:	Contrabassoon
Date of composition/publication:	2006
Publisher's number:	
Duration:	1:30
Score accessibility:	UMD Archives
Composer's nationality:	Colombian
Composer's date(s):	1943-2020

Instrumentation:

4 Horns in F
3 Trumpets in Bb
3 Trombones
Tuba

Timpani
Harp

solo Contrabassoon

Composer Information:

Born in 1933, Columbia; studied composition at the Conservatory of the National University at Columbia with Ginestera, Xenakis and Nono at the Torcuato Di Tella Institute in Buenos Aires; conducted throughout South America; appointed head of the Bogota Conservatory in 1973; compositional style considered avante-garde and described as tightly constructed, usually quite shapely and rhythmically incisive; composed works for many genre.

Compositional Characteristics:

Movement/Form -
Single movement: Moderato (♩ = 96), Cadenza, Andante (♩ = 60), Moderato (♩ = 96)

Harmonic Content -
Tonal, homophonic accompaniment

Melodic Content -
Tonal, C minor

Rhythmic Content -
Straightforward

Texture/Orchestration -
Fanfares, lyrical solo lines

Performance Considerations -
Tempo adjustments for moderato sections, limited playing time ensemble

Programming Category -
Soloist, Chamber

Score Preface -

Program Notes

Resources

Other:

1. Pamela Bowen Chester. "A Study of the Life and Wind Music of Blas Emilio Atehortua, Including a Critical Edition and Stylistic Analysis of "Cinco Piezas a Bela Bartok"." Order No. 9827960, University of Northern Colorado, 1997. https://www.proquest.com/dissertations-theses/study-life-wind-music-blas-emilio-atehortua/docview/304371808/se-2.

2. Jeffrey Renshaw. *The American Wind Symphony Commissioning Project: A Descriptive Catalog of Published Editions, 1957-1991.* Greenwood Press: Westport, CT, 1991.Jeffrey Renshaw. *The American Wind Symphony Commissioning Project: A Descriptive Catalog of Published Editions, 1957-1991.* Greenwood Press: Westport, CT, 1991.

3. Robert and Kathleen Boudreau. AWSO Master List of Commissions Only. February 2022.

Blas Emilio Atehortúa

Moto Perpetuo

on Popular Characteristic Latin American Rhythm

Number of performers: 30
Soloist:
Date of composition/publication: 1999
Publisher's number:
Duration: 2:00
Score accessibility: UMD Archives
Composer's nationality: Colombian
Composer's date(s): 1943-2020

Instrumentation:

Piccolo
2 Flutes
2 Oboes
English Horn
Clarinet in Eb (double Clarinet in Bb)
2 Clarinets in Bb (Cl II double Bass Clarinet)
Contrabass Clarinet (double Clarinet in Bb)
2 Bassoons
Contrabassoon

4 Horns in F
4 Trumpets in Bb
3 Trombones
Tuba

Timpani (3)
3 Percussion
Xylophone, Tam-tam, Tambourine, Guiro, Snare Drum, Cymbals, Maracas, Whip, Tubular Bells, Bass Drum, 2 Tom-toms, Suspended Large Cymbal

Harp

Composer Information:

Born in 1933, Columbia; studied composition at the Conservatory of the National University at Columbia with Ginestera, Xenakis and Nono at the Torcuato Di Tella Institute in Buenos Aires; conducted throughout South America; appointed head of the Bogota Conservatory in 1973; compositional style considered avante-garde and described as tightly constructed, usually quite shapely and rhythmically incisive; composed works for many genre.

Compositional Characteristics:

Movement/Form -
Single movement in three sections: Allegro (dotted ♩ = 126), repeated opening fanfare, returns in middle of the piece

Harmonic Content -
Tonal, modal mixture in D and B, slow harmonic chordal movement, ends on E major

Melodic Content -
Tonal, three thematic areas, disjunct motion between stepwise and skips of minor 3rds, two-part canon, use of leading tone to modulate

Rhythmic Content -
In 6/8, shifts between compound and duple pulse (3/4 vs 6/8), light syncopation, steady 8th notes in accompaniment

Texture/Orchestration -
Opening fanfare, mainly forte dynamics, ostinato accompaniment patterns, short phrases tossed around ensemble in call and response or treated as palindromes, light and accented vs legato

Performance Considerations -
Short concert opener

Programming Category -
Concert, Latin

Score Preface -
Dedicated to Robert A. Boudreau

Program Notes

Resources

AWSO Records, 1957-2012, AIS.1981.19, Archives & Special Collections, University of Pittsburgh Library System.
1. Robert Austin Boudreau to Tom Lleshaj. Letter. July 22, 2005.

Other:
1. Pamela Bowen Chester. "A Study of the Life and Wind Music of Blas Emilio Atehortua, Including a Critical Edition and Stylistic Analysis of "Cinco Piezas a Bela Bartok"." Order No. 9827960, University of Northern Colorado, 1997. https://www.proquest.com/dissertations-theses/study-life-wind-music-blas-emilio-atehortua/docview/304371808/se-2.
2. Jeffrey Renshaw. *The American Wind Symphony Commissioning Project: A Descriptive Catalog of Published Editions, 1957-1991.* Greenwood Press: Westport, CT, 1991.
3. Robert and Kathleen Boudreau. AWSO Master List of Commissions Only. February 2022.
4. Markus Mauderer. *Robert Austin Boudreau und das American Wind Symphony Orchestra.* (Adliswil, Switzerland: Ruh Music AG, 2003).

Blas Emilio Atehortúa

Music for Robert Boudreau, Op. 244

for musical instrumental group

Number of performers: 10
Soloist:
Date of composition/publication: 2014
Publisher's number: 68469
Duration: 14:00
Score accessibility: Edition Peters
Composer's nationality: Colombian
Composer's date(s): 1943-2020

Instrumentation:

Horn in F
2 Trumpets in Bb
Tenor Trombone
Bass Trombone
Tuba

Timpani
2 Percussion
I: Marimba
II: Vibraphone, Tubular Bells, Snare Drum, 3 Temple Blocks

Harp

Composer Information:

Born in 1933, Columbia; studied composition at the Conservatory of the National University at Columbia with Ginestera, Xenakis and Nono at the Torcuato Di Tella Institute in Buenos Aires; conducted throughout South America; appointed head of the Bogota Conservatory in 1973; compositional style considered avante-garde and described as tightly constructed, usually quite shapely and rhythmically incisive; composed works for many genre.(Renshaw)

Compositional Characteristics:

Movement/Form -
3 movements, see Program Notes section for more detailed information

Harmonic Content -
Tonal, added 4ths, various 7th chords, use of modal mixture, static harmonic motion, tri-tones

Melodic Content -
Tonal, descending scale with mixture of stepwise, neighbor tones, and descending skips, monophonic, somewhat atonal in final mvt., ends on diminished arpeggiated chord

Rhythmic Content -
Straightforward, syncopated Latin American rhythms, composite 8th note sequences and phrases which are passed around

Texture/Orchestration -
Homophonic, noted trumpet and trombone solos, ostinato patterns, mvt. 2 mainly horn, trombone, percussion, and harp, trio and coda full ensemble

Performance Considerations -
Extended techniques, mutes, stopped horn

Programming Category -
Brass Choir with Percussion and Harp, Chamber, Light

Score Preface -
Commissioned Work by the AWSO, 2014

Program Notes

I. Tropical Bourre in AABA form, Allegretto in 2/2, 𝅗𝅥 = 86, Andante in 2/4 and 3/4, ♩. = 72, Tempo Primo

II. Bambuco-Scherzo, ABCA, Allegro in 6/8, dotted ♩. = 120, Trio is in free time, D. C. al Coda

III. Caribbean Toccata in rondo form, Allegro in 4/4, ♩ = 144, Piu Mosso (Coda)

Resources

AWSO Records, 1957-2012, AIS.1981.19, Archives & Special Collections, University of Pittsburgh Library System.

1. Robert Austin Boudreau to Blas Atehortua. Email. Undated
2. Blas Atehortua to Robert Austin Boudreau. Email. November 17, 2013, at 12:06 p.m.
3. Robert Austin Boudreau to Blas Atehortua. Email. November 19, 2013, at 9:56 a.m.
4. Blas Atehortua to Robert Austin Boudreau. Email. December 6, 2013, at 9:41 p.m.

Other:

1. Robert and Kathleen Boudreau. AWSO Master List of Commissions Only. February 2022.

Blas Emilio Atehortúa

Noneto-Divertimento, Op. 191

for pairs of oboes, clarinets, bassoons, horns, and piano

Number of performers: 9
Soloist:
Date of composition/publication: 1996
Publisher's number:
Duration: Unknown
Score accessibility: Unknown
Composer's nationality: Colombian
Composer's date(s): 1943-2020

Instrumentation:

2 Oboes
2 Clarinets in Bb
2 Bassoons
2 Horns in F

Piano

Composer Information:

Born in 1933, Columbia; studied composition at the Conservatory of the National University at Columbia with Ginestera, Xenakis and Nono at the Torcuato Di Tella Institute in Buenos Aires; conducted throughout South America; appointed head of the Bogota Conservatory in 1973; compositional style considered avante-garde and described as tightly constructed, usually quite shapely and rhythmically incisive; composed works for many genre.

Compositional Characteristics:

Movement/Form -

Harmonic Content -

Melodic Content -

Rhythmic Content -

Texture/Orchestration -

Performance Considerations -

Programming Category -

Score Preface -

Commissioned by Robert Boudreau and the American Wind Symphony Orchestra of Pittsburgh, PA

Program Notes

Resources

Other:

1. Pamela Bowen Chester. "A Study of the Life and Wind Music of Blas Emilio Atehortua, Including a Critical Edition and Stylistic Analysis of "Cinco Piezas a Bela Bartok"." Order No. 9827960, University of Northern Colorado, 1997. https://www.proquest.com/dissertations-theses/study-life-wind-music-blas-emilio-atehortua/docview/304371808/se-2.

2. Jeffrey Renshaw. *The American Wind Symphony Commissioning Project: A Descriptive Catalog of Published Editions, 1957-1991.* Greenwood Press: Westport, CT, 1991.

Blas Emilio Atehortúa

Prelude for Guitar

to Villa-Lobos, in memoriam

Number of performers:	1
Soloist:	Guitar
Date of composition/publication:	1999
Publisher's number:	
Duration:	3:15
Score accessibility:	UMD Archives
Composer's nationality:	Colombian
Composer's date(s):	1943-2020

Instrumentation:

Guitar

Composer Information:

Born in 1933, Columbia; studied composition at the Conservatory of the National University at Columbia with Ginestera, Xenakis and Nono at the Torcuato Di Tella Institute in Buenos Aires; conducted throughout South America; appointed head of the Bogota Conservatory in 1973; compositional style considered avante-garde and described as tightly constructed, usually quite shapely and rhythmically incisive; composed works for many genre.

Compositional Characteristics:

Movement/Form -

Single movement: Tempo a piacere; molto rubato (. = 72-76)

Harmonic Content -

Tonal, modal, extended chords, some diminished intervals

Melodic Content -

Tonal, main theme built on intervalic relationships (6th, TT, 3rd) which is embellished each time, modal in various major/minor keys

Rhythmic Content -

Rubato, cadenza like

Texture/Orchestration -

Mainly single line with some sustained and rhythmic counterpoint

Performance Considerations -

Relatively short

Programming Category -

Solo, Recital

Score Preface -

Dedicated to Mrs. Kathleen Boudreau, for Ms. Jaume Torrent

Program Notes

Resources

Other:

1. Pamela Bowen Chester. "A Study of the Life and Wind Music of Blas Emilio Atehortua, Including a Critical Edition and Stylistic Analysis of "Cinco Piezas a Bela Bartok"." Order No. 9827960, University of Northern Colorado, 1997. https://www.proquest.com/dissertations-theses/study-life-wind-music-blas-emilio-atehortua/docview/304371808/se-2.

2. Jeffrey Renshaw. *The American Wind Symphony Commissioning Project: A Descriptive Catalog of Published Editions, 1957-1991.* Greenwood Press: Westport, CT, 1991.Jeffrey Renshaw. *The American Wind Symphony Commissioning Project: A Descriptive Catalog of Published Editions, 1957-1991.* Greenwood Press: Westport, CT, 1991.

3. Robert and Kathleen Boudreau. AWSO Master List of Commissions Only. February 2022.

Blas Emilio Atehortúa

To the Wonderful Rivers of Pittsburgh, Op. 193

for wind and percussion orchestra in antiphonal manner

Number of performers: 32
Soloist:
Date of composition/publication: 1997
Publisher's number:
Duration: 7:30
Score accessibility: UMD Archives
Composer's nationality: Colombian
Composer's date(s): 1943-2020

Instrumentation:

Piccolo
2 Flutes (Fl I double Alto Flute)
2 Oboes
English Horn
2 Clarinets in Bb
Bass Clarinet
Contrabass Clarinet in Bb
2 Bassoons
Contrabassoon

4 Horns in F
3 Trumpets in B
3 Trombones (Trb III double Bass Trombone)
Tuba

6 Percussion
I. Timpani (4), Temple Bells (5)
II. Tubular Bells I, Snare Drum, Xylophone
III. Tubular Bells II, Temple Blocks (3), Marimba
IV. Tubular Bells III, Cymbals, Bongos (2)
V. Vibraphone I, Bass Drum, Maracas (2)
VI. Vibraphone II, Large tam-tam, Roto-tom (3), Whip

Harp
Celeste

Composer Information:

Born in 1933, Columbia; studied composition at the Conservatory of the National University at Columbia with Ginestera, Xenakis and Nono at the Torcuato Di Tella Institute in Buenos Aires; conducted throughout South America; appointed head of the Bogota Conservatory in 1973; compositional style considered avante-garde and described as tightly constructed, usually quite shapely and rhythmically incisive; composed works for many genre.

Compositional Characteristics:

Movement/Form -
Single movement; Moderato (♩. = 88), Free Time, Allegro Moderato (♩. = 96), Adagio, Tranquillo (♩. = 58), Free Time, Allegretto (𝅗𝅥 = 80), Moderato (♩ = 88), Adagio (𝅗𝅥 = 60), Meno Mosso (𝅗𝅥 = 54)

Harmonic Content -
Bi-tonal, major chords underneath opening fanfares, repeated chords (0136) over broken bass line in mixed meter section, D dorian in Adagio

Melodic Content -
Use of pitch class sets (012, 016, 0126) and similar intervallic patterns (up-down-down) for fanfares, free time section pitch class (0134, 0136, 026), D dorian based

Rhythmic Content -
Straight quarters for fanfares, free time section with repeated rhythmic patterns, mixed meters in 10/8 (3+2+2+3), 5/8,

Texture/Orchestration -
Antiphonal fanfares, sustained chords in opening at beginning and end, mixed meter section more percussive and rhythmic, returns to opening fanfare in coda, tiered chordal texture over steady quarters

Performance Considerations -
Seating placement of orchestra

Programming Category -
Concert, Fanfare

Score Preface -
Commissioned by the American Waterways Wind Orchestra, Music Director Robert Austin Boudreau, for the 40th Season, 1997

Program Notes

Resources

AWSO Records, 1957-2012, AIS.1981.19, Archives & Special Collections, University of Pittsburgh Library System.
1. Gene Caprioglio to Robert Austin Boudreau. Email. February 15, 2008, at 3:49 p.m.

C. F. Peters/Wise Music Group Archives.
1. Bruce J. Taub to Robert Austin Boudreau. Letter. September 24, 1997.

Other:
1. Pamela Bowen Chester. "A Study of the Life and Wind Music of Blas Emilio Atehortua, Including a Critical Edition and Stylistic Analysis of "Cinco Piezas a Bela Bartok"." Order No. 9827960, University of Northern Colorado, 1997. https://www.proquest.com/dissertations-theses/study-life-wind-music-blas-emilio-atehortua/docview/304371808/se-2.
2. Jeffrey Renshaw. *The American Wind Symphony Commissioning Project: A Descriptive Catalog of Published Editions, 1957-1991.* Greenwood Press: Westport, CT, 1991.
3. Robert and Kathleen Boudreau. AWSO Master List of Commissions Only. February 2022.
4. Markus Mauderer. *Robert Austin Boudreau und das American Wind Symphony Orchestra.* (Adliswil, Switzerland: Ruh Music AG, 2003).

Henk Badings

Chaconne

for Trumpet and Tape

Number of performers: 1 + tape
Soloist:
Date of composition/publication: 1965
Publisher's number: 01407
Duration: 12:00
Score accessibility: Donemus
Composer's nationality: Dutch
Composer's date(s): 1907-1987

Instrumentation:

Trumpet

Tape

Composer Information:

Born in Bandung, Indonesia, of Dutch parents; studied mining engineering at Delft Polytechnic University before composing without formal study until Willem Pijper; held positions at Rotterdam Conservatory, Lyceum, Conservatory of The Hague, University of Utrecht, University of Adelaide, and Staatliche Hochschule fur Musik; began experimenting with electronic sound and microtonal divisions after 1950

Compositional Characteristics:

Movement/Form -

Single movement: Tempo Rubato, 8th = 120, ♩. = 60; introduction, chaconne variations, intermezzo, chaconne variations, epilogue, finale

Harmonic Content -

Electronic tape: atonal, 31-tone temperament for introduction and ending; 12-tone equal temperament when accompanying trumpet, octatonic hexachords

Melodic Content -

Atonal, 12-tone equal temperament, mixture of atonal techniques (pitch sets, enharmonic chord spellings, 7th chords), expressivo/cantabile second theme

Rhythmic Content -

Mixed meters (3/8, 4/8, 5/8, 6/8, 7/8, 8/8, 9/8), rubato throughout, stricter pulse in coda section at quarter = 60

Texture/Orchestration -

Accompaniment mainly in open position sustained chords with small arpeggiated flourishes and interjections; varied dynamics, articulations, and electronic sounds (hollow, noise beats, vibrating, high tones, glissandos, reverberating, percussive motives)

Performance Considerations -

Flutter tongue, extended muted sections, wide pitch ranged (F#3-Eb6), trills

Programming Category -

Solo, Chamber

Score Preface -

This notation is in the 31-tone temperament, if practised with piano, the following notes can be substituted

Program Notes

Resources

Other:

1. Paul Klemme. *Henk Badings, 1907-87: catalog of works.* Harmonie Park Press: Warren, Michigan. 1993, p. 16.
2. Jeffrey Renshaw. *The American Wind Symphony Commissioning Project: A Descriptive Catalog of Published Editions, 1957-1991.* Greenwood Press: Westport, CT, 1991.
3. Robert and Kathleen Boudreau. AWSO Master List of Commissions Only. February 2022.

Henk Badings

Nu Zijt Wellekome

(Now Be Ever Welcome)

Old Dutch Christmas Carol

Number of performers: 17-20
Soloist:
Date of composition/publication: 1970
Publisher's number:
Duration: 4:00
Score accessibility:
Composer's nationality: Dutch
Composer's date(s): 1907-1987

Instrumentation:

4 Horns in F
4 Trumpets in Bb
4 Trombones
Tuba

Tubular Bells
Percussion (Ad Lib)
Triangle, Vibraphone, Tam-tam

Celeste
Harp

Tape

Composer Information:

Born in Bandung, Indonesia, of Dutch parents; studied mining engineering at Delft Polytechnic University before composing without formal study until Willem Pijper; held positions at Rotterdam Conservatory, Lyceum, Conservatory of The Hague, University of Utrecht, University of Adelaide, and Staatliche Hochschule fur Musik; began experimenting with electronic sound and microtonal divisions after 1950

Compositional Characteristics:

Movement/Form -
Single movement: Andante (♩ = +/- 80), Cantus Firmus poco forte molto espressivo cantabile

Harmonic Content -
Tonal, modal mixture in F, four-part chorale writing with chromatic passing tones and sustained movement, chromatic neighbor tones in arpeggios, enharmonic chord spellings, augmented chords

Melodic Content -
Tonal, modal mixture, mainly stepwise motion; Cantus Firmus chorale begins with horns, tuba, and chimes; repeated twice

Rhythmic Content -
Steady, straightforward, polyrhythmic in conclusion

Texture/Orchestration -
Introduction alternates between trombone closed chord chorales and twinkling percussion over sustained horn chords, gradually builds in orchestration with homophonic full chords, ends with twinkling percussion and full brass choir

Performance Considerations -
Christmas, Tape recording is missing, may need to be reconstructed

Programming Category -
Chamber, Christmas, Brass Choir

Score Preface -
Composed for Robert Boudreau

Program Notes

Rhythmic translation of the words:

Now be ever welcome Jesus, dearest Lord!
Thou com'st from heav'n so lofty, from heav'n so far.
Now be ever welcome from the lofty heav'n come down.
Here on the earth art thou seen never more.
Kyrie eleis!

Shepherds on the mountains heard a quite new song,
That Jesus had been born unknown to them.
Go to yonder street and you will surely find him there.
Bethlem is the city. This all has happened there.
Kyrie eleis!

The three holy kings came, travelling from far.
They sought out our dear Jesus with gifts so fair.
Gifts they made so humbly: myrrh, incense and gold.
Honouring the child as redeemer of the earth.
Kyrie eleis!

Resources

Other:
1. Paul Klemme. *Henk Badings, 1907-87: catalog of works.* Harmonie Park Press: Warren, Michigan. 1993, p. 36.
2. Jeffrey Renshaw. *The American Wind Symphony Commissioning Project: A Descriptive Catalog of Published Editions, 1957-1991.* Greenwood Press: Westport, CT, 1991.
3. Robert and Kathleen Boudreau. AWSO Master List of Commissions Only. February 2022.

Henk Badings

Polly Picklenose

text by Leroy F. Jackson

Number of performers: 1 + tape
Soloist:
Date of composition/publication: 1969
Publisher's number:
Duration: 2:00
Score accessibility:
Composer's nationality: Dutch
Composer's date(s): 1907-1987

Instrumentation:

Narrator

Tape - missing

Composer Information:

Born in Bandung, Indonesia, of Dutch parents; studied mining engineering at Delft Polytechnic University before composing without formal study until Willem Pijper; held positions at Rotterdam Conservatory, Lyceum, Conservatory of The Hague, University of Utrecht, University of Adelaide, and Staatliche Hochschule fur Musik; began experimenting with electronic sound and microtonal divisions after 1950

Compositional Characteristics:

Movement/Form -
Single movement

Harmonic Content -

Melodic Content -

Rhythmic Content -
Free

Texture/Orchestration -
Electronic audio manipulation, text-painting with sound effects

Performance Considerations -

Programming Category -
Suite

Score Preface -
L. F. Jackson, Commissioned by the Heinz Corporation, Dedication to Robert Boudreau

Program Notes

Premiered on June 12, 1969.

Resources

AWSO Records, 1957-2012, AIS.1981.19, Archives & Special Collections, University of Pittsburgh Library System.

1. Robert Austin Boudreau to Donald Riggs. Letter. May 1, 1969.
2. Robert Austin Boudreau to Samuel Hazo. Letter. June 4, 1969.
3. American Wind Symphony Orchestra, 15th Season, 1971 Program Brochure.
4. American Wind Symphony Orchestra, 1972 Season Program.
5. American Wind Symphony Orchestra, 1986 Season Program.
6. American Wind Symphony Orchestra, 1987 Season Program.

C. F. Peters/Wise Music Group Archives.

1. Karen Dobbs to Kurt Michaelis. Letter. October 11, 1973.
2. AWSO Premieres List from 1958-1978.
3. American Wind Symphony Orchestra, 1969 Season Brochure.
4. American Wind Symphony Orchestra, 1982 Season Program.

Other:

1. Paul Klemme. *Henk Badings, 1907-87: catalog of works.* Harmonie Park Press: Warren, Michigan. 1993, p. 76.
2. Jeffrey Renshaw. *The American Wind Symphony Commissioning Project: A Descriptive Catalog of Published Editions, 1957-1991.* Greenwood Press: Westport, CT, 1991.
3. Bern Keating. "Good Music Barges In." *American Way*, June 1979. Magazine of American Airlines.
4. Andrew Druckenbrod. "American Wind Symphony Returns to City in Fine Style." *Pittsburgh Post-Gazette*, July 23, 2012.

Henk Badings

Royal Fanfare

Number of performers: 21
Soloist:
Date of composition/publication: 1981
Publisher's number:
Duration: 3:30
Score accessibility: UMD Archives
Composer's nationality: Dutch
Composer's date(s): 1907-1987

Instrumentation:

5 Horns in F
5 Trumpets in Bb
5 Trombones
2 Tubas

2 Timpani
3 Percussion
Small Drum, Big Drum, Gong, Cymbals, Tambourine, Xylophone, Glockenspiel

Composer Information:

Born in Bandung, Indonesia, of Dutch parents; studied mining engineering at Delft Polytechnic University before composing without formal study until Willem Pijper; held positions at Rotterdam Conservatory, Lyceum, Conservatory of The Hague, University of Utrecht, University of Adelaide, and Staatliche Hochschule fur Musik; began experimenting with electronic sound and microtonal divisions after 1950

Compositional Characteristics:

Movement/Form -
Single movement; Allegro (♩ = +/- 120); Meno Mosso (♩ = +/- 100), Tempo I; Arch form (ABA)

Harmonic Content -
Tonal; outer sections in B-flat major, middle section in D natural minor; open chords, some chromatic embellishments and modulations

Melodic Content -
Tonal, main motive chromatically embellished and transformed, fragments of national Dutch hyms

Rhythmic Content -
Straightforward, double dotted rhythms, some polyphonic rhythms

Texture/Orchestration -
Regal and celebratory outer sections, lyrical middle section; moves between homophonic and polyphonic in transitions

Performance Considerations -
High tuba solo can be covered by horn

Programming Category -
Fanfare, Incidental Music, Special Occasion, Brass Choir

Score Preface -
"Composed for the 25 Anniversary of the American Wind Symphony Orchestra"

Program Notes

Resources

AWSO Records, 1957-2012, AIS.1981.19, Archives & Special Collections, University of Pittsburgh Library System.
1. Henk Badings to Robert Austin Boudreau. Letter. March 8, 1981.
2. Henk Badings to Robert Austin Boudreau. Letter. April 23, 1981.
3. Robert Austin Boudreau to Henk Badings. Letter. August 24, 1981.
4. Henk Badings to Robert Austin Boudreau. Letter. November 1, 1981.
5. American Wind Symphony Orchestra, 1981 Season Program A.

Other:
1. Paul Klemme. *Henk Badings, 1907-87: catalog of works.* Harmonie Park Press: Warren, Michigan. 1993.
2. Jeffrey Renshaw. *The American Wind Symphony Commissioning Project: A Descriptive Catalog of Published Editions, 1957-1991.* Greenwood Press: Westport, CT, 1991.
3. Robert and Kathleen Boudreau. AWSO Master List of Commissions Only. February 2022.
4. Markus Mauderer. *Robert Austin Boudreau und das American Wind Symphony Orchestra.* (Adliswil, Switzerland: Ruh Music AG, 2003).

Henk Badings

Turned On (Seven Ways to Here and There)

theater piece for children

libertto by Claire Birsh Merrill

Number of performers: 14 + tape
Soloist:
Date of composition/publication: 1971
Publisher's number:
Duration: Unknown
Score accessibility: Manuscript
Composer's nationality: Dutch
Composer's date(s): 1907-1987

Instrumentation:

2 Flutes
2 Oboes
2 Clarinets in Bb
Bassoon

2 Horns in F
2 Trumpets in Bb
2 Trombones

Percussion

Tape

Composer Information:

Born in Bandung, Indonesia, of Dutch parents; studied mining engineering at Delft Polytechnic University before composing without formal study until Willem Pijper; held positions at Rotterdam Conservatory, Lyceum, Conservatory of The Hague, University of Utrecht, University of Adelaide, and Staatliche Hochschule fur Musik; began experimenting with electronic sound and microtonal divisions after 1950

Compositional Characteristics:

Movement/Form -

Harmonic Content -

Melodic Content -

Rhythmic Content -

Texture/Orchestration -

Performance Considerations -

Programming Category -

Score Preface -

Program Notes

Resources

AWSO Records, 1957-2012, AIS.1981.19, Archives & Special Collections, University of Pittsburgh Library System.
1. Henk Badings to Robert Austin Boudreau. Letter. October 10, 1970.
2. Robert Austin Boudreau to Henk Badings. Letter. November 4, 1970.
3. Henk Badings to Robert Austin Boudreau. Letter. January 28, 1971.
4. Robert Austin Boudreau to Henk Badings. Letter. February 7, 1971.
5. Henk Badings to Robert Austin Boudreau. Letter. March 3, 1971.
6. Robert Austin Boudreau to Henk Badings. Letter. March 27, 1971.
7. Henk Badings to Robert Austin Boudreau. Letter. April 12, 1971.
8. Henk Badings to Robert Austin Boudreau. Letter. April 26, 1971.
9. Robert Austin Boudreau to Henk Badings. Letter. July 3, 1971.
10. Henk Badings to Robert Austin Boudreau. Letter. July 23, 1971.
11. Robert Austin Boudreau to Henk Badings. Letter. March 22, 1972.

Other:
1. Paul Klemme. *Henk Badings, 1907-87: catalog of works.* Harmonie Park Press: Warren, Michigan. 1993, p. 86.
2. Jeffrey Renshaw. *The American Wind Symphony Commissioning Project: A Descriptive Catalog of Published Editions, 1957-1991.* Greenwood Press: Westport, CT, 1991.

Ayo Bankole

Overture and Variations

on a Yoruba Story Song

Number of performers: 27 + SATB Chorus + 1
Soloist: Soprano
Date of composition/publication: 1963
Publisher's number:
Duration: 12:00
Score accessibility:
Composer's nationality: Nigerian
Composer's date(s): 1935-1976

Instrumentation:

6 Flutes (Fl. I-IV double Piccolos)
Oboe
3 Clarinets in B-flat
Bassoon

4 Horns in F
4 Trumpets in B-flat
Trombone

Timpani
4 Percussion
Tambourine, Side Drum, Gong, Snare Drum, Cymbals, Triangle, Bells (Chimes)

Celeste
Piano

SATB Chorus

solo Soprano

Composer Information:

Born in Jos, Nigeria; educated at Baptist Academy in Lagos; was a staff member at Nigerian Broadcasting Service in Lagos; appointed organist at Lagos Cathedral; attended the Guildhall School of Music in London and at Clare College in Cambridge on a Nigerian government scholarship;

Compositional Characteristics:

Movement/Form -
Single movement (♩ = ♩ throughout): Moderato, Allegro Fuoco, Adagio, Molto Andante, Moderato, Presto, Allegro, Adagio, Allegro Vivace, Presto, Andante, Prestissimo, Lento, Presto, Prestissimo

Harmonic Content -
Mixture of tonal/atonal, chromatic clusters formed to make various tetra/penta/hexachords, enharmonic chord spellings of 9ths, quasi-octatonic at Presto, stacked tritones in Var. II

Melodic Content -
Mixture of tonal/atonal.modal, large intervallic leaps forming chromatic clusters, a few ambiguous notes for soloist (score marked where those are)

Rhythmic Content -
African drumming rhythms, impression of improvisation, steady 8ths which start softly, ostinato-like patterns, some shifting/mixed meters

Texture/Orchestration -
Chamber-like, starts softly, timpani very articulate, choir is homophonic with piano and percussion and gradually becomes canon/round like, big climatic sections in rhythmic and dynamic activity

Performance Considerations -
Score lists Horns as 1/3, 2/4; Clarinet 3 in Var. II

Programming Category -
Soloist, Choir, Concert

Score Preface -

Program Notes

Premiered on June 20, 1963.

Resources

AWSO Records, 1957-2012, AIS.1981.19, Archives & Special Collections, University of Pittsburgh Library System.

1. American Wind Symphony Orchestra, 1963 Season Program.
2. Robert Austin Boudreau to Fela Sowando. Letter. January 7, 1966.

C. F. Peters/Wise Music Group Archives.

1. AWSO Premieres List from 1958-1978.
2. Robert Rimes. "World Premieres, Nigerian Music and Art Festival, West Virginia Centennial Tribute, Planned by American Wind Symphony." *American Wind Symphony Orchestra*, Press Release, May 13, 1963.

Other:

1. Charlotte Nelson. "Nigerian Music, Art Festival to be Premiered Here." *Pittsburgh Courier*, January 26, 1963.
2. Jo Anne J. Peddicord. "Unique Wind Symphony Group: Touring Orchestra Travels Waterways." *The Christian Science Monitor*, September 3, 1963.
3. Robert and Kathleen Boudreau. AWSO Master List of Commissions Only. February 2022.
4. Markus Mauderer. *Robert Austin Boudreau und das American Wind Symphony Orchestra.* (Adliswil, Switzerland: Ruh Music AG, 2003).

Harry Barris

Mississippi Mud

arranged by Bill Prince

Number of performers: 26 + 4
Soloist: Dixieland Band
Date of composition/publication: 1927
Publisher's number:
Duration: 3:30
Score accessibility: UMD Archives
Composer's nationality: American
Composer's date(s): 1905-1962

Instrumentation:

3 Flutes (Fl I double Piccolo)
4 Oboes
4 Clarinets in Bb
Bass Clarinet
Bassoon

4 Horns in F
4 Trumpets in Bb
4 Trombones
Tuba

4 solo Dixie Band
Trumpet
Clarinet
Drums
Piano
Banjo

Composer Information:

Born in New York City, educated in Denver (CO) and was a professional pianist; a member of the Paul Ash orchestra, The Rhythm Boys, and Cocoanut Grove Orchestra, The Three Ambassadors; appeared in films and entertained the troops during World War II, died after a broken hip

Compositional Characteristics:

Movement/Form -
Single movement: ♩ = 192

Harmonic Content -
Tonal, straightforward

Melodic Content -
Tonal, straightforward

Rhythmic Content -
Light swing, straightforward

Texture/Orchestration -
Begins with trumpet soloist with rhythm section, very chamber like until Coda section where full ensemble enters

Performance Considerations -
Piano/drums reads lead sheet, possible racial implications

Programming Category -
Arrangement, Jazz

Score Preface -

Program Notes

Resources

Other:

1. “Biography.” Bill Prince. Accessed February 29, 2024. http://www.billprince.net/biography.html.

Karol Beffa

Burning Bright

for Wind Symphony Orchestra

Number of performers: 29
Soloist:
Date of composition/publication: 2012
Publisher's number: 68383
Duration: 12:00
Score accessibility: Edition Peters
Composer's nationality: French-Swiss
Composer's date(s): b. 1973

Instrumentation:

3 Flutes (Fl III doubles Piccolo)
2 Oboes
English Horn
2 Clarinets in Bb
Bass Clarinet
2 Bassoons
Contrabassoon

4 Horns in F
3 Trumpets in Bb
2 Tenor Trombones
Bass Trombone
Tuba

Timpani
3 Percussion
Snare Drum, Marimba, Wood Block, Cymbal, Sandpaper, Xylophone, Cabaza, 3 Tom-toms, Hi-hat, Temple Blocks, Vibraphone, Triangle, Tubular Bells, Glockenspiel, Bongos, Metal Pipes

Harp
Piano

Composer Information:

A child actor appearing in 15 films, studied at the Ecole Normale Supérieure in Paris, Cambridge University, and Paris Conservatoire; taught at Sorbonne, Ecole Polytechnique, and Ecole Normale Supérieure; awarded fellowships from Lili and Nadia Boulanger Foundation, Music Academy of Villecroze, Natexis Foundation, and Les Muses; also was Chair of Artistic Creation at College de France and Commandeur des Arts et des Lettres

Compositional Characteristics:

Movement/Form -
Single movement: Rhythmical (♩. = 112), Con fuoco (♩ = 132), Witty (♩. = 160), Calm (♩. = 56), Con fuoco (♩. = 132), Rhythmical (♩. = 112), Poco piu vivo

Harmonic Content -
Tonal, cluster chords, extended jazz harmonies outlined more by broken melodic and countermelodic lines

Melodic Content -
Tonal, repeated notes, chromatic lines and embellishments, intervallic sequences,

Rhythmic Content -
Heavy jazz syncopations, not swing, mixture of 2/4, 3/4, Common Time, short 2-note interjections, polyphonic, rhythms slowly evolve triplets of Cun Fuoco and then to straight 8ths in Witty, 3 vs 4 ostinato patterns

Texture/Orchestration -
Somewhat minimalistic, short interjections with varied dynamics, articulations, jazz melodic and chordal treatments, meditative and more lyrical against driving rhythms before "Calm" section, polyphonic Coda leading to forte and sudden Grand Pause

Performance Considerations -
Requires jazz piano player

Programming Category -
Concert, Jazz

Score Preface -
This score is dedicated to George Mitchell, philanthropist of Galveston, TX, who has contributed so much to the people of Galveston and to many others, including the American Wind Symphony Orchestra.

Resources

AWSO Records, 1957-2012, AIS.1981.19, Archives & Special Collections, University of Pittsburgh Library System.
1. Robert Austin Boudreau to Karol Beffa. Letter. August 15, 2011.
2. AWSO 2012 Season Funding Objectives.
3. Robert Austin Boudreau to Gene Caprioglio. Email. May 16, 2012, at 10:44 a.m.
4. Robert Austin Boudreau to Gene Caprioglio. Email. July 26, 2012, at 10:35 a.m.
5. Gene Caprioglio to Robert Austin Boudreau. Email. July 26, 2012, at 4:11 p.m.
6. Robert Austin Boudreau to Karol Beffa. Letter. August 3, 2012.
7. AWSO Commissions for 2012 Season. Undated.

C. F. Peters/Wise Music Group Archives.
1. Robert Austin Boudreau to Gene Caprioglio. Email. June 11, 2012, at 9:15 a.m.
2. Robert Austin Boudreau to Gene Caprioglio. Email. August 25, 2015, at 12:25 p.m.

Other:
1. Karol Beffa, professional website. https://www.karolbeffa.net/.
2. Robert and Kathleen Boudreau. *The Messengers and the Music: The Story of the World's Largest Commissioning Program for Wind Orchestra*, (Pittsburgh, 2019).
3. Robert and Kathleen Boudreau. AWSO Master List of Commissions Only. February 2022.

Fred Hamm, Dave Bennett, Bert Lown, Chauncey Gray

Bye Bye Blues

arranged by W. Roy Mitchell

Number of performers: 26
Soloist:
Date of composition/publication: 1925/1992
Publisher's number:
Duration: 2:00
Score accessibility: UMD Archives
Composer's nationality:
Composer's date(s):

Instrumentation:

Piccolo
2 Flutes
2 Oboes
4 Clarinets in Bb

4 Horns in F
4 Trumpets in Bb
5 Trombones
Tuba

Drum Set

Bass
Piano

Composer Information:

Arranger Bio: studied at Indiana University of Pennsylvania and Duquense University; adjunct faculty member at Messiah University; composer and arranger of over 400 compositions

Compositional Characteristics:

Movement/Form -
Single movement: ♩ = 132 (or faster), short introduction, verses, call and response section, layered middle section

Harmonic Content -
Tonal, extended and augmented jazz harmonies; mainly in B-flat with modulations and chromatic embellishments to F, A-flat, C,

Melodic Content -
Tonal, intervalic leap down (M6) and up a chromatic with stepwise motion down to dominant, drawn out melody in verse,

Rhythmic Content -
Walking bass line, syncopated drum set; hemiola patterns in middle section

Texture/Orchestration -
Full ensemble introduction, verses sparse with some counterlines entering as it progresses; shout, call/response; drum set solo before big ending

Performance Considerations -
Improvisation in rhythm section; extended techniques with falls

Programming Category -
Arrangement, Jazz, Popular

Score Preface -

Program Notes

Part of "Birth of the Blues" by W. Roy Mitchell.

Resources

AWSO Records, 1957-2012, AIS.1981.19, Archives & Special Collections, University of Pittsburgh Library System.

1. Susan S. Neszpaul to Bruce Taub. Letter. December 14, 1991.
2. Robert Austin Boudreau to Michael Hoffman. Letter. November 2, 1992.

Other:

1. Markus Mauderer. *Robert Austin Boudreau und das American Wind Symphony Orchestra.* (Adliswil, Switzerland: Ruh Music AG, 2003).

Robert Russell Bennett

Pickle Prelude & Overture

poem by Sara Henderson Hay

Number of performers: 35 + 1
Soloist: Narrator
Date of composition/publication: 1969
Publisher's number:
Duration: 4:00
Score accessibility: Edition Peters
Composer's nationality: American
Composer's date(s): 1894-1981

Instrumentation:

Piccolo
2 Flutes
Alto Flute
2 Oboes
English Horn
2 Clarinets in Bb
2 Bass Clarinets
2 Bassoons
2 Contrabassoons

4 Horns in F
4 Trumpets in Bb
4 Trombones
Tuba

Timpani
5 Percussion
Cymbals, Snare Drum, Glockenspiel, Triangle, Xylophone, Marimba, Tambourine, Bongos, Dance Style Drums, Vibraphone, Bass Drum, Wood Block

Piano

Narrator

Composer Information:

Born in Kansas City; studied music theory with Carl Busch and composition with Nadia Boulanger in Paris; moved to NYC as copyist for G. Schirmer Co; orchestrator of musical comedy scores

Compositional Characteristics:

Movement/Form -
Single movement: Wild (♩. = 144), Steady Tempo (♩. = 132), ♩. = 120, Allegro Moderato (♩ = 112)

Harmonic Content -
Tonal, ascending walking bass lines, modal mixture, parallel P4/A4, bitonality

Melodic Content -
Tonal, repetitive rising/falling chromatic figures, intervallic sequences of P4/P5

Rhythmic Content -
Mixed meter (13/8), 4/4 march like, and 2/4 for Allegro Moderato

Texture/Orchestration -
Similar in style to Suite of Old American Dances, vibraphone with fan on and clarinets almost like a theremin in recitative style

Performance Considerations -
Can pause for other poems or pieces at "attacca" or can go on to Allegro Moderato

Programming Category -
Concert, Theatre, Special Occasion

Score Preface -
poem by Sara Henderson Hay

Program Notes

Premiered on June 12, 1969.

Resources

AWSO Records, 1957-2012, AIS.1981.19, Archives & Special Collections, University of Pittsburgh Library System.

1. Robert Austin Boudreau to Donald Riggs. Letter. May 1, 1969.
2. Robert Austin Boudreau to Samuel Hazo. Letter. June 4, 1969.
3. American Wind Symphony Orchestra, 15th Season, 1971 Program Brochure.
4. American Wind Symphony Orchestra, 1972 Season Program.
5. American Wind Symphony Orchestra, 1986 Season Program.
6. American Wind Symphony Orchestra, 1987 Season Program.

C. F. Peters/Wise Music Group Archives.

1. Karen Dobbs to Kurt Michaelis. Letter. October 11, 1973.
2. AWSO Premieres List from 1958-1978.
3. American Wind Symphony Orchestra, 1969 Season Brochure.
4. American Wind Symphony Orchestra, 1982 Season Program.

Other:

1. Robert Russell Bennett. "Pickle Suite Overture & Prelude," *American Wind Symphony Orchestra On the Lighter Side with Pete Seeger and Ashley Alexander*, conducted by Robert Austin Boudreau, AWSO116, 1985, CD.
2. George Joseph Ferencz. *Robert Russell Bennett: a bio-bibliography*. Greenwood Press: Westport, CT. 1990. p. 51.
3. Roy Benton Hawkins. "The Life and Work of Robert Russell Bennett." Order No. 9011405, Texas Tech University, 1989. https://www.proquest.com/dissertations-theses/life-work-robert-russell-bennett/docview/303731553/se-2.
4. Jeffrey Renshaw. *The American Wind Symphony Commissioning Project: A Descriptive Catalog of Published Editions, 1957-1991.* Greenwood Press: Westport, CT, 1991.
5. Bern Keating. "Good Music Barges In." *American Way*, June 1979. Magazine of American Airlines.
6. Andrew Druckenbrod. "American Wind Symphony Returns to City in Fine Style." *Pittsburgh Post-Gazette*, July 23, 2012.
7. Robert and Kathleen Boudreau. AWSO Master List of Commissions Only. February 2022.
8. Markus Mauderer. *Robert Austin Boudreau und das American Wind Symphony Orchestra.* (Adliswil, Switzerland: Ruh Music AG, 2003).

Robert Russell Bennett

Soft Shoe

for Dance 76

Number of performers: 31
Soloist:
Date of composition/publication: 1976
Publisher's number:
Duration: 5:00
Score accessibility: UMD Archives
Composer's nationality: American
Composer's date(s): 1894-1981

Instrumentation:

Piccolo
3 Flutes
2 Oboes
English Horn
Clarinet in Bb
Bass Clarinet
Contrabass Clarinet
2 Bassoons
Contrabassoon

4 Horns in F
3 Trumpets in Bb
3 Trombones
2 Tubas

Timpani
4 Percussion
Snare Drum, Bass Drum, Cymbals, Bells

Piano

Composer Information:

Born in Kansas City; studied music theory with Carl Busch and composition with Nadia Boulanger in Paris; moved to NYC as copyist for G. Schirmer Co; orchestrator of musical comedy scores

Compositional Characteristics:

Movement/Form -
Single movement: In Four, D. S. al Coda

Harmonic Content -
Tonal, straightforward, keys of C, Ab, F major

Melodic Content -
Tonal, straightforward, mainly stepwise motion in light style, some chromatic embellishments, chorale outlines

Rhythmic Content -
Mixture of dotted and triplet figures

Texture/Orchestration -
Soft, relaxed, graceful, mostly chamber-like with full ensemble at introduction and coda, call and response, lush trombone and trumpet chorale and accompaniment

Performance Considerations -
Alternate Introduction (m. 1-4) at end of score

Programming Category -
Light, Patriotic

Score Preface -

Resources

AWSO Records, 1957-2012, AIS.1981.19, Archives & Special Collections, University of Pittsburgh Library System.
1. Robert Austin Boudreau to Robert Russell Bennett. Letter. March 12, 1976.
2. American Wind Symphony Orchestra, 1976 Bicentennial Tour Season Program.

Other:
1. Roy Benton Hawkins. "The Life and Work of Robert Russell Bennett." Order No. 9011405, Texas Tech University, 1989. https://www.proquest.com/dissertations-theses/life-work-robert-russell-bennett/docview/303731553/se-2.
2. Jeffrey Renshaw. *The American Wind Symphony Commissioning Project: A Descriptive Catalog of Published Editions, 1957-1991.* Greenwood Press: Westport, CT, 1991.
3. Wayne King. "Symphony Afloat Starts Tour." *New York Times*, May 4, 1976.
4. Robert and Kathleen Boudreau. AWSO Master List of Commissions Only. February 2022.
5. Markus Mauderer. *Robert Austin Boudreau und das American Wind Symphony Orchestra.* (Adliswil, Switzerland: Ruh Music AG, 2003).

Hector Berlioz

Grande Symphonie

Funèbre et Triomphale

edited by Robert Austin Boudreau

Number of performers: 35 + chorus
Soloist:
Date of composition/publication: 1840/1957
Publisher's number:
Duration: 35:00
Score accessibility: UMD Archives
Composer's nationality: French
Composer's date(s): 1803-1869

Instrumentation:

Piccolo in Db
Flute
Oboe
Clarinet in Eb
2 Clarinet in Bb
Bass Clarinet
2 Bassoon
Contrabassoon

6 Horns in F
2 Trumpets in F
2 Trumpets in C
Flugelhorn
4 Tenor Trombones
Bass Trombone
Tuba in C
Tuba in BBb

String Bass

Timpani
5 Percussion
2 Snare Drums, Cymbals, Bass Drum, Tam-tam

Optional Chorus

Composer Information:

Born in the La Côte-Saint-André commune of Isère, France, received no formal training in music and was self-taught as a child, attended the Paris Conservatory in 1826 after leaving the field of medicine, won the Prix de Rome in 1830, wrote *Treatise on Instrumentation*, introduced programmaticism to development of Romanticism, died in Paris

Compositional Characteristics:

Movement/Form -
Three movements: (I) Marche Funèbre (Funeral March), Moderato un poco lento, (II) Oraison Funèbre (Funeral Oration), Adagio non tanto, Andantino, Andantino poco lento e sostenuto, (III) Missing third movement

Harmonic Content -
Traditional early Romantic harmonic motion in F minor, mostly homophonic chordal movement

Melodic Content -
Tonal, forte sections more unison and doubling of melodic lines; recitative and aria like for second movement

Rhythmic Content -
Straightforward, funeral march dotted rhythm

Texture/Orchestration -
Sudden dynamics and orchestration changes, chamber like softer sections, full ensemble at forte in main theme

Performance Considerations -
Score order is not standard

Programming Category -
Concert, Choir (optional)

Score Preface -

Program Notes

Premiered on July 7-8, 1957.

Resources

AWSO Records, 1957-2012, AIS.1981.19, Archives & Special Collections, University of Pittsburgh Library System.

1. American Wind Ensemble Twilight Concerts 1957.

C. F. Peters/Wise Music Group Archives.

1. Walter Hinrichsen to Robert Austin Boudreau. Letter. October 3, 1960.
2. Paul R. Bryan (Duke University) to C. F. Peters Corporation. Letter. September 16, 1963.
3. Walter Hinrichsen to Robert Austin Boudreau. Letter. September 18, 1963, first.
4. Walter Hinrichsen to Robert Austin Boudreau. Letter. September 18, 1963, second.

Duke Ellington, Barney Bigard, & Irving Mills

Mood Indigo

arranged by Hale Smith

Number of performers: 22
Soloist:
Date of composition/publication: 1930/Unknown
Publisher's number:
Duration: 4:30
Score accessibility: UMD Archives
Composer's nationality: American
Composer's date(s): 1899-1974/1906-1980/1894-1985

Instrumentation:

3 Flutes
3 Oboes
3 Clarinets in Bb
Bassoon

4 Horns in F
3 Trumpets in Bb
3 Trombones
Tuba

Drum Set (not listed, but suggested)

Composer Information:

Ellington: Born in 1899 in Washington, D.C. Awarded the Grammy Lifetime Achievement Award (1966), the Legion of Honor by France (1973).
Bigard: Born in 1906 in New Orleans. Studied clarinet with Lorezno Tio. Part of Duke Ellington Orchestra and worked in soundtrack work in Hollywood film studios.
Mills: Born in 1894 in Odessa, Russian Empire. Founded Mills Music, Inc. (1928). Manager for Duke Ellington.

Compositional Characteristics:

Movement/Form -
Single movement; Moderately Slow, D.S. al Coda; no introduction,

Harmonic Content -
Tonal, blues

Melodic Content -
Tonal, blues, chromatic passing and neighbor tones, union melodic playing in short interludes, woodwinds featured in melody over brass chords

Rhythmic Content -
Straightforward, light swing

Texture/Orchestration -
Chamber-like at beginning and end, gradually builds in orchestration, homophonic brass chords and shouts

Performance Considerations -
Opportunity to take more rhythmic and melodic liberties, option to add drum set

Programming Category -
Arrangement, Jazz, Blues

Score Preface -

Program Notes

Resources

AWSO Records, 1957-2012, AIS.1981.19, Archives & Special Collections, University of Pittsburgh Library System.
1. Robert Austin Boudreau to Hale Smith. Letter. June 5, 1996.

C. F. Peters/Wise Music Group Archives.
1. Don Gillespie to Robert Austin Boudreau. Letter. August 10, 1992.
2. Robert Austin Boudreau to Don Gillespie. Letter. September 2, 1992.

Other:
1. Robert and Kathleen Boudreau. AWSO Master List of Commissions Only. February 2022.
2. Markus Mauderer. *Robert Austin Boudreau und das American Wind Symphony Orchestra.* (Adliswil, Switzerland: Ruh Music AG, 2003).

Abe Burrows, Richard & Marian Bissell

Something's Always Happening on the River

from *Say, Darling*

arranged by Robert Russell Bennett

Number of performers: 58 + 1
Soloist: Voice
Date of composition/publication: 1958/1960
Publisher's number:
Duration: 4:30
Score accessibility: UMD Archives
Composer's nationality: American
Composer's date(s): 1910-1985/1913-1977/

Instrumentation:

2 Piccolos
6 Flutes
6 Oboes
2 English Horns
Clarinet in Eb
6 Clarinets in Bb
Alto Clarinet
Bass Clarinet
6 Bassoons
2 Contrabassoons

6 Horns in F
3 Cornets in Bb
2 Trumpets in C
Flugelhorn
6 Trombones
Tuba

4 Percussion
Snare Drum, Bass Drum, Cymbals, Xylophone

2 Double Basses

Voice

Composer Information:

Burrows: Born and died in NYC, attended City College and NY University, appeared on radio, television, and Broadway as actor, composer, and humorist

Bissell, R: Born and died in Dubuque, IA, attended Harvard University, best known as an author of short stories adapted into musicals

Compositional Characteristics:

Movement/Form -
Single movement: Moderato in 6/8, in strophic form with 3 verses

Harmonic Content -
Straightforward, begins in Ab, moves to G, chromatic ascents in chorus

Melodic Content -
Tonal, mainly stepwise with some chromatic ascents in chorus

Rhythmic Content -
Lilting, mainly homophonic with some sustains and legato lines

Texture/Orchestration -
Lengthy instrumental introduction begins softly, gradually builds with steamboat whistle effects by woodwinds to full ensemble, softer and more flowing in verses, lengthy instrumental coda

Performance Considerations -
Introduction allows for possibility for voice to provide some narration or acting chances, doublings of parts and melodic lines may affect balance with voice (unless voice is amplified)

Programming Category -
Broadway, Arrangement, Voice, Part of "Songs of the Ohio"

Score Preface -

Program Notes

Resources

AWSO Records, 1957-2012, AIS.1981.19, Archives & Special Collections, University of Pittsburgh Library System.
1. American Wind Symphony Orchestra, 1960 Season River Tour Program.
2. American Wind Symphony Orchestra, 1963 Season Program.

C. F. Peters/Wise Music Group Archives.
1. American Wind Symphony Orchestra, 1968 Season Brochure.

Other:
1. Roy Benton Hawkins. "The Life and Work of Robert Russell Bennett." Order No. 9011405, Texas Tech University, 1989. https://www.proquest.com/dissertations-theses/life-work-robert-russell-bennett/docview/303731553/se-2.
2. Robert and Kathleen Boudreau. AWSO Master List of Commissions Only. February 2022.
3. Markus Mauderer. *Robert Austin Boudreau und das American Wind Symphony Orchestra.* (Adliswil, Switzerland: Ruh Music AG, 2003).

Arthur Bliss

Greetings to a City, F. 71

a flourish for Double Brass Choir & Percussion

Number of performers: 17
Soloist:
Date of composition/publication: 1960
Publisher's number:
Duration: 6:30
Score accessibility: Robert King
Composer's nationality: British
Composer's date(s): 1891-1975

Instrumentation:

Choir I
2 Trumpets in Bb
2 Horns in F
3 Trombones

Choir II
2 Trumpets in Bb
2 Horns in F
3 Trombones
Tuba

Timpani
Cymbals
Bass Drum

Composer Information:

Born in London 1891; educated at Rugby School, Pembroke College, and Royal College of Music; composition studies with Vaughan Williams and Holst; served in WWI with Royal Fusiliers and Grenadier Guards; Director of BBC Music and appointed Master of Queen's Musick (Boosey & Hawkes)

Compositional Characteristics:

Movement/Form -
Single movement in 3 sections: Allegro-Larghetto-Allegro ma non troppo

Harmonic Content -
Tonal; major/minor keys; open 5ths

Melodic Content -
Straightforward; articulate vs legato

Rhythmic Content -
Fanfare figures in compound/duple meter; homophonic; mixed meter; quasi-waltz

Texture/Orchestration -
Antiphonal; mainly homophonic; some polyphony; varied dynamics

Performance Considerations -
Antiphonal for indoor/outdoor spaces

Programming Category -
Fanfare; Brass Choir

Score Preface -

Program Notes

Originally titled "A Royal Salute" and "Flourish", *Greetings to a City* is a work for two Brass Orchestras, Timpani, and Percussion. The two orchestras are staged in different areas in order to bring out the antiphonal responses that are indicative of the composition. Although in one continuous section, the work consists of an Allegro, a Larghetto, and an Allegro.

Program note from the AWSO 1961 season.

Greeting to a City was especially written for the American Wind Symphony Orchestra. It is a short work in fanfare style with three clearly defined sections, designed to exploit the sonorities and antiphonal effects of two separately placed brass orchestras.

Program note from the AWSO 1961 tour on the Thames River.

Resources

AWSO Records,1957-2012, AIS.1981.19, Archives & Special Collections, University of Pittsburgh Library System.

1. American Wind Symphony Orchestra, *First International Festival of Contemporary Music for Wind Symphony Orchestra*, 1961 Program.
2. American Wind Symphony Orchestra, *First Overseas Tour, The River Thames July 1961.*
3. Walter Hinrichsen to Arthur Bliss. Letter. August 27, 1963.
4. Carla Hinrichsen to Evelyn Hinrichsen. Letter. March 20, 1970.
5. Gertrud Mathys to Robert Austin Boudreau. Letter. April 2, 1970.
6. Robert Austin Boudreau to Gertrud Mathys. Letter. April 7, 1970.
7. Stewart R. Craggs to The Heinz Foundation. Letter. May 15, 1979.
8. Robert Austin Boudreau to Stewart R. Craggs. Letter January 10, 1980.

C. F. Peters/Wise Music Group Archives.

1. Robert Austin Boudreau to Walter Hinrichsen. Letter. July 17, 1961.
2. Kurt Michaelis to Robert Austin Boudreau. Letter. August 30, 1961.
3. Robert Austin Boudreau to Walter Hinrichsen. Letter. September 12, 1961.
4. Walter Hinrichsen to Robert Austin Boudreau. Letter. September 15, 1961.
5. Walter Hinrichsen to Robert Austin Boudreau. Letter. September 22, 1961.
6. H. Swarsenski to Max Hinrichsen. Letter. October 20, 1961.
7. Walter Hinrichsen to H. Swarsenski. Letter. October 27, 1961.
8. Commissioned Works List. January 30, 1962.
9. Kurt Michaelis to Robert Austin Boudreau. Letter. September 11, 1962.
10. Robert Austin Boudreau to Walter Hinrichsen. Letter. November 7, 1963.
11. C. F. Peters 1963 Catalog, American Wind Symphony Orchestra Editions.

Jerry Bock

Fiddler on the Roof

arranged by Philip Lang

Number of performers: 39
Soloist:
Date of composition/publication: 1964/1986
Publisher's number:
Duration: 9:00
Score accessibility: UMD Archives
Composer's nationality: American
Composer's date(s): 1928-2010

Instrumentation:

4 Flutes (Fl IV double Piccolo)
4 Oboes (Ob IV double English Horn)
4 Clarinets in Bb
(Cl I double Bass Clarinet,
Cl II double Contrbass Clarinet
Cl IV double Clarinet in Eb)
4 Bassoons (Bsn IV double Contrabassoon)

5 Horns in F
5 Trumpets in Bb
5 Trombones
Tuba

Timpani
4 Percussion
Finger Cymbals, Xylophone, Snare Drum,
Bass Drum, Tambourine, Bells, Vibraphone,
Tam-tam, Slap Stick

Harp
Keyboard (Celeste)

Composer Information:

Born in New Haven, CT; studied the piano and attended the University of Wisconsin-Madison; became a musical theater composer receiving a Tony Award and Pulitzer Prize for Drama for "Fiorello" and Tony Award for Best Composer and Lyricist for "Fiddler on the Roof", died from heart failure

Compositional Characteristics:

Movement/Form -
Single movement: no original tempo marking, A little faster, Freely (in 3), Moderate waltz (in 3), Moderate (♩ = 88), Slowly Sincerely, Waltz Bright 3, With a Lilt (𝅗𝅥 = 76), Deliberate, Bright in 1, Dictated

Harmonic Content -
Tonal, major/minor keys (B-flat, G, C, D, F, homophonic chordal movement, neapolitan/lowered 6th embellishments

Melodic Content -
"Tradition", "Matchmaker", "Fiddler on the Roof", "Sabbath Prayer", "Sunrise, Sunset", "If I were a Rich Man"

Rhythmic Content -
Straightforward, Klezmer, light syncopations

Texture/Orchestration -
Full Broadway style and sound, lighter soloistic sections, sectionalized, religious, canons

Performance Considerations -

Programming Category -
Arrangement, Music Theatre, Popular, Folk, Medley

Score Preface -

Program Notes

Resources

AWSO Records, 1957-2012, AIS.1981.19, Archives & Special Collections, University of Pittsburgh Library System.
1. Philip J. Lang to Robert Austin Boudreau. Letter. April 1, 1985.

Other:
1. Robert and Kathleen Boudreau. AWSO Master List of Commissions Only. February 2022.
2. Markus Mauderer. *Robert Austin Boudreau und das American Wind Symphony Orchestra.* (Adliswil, Switzerland: Ruh Music AG, 2003).

Minas Borboudakis

Prism-Photonic Constructions II

Number of performers: 35
Soloist:
Date of composition/publication: 2007/2008
Publisher's number: 68247
Duration: 9:00
Score accessibility: Edition Peters
Composer's nationality: Greek-German
Composer's date(s): b. 1974

Instrumentation:

4 Flutes (Fl. III doubles Alto Flute, Piccolo; Fl. IV doubles Piccolo)
3 Oboes
English Horn
4 Clarinets in Bb (Cl. III doubles Bass Clarinet; Cl. IV doubles Contrabass Clarinet)
2 Bassoons
2 Contrabassoons

4 Horns in F
4 Trumpets in C (Tpt. I doubles Piccolo Trumpet; Tpt. II doubles Trumpet in D
2 Tenor Trombones
Bass Trombone
Tuba

4 Percussion
I: Timpani (cymbal on timpani)
II: Glockenspiel, Sand Paper
III: Gongs, Crotales, Kalimba, Bass Drum)
IV: Bass Drum, Bell Tree, Small Tam-tam

Installed Percussion: Vibraphone, Steel Drums
Installed Harp
Installed Sampler

Composer Information:

Born in Heraklion, Greece; studied piano and music theory with Georgios Kaloutsis, Olaf Dressler, Urszula Mitrenga-Wagner; studied composition with Wilfried Hiller and Peter Michael Hamel; received masterclasses with Luciano Berio, George Crumb, and Wolfgang Rihm; influenced by microtonality, percussive timbres, and sliding sounds; focal points are time and space, classical philosophy, literature, mythology, and cosmological questions; borrows from ancient Greek tonal systems and rhythmic patterns

Compositional Characteristics:

Movement/Form -
Single movement: ♩ = 56, ♩ = 76, ♩ = 49

Harmonic Content -
Microtonal, minimalist, rocking between two pitches, pedal chords/tones, cluster chords

Melodic Content -
Microtonal, not really melodic, more atmospheric

Rhythmic Content -
Polyrhythmic, begins with sustains and gradually increases in rhythmic complexity

Texture/Orchestration -
Dynamic swells, swirling/falling/rising microtones in woodwinds, begins and ends softly with forte climax in middle, specific articulations throughout, low brass mainly found in climax

Performance Considerations -
Symbols/Explanations: rhythmic wave vibrato, pitches with different fingerings, air notes (crossed out), pitched air (note with slash), hit the mouthpiece with hand, vibraphone gliss, harp plays pitch above tuning key, microtones

Programming Category -
Concert

Score Preface -
Commissioned by the American Wind Symphony Orchestra

Program Notes

Should be performed without vibrato except the indicated phrases/instruments. The installed trio consisting of a percussion player, a sampler, and a harp is to be placed in front of the orchestra. Sampler and harp have to be amplified. The speakers should be placed near the instruments (not above!!) in order to achieve a homogeneous sound with the rest of the orchestra. All the presets for the sampler are developed with "Kontakt 3" by native instruments (www.native-instruments.com). It is recommended to use this software to avoid incompatibility. Breathing: in passages with long notes, breath ad lib. Be careful that you enter imperceptibly. The score is written in C. Piccolo, glockenspiel, crotales, and contrabassoon sounds 8va higher/lower.

Premiered on August 11, 2008.

Resources

AWSO Records, 1957-2012, AIS.1981.19, Archives & Special Collections, University of Pittsburgh Library System.
1. Robert Austin Boudreau to Minas Borboudakis. Email. June 9, 2009, at 10:33 a.m.
2. Minas Borboudakis to Robert Austin Boudreau. Email. June 10, 2009, 4:46 a.m.
3. AWSO Commissions for 2012 Season. Undated.

C. F. Peters/Wise Music Group Archives.
1. Robert Austin Boudreau to Gene Caprioglio. Email. September 27, 2011, at 4:16 p.m.

Other:
1. Minas Borboudakis personal website. https://www.borboudakis.com/about-minas/.
2. Minas Borboudakis Worklist, February 2024.
3. Robert and Kathleen Boudreau. *The Messengers and the Music: The Story of the World's Largest Commissioning Program for Wind Orchestra*, (Pittsburgh, 2019).
4. Robert and Kathleen Boudreau. AWSO Master List of Commissions Only. February 2022.

Eugene Bozza

Habanera & Fandango

Number of performers: 33
Soloist:
Date of composition/publication: 1964
Publisher's number:
Duration: 5:00
Score accessibility: UMD Archives
Composer's nationality: French
Composer's date(s): 1905-1991

Instrumentation:

3 Flutes (Fl I double Piccolo)
2 Oboes
English Horn
2 Clarinets in Bb
Bass Clarinet
2 Bassoons
Contrabassoon

4 Horns in F
4 Trumpets in C
2 Tenor Trombones
Bass Trombone
Tuba

Timpani
5 Percussion
Cymbals, Triangle, Tam-tam, Snare Drum, Bass Drum, Castanets

Harp
Piano
Celeste

Composer Information:

Born in Nice, France; studied music at the Paris Conservatory; received the Grand Prix de Rome in 1934; from 1939 to 1948 he served as Conductor of the Opera Comique in Paris; in 1948 he was appointed Director of the Valenciennes Conservatory of Music; composer of opera, ballet, concertos, and other works for unusual instrumental combinations

Compositional Characteristics:

Movement/Form -
2 Movements missing tempo markings: (I) Habanera; (II) Fandango

Harmonic Content -
(I) Tonal in A maj. with modal shifts to D min./G min.; (II) Tonal in A min.

Melodic Content -
(I) modal stepwise motion with chromatic embellishments; (II) stepwise motion with hemiola accents and embellishments in variety of orchestral colors

Rhythmic Content -
(I) Habanera (2/4), polyrhythmic middle section; (II) hemiolas with accents, mixture of homophonic/polyphonic rhythms

Texture/Orchestration -
(I) light, spare at beginning/end, full texture in middle; (II) percussive introduction, lighter middle section, variety of Spanish rhythms

Performance Considerations -
(I) slight rit. recommended at ending; (II) slight accel. into the ending

Programming Category -
Encore, Incidental

Score Preface -

Program Notes

Resources

AWSO Records, 1957-2012, AIS.1981.19, Archives & Special Collections, University of Pittsburgh Library System.
1. Eugene Bozza to Robert Austin Boudreau. Letter. May 28, 1964.
2. Robert Austin Boudreau to Eugene Bozza. Letter. August 24, 1964.
3. Sergei Tcherepnin to Robert Austin Boudreau. Email. December 9, 2008, at 4:18 p.m.

C. F. Peters/Wise Music Group Archives.
1. Robert Austin Boudreau to Kurt Michaelis. Letter. January 17, 1964.
2. Kurt Michaelis to Robert Austin Boudreau. Letter. January 29, 1964.
3. Robert Austin Boudreau to Eugene Bozza. Letter. May 25, 1964.
4. Robert Austin Boudreau to Gene Caprioglio. Email. September 27, 2011, at 4:16 p.m.

Other:
1. Jeffrey Renshaw. *The American Wind Symphony Commissioning Project: A Descriptive Catalog of Published Editions, 1957-1991.* Greenwood Press: Westport, CT, 1991.

Lee Bracegirdle

Legends of the Old Castle

for Harp, Winds and Percussion

Number of performers:	31 + 1
Soloist:	Harp
Date of composition/publication:	2012
Publisher's number:	EP68414
Duration:	16:00
Score accessibility:	Edition Peters
Composer's nationality:	Australian-American
Composer's date(s):	b. 1952

Instrumentation:

Piccolo
2 Flutes
Alto Flute
2 Oboes
English Horn
2 Clarinets in Bb
Bass Clarinet
2 Bassoons
Contrabassoon (Bassoon)

4 Horns in F
3 Trumpets in C
3 Trombones
Tuba

Timpani
5 Percussion
Tom-toms, Bass Drum, Tam-Tam,
Glockenspiel, Snare Drum, Wood Block,
Cymbals, Triangle, Vibraphone,
Marimba

Celeste

solo Harp*

*To my SSO colleague Louise Johnson for her help with technical aspects of the harp

Composer Information:

Born in Houston, TX; studied horn with James Chambers, John Cerminaro, Carmine Caruso, and Roy Stevens; held positions with the NYC Symphony Orchestra, Brooklyn Philharmonia, Hof Symphoniker, Sydney Symphony Orchestra, and Australian Brass Quintet; began composing and conducting in 1990s and has composed works for Bundanon, Brahmshaus, Australian Chamber Ballet, and Sydney Symphony Orchestra

Compositional Characteristics:

Movement/Form -
Single movement in three sections separated by grand pauses: (I) Molto Allegro (♩. = 132), ♩. = 124, cadenza, Vivace (♩ = 100), Tempo Primo (♩. = 124), (II) Lento (♩ = 56), Poco piu mosso (♩ - 60), (III) Allegro (♩. = 120)

Harmonic Content -
Dodecaphonic, more atmospheric with various types of harmonies, sustains are more rhythmic and create own composite lines

Melodic Content -
Dodecaphonic, themes split between harp soloist and counterlines, harp solo more free in Lento section, mixture of conjunct and disjunct motion

Rhythmic Content -
rhythmic pulsing and climaxes of sustains and rhythmic activity, (I) polyrhythmic, composite rhythmic lines; (II) accompaniment is straightforward pulsing, ends with rubato; (III) polyrhythmic, slowly dies away

Texture/Orchestration -
Chamber-like, wide use of dynamics and articulations, scalar passages in woodwinds and keyboard percussion; Lento section mainly homophonic accompaniment with sustains and tenutos; ends softly with harp glissandos or aeolian harp effect

Performance Considerations -
Instructions for harp soloist on extended techniques; balance considerations between harp and ensemble

Programming Category -
Concerto, Concert

Score Preface -
to Robert Boudreau and AWSO for commissioning this work; and to Rudiger Oppermann, who built and installed the aeolian harp in Schloss Hohenbaden

Program Notes

Originally titled Concertino for Harp and Wind Orchestra. Inspired by a visit to the ruins of Hohenbaden Castle in Baden-Baden Germany, the aeolean harp that is a modern installation in one of the windows of the castle ruins, and local legends surrounding the history of the families of dukes and margraves who built the castle and lived there over five centuries.

Resources

AWSO Records, 1957-2012, AIS.1981.19, Archives & Special Collections, University of Pittsburgh Library System.

1. Lee Bracegirdle to Robert Austin Boudreau. Email. January 12, 2008, at 6:35pm.
2. Robert Austin Boudreau to Lee Bracegirdle. Letter. April 11, 2012.
3. Lee Bracegirdle to Robert Austin Boudreau. Email. September 17, 2012, at 9:40am.

Other:

1. maestro15552. "Legends of the Old Castle", YouTube video, 17:25, December 6, 2019, https://www.youtube.com/results?search_query=Bracegirdle+Legends+of+the+Old+Castle.
2. "Legends of the Old Castle", *Australian Music Centre*, accessed January 10, 2024, https://www.australianmusiccentre.com.au/work/bracegirdle-lee-legends-of-the-old-castle.
3. Robbie Patterson. "Lee's calm and composed for Germany." *Northern District Times*, February 29, 2012.
4. Robert and Kathleen Boudreau. AWSO Master List of Commissions Only. February 2022.

Lee Bracegirdle

Threnos

for Horn, Winds and Percussion

Number of performers: 30 + 1
Soloist: Horn
Date of composition/publication: 2007
Publisher's number: EP68184
Duration: 8:00
Score accessibility: Edition Peters
Composer's nationality: Australian-American
Composer's date(s): b. 1952

Instrumentation:

- Piccolo
- 2 Flutes
- Alto Flute
- 2 Oboes
- English Horn
- 2 Clarinets in Bb
- Bass Clarinet
- 2 Bassoons
- Contrabassoon

- 4 Horns in F
- 3 Trumpets in C
- 2 Trombones
- Tuba

- Timpani
- 4 Percussion
  Vibraphone, Marimba, Snare Drum, Tom-tom, Bass Drum, 2 Cymbals, Conga Drum (or Bongo), 3 Thai gongs, Tam-tam

- Harp
- Piano (Celeste)

- solo Horn in F

Composer Information:

Born in Houston, TX; studied horn with James Chambers, John Cerminaro, Carmine Caruso, and Roy Stevens; held positions with the NYC Symphony Orchestra, Brooklyn Philharmonia, Hof Symphoniker, Sydney Symphony Orchestra, and Australian Brass Quintet; began composing and conducting in 1990s and has composed works for Bundanon, Brahmshaus, Australian Chamber Ballet, and Sydney Symphony Orchestra

Compositional Characteristics:

Movement/Form -
Single movement: Largo (dotted ♩ = 46), Piu Mosso (dotted ♩ = 64), Tempo Primo (dotted ♩ = 46); quasi-arch form

Harmonic Content -
Dodecaphonic row ostinato patterns in conjunct/disjunct instrumentation and staccato/legato articulations; middle section is a broken polytonal ostinato pattern and transitional tetrachords

Melodic Content -
Dodecaphonic rows which are embellished and reordered; shared between soloist and ensemble; rising tri/tetrachord sequences in middle section

Rhythmic Content -
Compound Meters (12/8, 9/8), duple rhythms in outer 12/8 sections; fanfare like figures in middle 9/8 section

Texture/Orchestration -
Minimalism: delicate and spare in outer sections; sustained/lyrical, gradual orchestration build in middle section

Performance Considerations -
Solo is textural vs soloistic; exposed writing for ensemble

Programming Category -
Concerto

Score Preface -

Program Notes

In early 2007, Robert Boudreau asked me to compose a short work for horn solo with the accompaniment of his American Wind Symphony Orchestra, with the intention of including it in his summer concert tour in the same year. At that time, I was busy composing my *Concerto for Euphonium and Orchestra*, which the Sydney Symphony Orchestra had commissioned for their 2008 season, and I proposed that I transcribe its second movement as a stand-alone work for horn and wind symphony. As the piece has a bittersweet, sometimes melancholy, even eulogistic quality, I named it *Threnos*. I use the entire forces of the wind symphony and various tuned and non-tuned percussion instruments.

Although the main melodic figure of the soloist and the thematic material of the accompaniment are based on dodecaphonic rows, the work's tonal structure and developed material are not.

The main ostinato accompaniment of the piece is based on the following 12-tone or dodecaphonic row: C#, A, F, Bb, B, D, F#, Eb, G, G#, E, C. This row is stated in the form of slowly-paced underlying theme by the bassoons, and is passed around the orchestra. This introduces the soloist singing a theme of melancholy character, itself a completely separate dodecaphonic row, which is developed and answered by orchestral colleagues in the accompaniment. The slightly faster middle section of this movement is underpinned by a driving, rhythmic piano ostinato, over which the woodwinds and brass begin a long trek, as if on a mission, striving upwards. After these forces reach a passionate, climax of optimistic character we return to the melancholy of the original eulogy, however now the accompanying ostinato has been re-scored in opposing registers and in the upper woodwinds, as soloist and orchestra bring the piece to its pensive conclusion.

Resources

AWSO Records, 1957-2012, AIS.1981.19, Archives & Special Collections, University of Pittsburgh Library System.

1. Lee Bracegirdle to Robert Austin Boudreau. Letter. Undated.
2. Lee Bracegirdle to Robert Austin Boudreau. Email. February 24, 2007, at 8:43am.
3. Lee Bracegirdle to Robert Austin Boudreau. Email. January 12, 2008, at 6:35pm.

Other:

1. Robert and Kathleen Boudreau. *The Messengers and the Music: The Story of the World's Largest Commissioning Program for Wind Orchestra*, (Pittsburgh, 2019).
2. Robert and Kathleen Boudreau. AWSO Master List of Commissions Only. February 2022.
3. Lee Bracegirdle. "Threnos for Solo Horn and Wind Orchestra," *American Wind Symphony Orchestra Reflections*, horn solo by William Purvis, conducted by Robert Austin Boudreau, AWSO118, undated, CD.

Leslie Bricusse & Anthony Newley

Stop the World, I Want to Get Off

arranged by Ian Fraser

Number of performers: min. 17
Soloist:
Date of composition/publication: 1961/1963
Publisher's number:
Duration: 4:00
Score accessibility: UMD Archives
Composer's nationality: England
Composer's date(s): 1931-2021/1931-1999

Instrumentation:

5 Woodwinds
I: Piccolo, Flute
II: Flute
III: Clarinet in Bb, Tenor Saxophone
IV: Flute, Baritone Saxophone, Alto Saxophone
V: Bassoon

2 Horns in F
2 Trumpets in C
2 Trombones
Tuba

2 Percussion
I: Drum Set
II: Xylophone, Glockenspiel, Timpani, Bells

String Bass
Guitar
Piano

Composer Information:

Bricusse: Born in Pinner, Middlesex; educated at University College School (London) and Gonville and Caius College (Cambridge); a composer, lyricist, and playwright for theatre musicals and theme music for films including "Willy Wonka & the Chocolate Factory"
Newley: Born in Hackney; attended the Italia Conti Stage School and become an actor, singer, songwriter, and filmmaker; songs have been sung by Tony Bennett, Barbra Streisand, Michael Buble, and Mariah Carey

Compositional Characteristics:

Movement/Form -
Single movement: overture; Maestoso, . = dotted ♩, Slower, Alla Marcia, Maestoso

Harmonic Content -
Tonal, straightforward, quick modulations, mixture of 7th and 9th chords; chromatic embellishments; second inversion chords

Melodic Content -
"The A.B.C. Song", "What Kind of Fool Am I?", "Lumbered", "Just Once in a Lifetime"

Rhythmic Content -
Conventional meters (4/4, cut-time, 6/8); bossa nova, march

Texture/Orchestration -
British musical style, mainly homophonic, short canons and call and response sections

Performance Considerations -
Score layout is unconventional (from top to bottom): brass, percussion, piano, string bass, woodwinds, guitar, vocal; British musical style, precursor to Lloyd Webber

Programming Category -
Programmatic; Light

Score Preface -
Also References for transitions to Entracte, Closing Music, to End Act I, March Out

Program Notes

Resources

AWSO Records, 1957-2012, AIS.1981.19, Archives & Special Collections, University of Pittsburgh Library System.
1. American Wind Symphony Orchestra, 1963 Season Program.

C. F. Peters/Wise Music Group Archives.
1. Robert Rimes. "World Premieres, Nigerian Music and Art Festival, West Virginia Centennial Tribute, Planned by American Wind Symphony." *American Wind Symphony Orchestra*, Press Release, May 13, 1963.

Rayner Brown

Shapes of the Fleets of Barges

Number of performers:	Unknown	**Composer Information:**
Soloist:		
Date of composition/publication:	1974	
Publisher's number:		
Duration:	Unknown	
Score accessibility:	Edition Peters	
Composer's nationality:	American	
Composer's date(s):	1912-1999	
Instrumentation:		**Compositional Characteristics:**

Movement/Form -

Harmonic Content -

Melodic Content -

Rhythmic Content -

Texture/Orchestration -

Performance Considerations -

Programming Category -

Score Preface -

Program Notes

Premiered on July 4, 1974.

Resources

Rayner Brown papers, Collection no. 1002, Music Library, USC Libraries, University of Southern California.

1. Robert Austin Boudreau to Raynor Brown. Letter. November 27, 1973.
2. Rayner Brown to Robert Austin Boudreau. Letter. December 7, 1973.
3. Robert Austin Boudreau to Raynor Brown. Letter. December 30, 1973.
4. Rayner Brown to Robert Austin Boudreau. Letter. January 5, 1974.
5. Robert Austin Boudreau to Rayner Brown. Letter. January 16, 1974.
6. Rayner Brown to Robert Austin Boudreau. Letter. January 20, 1974.
7. Robert Austin Boudreau to Rayner Brown. Letter. February 27, 1974.
8. Rayner Brown to Robert Austin Boudreau. Letter. March 2, 1974.
9. Rayner Brown to Robert Austin Boudreau. Letter. April 9, 1974.
10. Robert Austin Boudreau to Rayner Brown. Letter. May 3, 1974.
11. Robert Austin Boudreau to Rayner Brown. Letter. May 28, 1974.
12. Rayner Brown to Robert Austin Boudreau. Letter. June 8, 1974.
13. Robert Austin Boudreau to Rayner Brown. Letter. September 3, 1974.
14. Rayner Brown to Robert Austin Boudreau. Letter. November 2, 1974.
15. Robert Austin Boudreau to Rayner Brown. Letter. April 4, 1975.
16. Rayner Brown to Robert Austin Boudreau. Letter. April 11, 1975.
17. Robert Austin Boudreau to Rayner Brown. Letter. June 4, 1975.

C. F. Peters/Wise Music Group Archives

1. Henmar Press Contract for Raynor Brown. February 21, 1974.
2. Gertrud Mathys to Robert Austin Boudreau. Letter. May 18, 1977.
3. Robert Austin Boudreau to Gertrud Mathys. Letter. July 31, 1977.
4. AWSO Premieres List from 1958-1978.
5. C. F. Peters AWSO Spreadsheet. Undated.

Other:

1. Robert and Kathleen Boudreau. *The Messengers and the Music: The Story of the World's Largest Commissioning Program for Wind Orchestra*, (Pittsburgh, 2019).
2. Markus Mauderer. *Robert Austin Boudreau und das American Wind Symphony Orchestra.* (Adliswil, Switzerland: Ruh Music AG, 2003).

Nikolai Budashkin

Concerto for Domra

arranged by James "Jim" Drake

Number of performers: 28 + 1
Soloist: Domra
Date of composition/publication: 1943/1977
Publisher's number:
Duration: 1:30
Score accessibility: UMD Archives
Composer's nationality: Russian
Composer's date(s): 1910-1988

Instrumentation:

Piccolo
2 Flutes
2 Oboes
4 Clarinets in Bb
2 Bassoons

4 Horns in F
4 Trumpets in Bb
3 Trombones
Tuba

Timpani
4 Percussion
Snare Drum, Bass Drum, Tambourine, Xylophone

Composer Information:

Born in Mosalsky District, Russia; studied with R. M. Glier and N. Ya. Myaskovsky, was composer for Political Directorate of DKBF in World War II, assistant to the head of the N. P. Osipov State Orchestra of Russian Folk Instruments, composer of "estrade" music, a genre which blends Russian classical and folk music, wrote music for plays, feature films, and animated films, awarded the Stalin Prize (1947, 1949), professor at the Moscow State Institute of Cinematography and Instrumentation and Reading scores, died in Moscow

Compositional Characteristics:

Movement/Form -
Appears to be an arrangement and recapitulation portion of the sonata form from mvt. 1
Single movement: Allegretto in 2/4, Vivo

Harmonic Content -
Traditional, G minor modulating to E-flat major and back again

Melodic Content -
Tonal in minor and major, mainly stepwise and providing own harmony, quasi-alberti style playing

Rhythmic Content -
Fast, mainly "oom-pah" accompaniment

Texture/Orchestration -
Light with mainly woodwinds and horns with some scalar flourishes from woodwinds, full ensemble in instrumental interludes

Performance Considerations -
Obtaining a dorma instrument: long-necked Belarusian / Russian / Ukrainian folk string instrument from the lute family

Programming Category -
Arrangement, Concerto, Folk

Score Preface -

Program Notes

Resources

AWSO Records, 1957-2012, AIS.1981.19, Archives & Special Collections, University of Pittsburgh Library System.
1. American Wind Symphony Orchestra, 1977 Season Program.

Other:
1. Robert and Kathleen Boudreau. AWSO Master List of Commissions Only. February 2022.
2. Markus Mauderer. *Robert Austin Boudreau und das American Wind Symphony Orchestra.* (Adliswil, Switzerland: Ruh Music AG, 2003).

George Gershwin & Irving Caesar

Swanee

for piano

arranged by Robert Russell Bennett

Number of performers: 32 + 1
Soloist: Vocal
Date of composition/publication: 1919/Unknown
Publisher's number:
Duration: 2:00
Score accessibility: UMD Archives
Composer's nationality: American
Composer's date(s): 1898-1937/1895-1996

Instrumentation:

Piccolo
2 Flutes
2 Oboes
English Horn
Clarinet in Eb
2 Clarinets in Bb
Bass Clarinet
2 Bassoons

6 Horns in F
2 Trumpets in C
2 Trumpets in Bb
4 Trombones
Tuba

String Bass

3 Percussion
Snare Drum, Bass Drum, Suspended Cymbal

Harp

Vocal

Composer Information:

Gershwin: Born in New York City; worked for Jerome H. Remick & Company, Aeolian Company, and Standard Music Rolls; studied composition with Rubin Goldmark, Henry Cowell, and Joseph Brody; moved to Paris hoping to study with Ravel and Boulanger; returned to NYC and Hollywood to compose for theater and film scores

Caesar: Born in New York City, collaborated with composers and songwriter, founder of Songwriters Guild of America

Compositional Characteristics:

Movement/Form -
Single movement: Cut-time (no metronome marking); short introduction, two verses in minor, D.S. to chorus, Trio, D.S. to chorus, fine

Harmonic Content -
Tonal, modal shifts from E-flat minor to E-flat major

Melodic Content -
Tonal, mainly stepwise, some skips of thirds and fourths

Rhythmic Content -
Straightforward, not as syncopated as piano version

Texture/Orchestration -
Unison octaves in introduction; typical accompaniment

Performance Considerations -
Parody of Stephen Foster's "Old Folks at Home"

Programming Category -
Arrangement, Popular, Theatre

Score Preface -

Program Notes

Resources

AWSO Records, 1957-2012, AIS.1981.19, Archives & Special Collections, University of Pittsburgh Library System.
1. American Wind Symphony Orchestra, 1960 Season River Tour Program.
2. American Wind Symphony Orchestra, 1978 Season Program.
3. American Wind Symphony Orchestra, 1981 Season Program A.

C. F. Peters/Wise Music Group Archives.
1. American Wind Symphony Orchestra, 1968 Season Brochure.

Other:
1. Roy Benton Hawkins. "The Life and Work of Robert Russell Bennett." Order No. 9011405, Texas Tech University, 1989. https://www.proquest.com/dissertations-theses/life-work-robert-russell-bennett/docview/303731553/se-2.
2. Robert and Kathleen Boudreau. AWSO Master List of Commissions Only. February 2022.
3. Markus Mauderer. *Robert Austin Boudreau und das American Wind Symphony Orchestra.* (Adliswil, Switzerland: Ruh Music AG, 2003).

Hans Friedrich August Carste

Lazy, Crazy Days of Summer

orchestrated by James "Jim" Drake

Number of performers: 32
Soloist:
Date of composition/publication: 1962/2002
Publisher's number:
Duration: 3:00
Score accessibility: UMD Archives
Composer's nationality: German
Composer's date(s): 1909-1971

Instrumentation:

Piccolo
2 Flutes
2 Oboes
2 Clarinets in Bb
Bass Clarinet
Contra Alto Clarinet
3 Bassoons
Contrabassoon

4 Horns in F
4 Trumpets in Bb
3 Tenor Trombones
Bass Trombone
Tuba

3 Percussion
Drum Set, Xylophone, Tambourine, Bells, Bongos

Electric Bass
Piano

Composer Information:

Born in Frankenthal, Germany; composer of film and stage music working in Vienna, Breslau, and Berlin; drafted into the army in 1942 and captured by the Russians; released in 1948 and returned to Germany becoming music director at Rundfunk im amerikanischen Sektor (RIAS); was the president of the Bureau International de l'edition Mecanique (BIEM) in Paris

Compositional Characteristics:

Movement/Form -
Single movement, no metronome markings, ABACA form

Harmonic Content -
Tonal, extended jazz chords

Melodic Content -
Tonal, mainly stepwise, some chromatic embellishments

Rhythmic Content -
Cut-time, swing, syncopations

Texture/Orchestration -
Big Band orchestration, full introduction, embellished woodwind counterlines, mainly homophonic, Dixie style interlude

Performance Considerations -

Programming Category -
Arrangement, Jazz, Folk

Score Preface -

Program Notes

Resources

Fabrizio Castania

Waterways Hymn

Number of performers: 16
Soloist:
Date of composition/publication: 1995
Publisher's number:
Duration: 2:45
Score accessibility: UMD Archives
Composer's nationality: Italian
Composer's date(s): b. 1976

Instrumentation:

4 Horns in F
2 Trumpets in C
Trumpet in Bb
3 Trombones
Tuba

Timpani
4 Percussion
Bass Drum, Snare Drum, Field Drum, Gong, Cymbals

Composer Information:

Born in Padua, studied violin, harmony, composition, and orchestral conducting, a conductor of the Veneto Youth Orchestra and Silver Symphony Orchestra, a member of SIAE and European String Teachers Association, a composer of ballet and film music

Compositional Characteristics:

Movement/Form -
Single movement: Agitato con forza (♩. = 126)

Harmonic Content -
Tonal, open 4ths and 5ths, some 3rds

Melodic Content -
Tonal, pentatonic (C, D, F, G, A), phrases are varied in rhythm and intervallic content

Rhythmic Content -
Mostly ostinato percussion, homophonic

Texture/Orchestration -
Percussive articulations overlapping and alternating with solo, grand pauses, varied dynamics from *pp* to *ff*

Performance Considerations -
Horns in score are written in concert pitch

Programming Category -
Incidental, Chamber

Score Preface -
dedicated to the American Waterways Wind Orchestra

Program Notes

Resources

Jacques Castérède

Aria

for English Horn and Wind Orchestra

Number of performers: 20 + 1
Soloist: English Horn
Date of composition/publication: 1977
Publisher's number:
Duration: 5:30
Score accessibility: UMD Archives
Composer's nationality: French
Composer's date(s): 1926-2014

Instrumentation:

- Flute
- Alto Flute
- Bass Flute
- Clarinet in Bb
- Bass Clarinet
- Contrabass Clarinet
- Bassoon
- 2 Contrabassoons
- 4 Horns in F
- 3 Trumpets in C
- 3 Trombones
- Tuba
- solo English Horn

Composer Information:

Born 1926 in France; studied at the Paris Conservatory, composition with Aubin and analysis with Messiaen; recipient of the Grand Prix de Rome in 1953; served on the faculty of the Paris Conservatory; primarily a composer of chamber music

Compositional Characteristics:

Movement/Form -
Single movement: Adagio (8th = 92)

Harmonic Content -
Tonal, four-part writing, repeated 8th note chords, contrary chromatic bass and soprano lines, modal mixture, suspended chromatic steps and enharmonic writing, begins and ends in C

Melodic Content -
Tonal, modal mixture mainly in stepwise motion, melody at beginning of second half is intervallic inverse of beginning melody

Rhythmic Content -
Mixed meters (2/8, 3/8, 5/8, 2/4, 3/4), steady 8th note patterns in alternating groups of 2 and 3

Texture/Orchestration -
4-part writing similar to Chopin piano Preludes, doublings of melodic lines, repeated 8ths are single parts, exaggeration of dynamics, always legato and tenuto

Performance Considerations -
Unique instrumentation creating darker moods

Programming Category -
Solo, Chamber, Aria

Score Preface -

Program Notes

Premiered on July 2, 1977.

Resources

AWSO Records, 1957-2012, AIS.1981.19, Archives & Special Collections, University of Pittsburgh Library System.

1. American Wind Symphony Orchestra, 1977 Season Program.

Other:

1. Robert and Kathleen Boudreau. *The Messengers and the Music: The Story of the World's Largest Commissioning Program for Wind Orchestra*, (Pittsburgh, 2019).
2. Jeffrey Renshaw. *The American Wind Symphony Commissioning Project: A Descriptive Catalog of Published Editions, 1957-1991.* Greenwood Press: Westport, CT, 1991.
3. Robert and Kathleen Boudreau. AWSO Master List of Commissions Only. February 2022.
4. Markus Mauderer. *Robert Austin Boudreau und das American Wind Symphony Orchestra.* (Adliswil, Switzerland: Ruh Music AG, 2003).

Jacques Castérède

Music for a Tale of Edgar Allan Poe

for narrator and wind orchestra

Number of performers:	42 + 1
Soloist:	Narrator
Date of composition/publication:	1957/1984
Publisher's number:	P67138R
Duration:	16:00
Score accessibility:	Edition Peters
Composer's nationality:	French
Composer's date(s):	1926-2014

Instrumentation:

Piccolo
3 Flutes (Fl. I/II double Piccolo)
2 Oboes
English Horn
Clarinet in Eb (playing only from Letter Z to Pp)
3 Clarinets in Bb
Bass Clarinet
Contrbass Clarinet
3 Bassoons
Contrabassoon

4 Horns in F
2 Trumpets in C
2 Trumpets in Bb
4 Trombones
Tuba

Timpani
4 Percussion
Side Drum, Tenor Drum, Bass Drum, Suspended Cymbal, Tambourine, Gong, Xylophone, Vibraphone

Harp
Piano
Celeste

4 Double Basses

Narrator

Composer Information:

Born 1926 in France; studied at the Paris Conservatory, composition with Aubin and analysis with Messiaen; recipient of the Grand Prix de Rome in 1953; served on the faculty of the Paris Conservatory; primarily a composer of chamber music

Compositional Characteristics:

Movement/Form -
Single movement in sections, for more detailed tempo markings and time signatures, see Program Notes section

Harmonic Content -
Tonal, quartal pedal tones, intervallic chromatic tetrachord clusters

Melodic Content -
Tonal, thematic, ostinato intervallic patterns with chromatic tetrachord clusters, chromatic neighbors, falling P4/m2 sequences

Rhythmic Content -
Varied in both duple and compound meters, polyrhythmic

Texture/Orchestration -
Mystic and floating with upper woodwinds/celeste/harp, contrapuntal, homophonic syncopation with chromatic woodwinds, extended oboe solo, varied dynamics and specific articulations

Performance Considerations -
Recitative style conducting

Programming Category -
Theater, Poetry

Score Preface -
To the American Wind Orchestra/Ensemble

Program Notes

Andante in 4/4 (♩ = 88), Allegro moderato in Cut-time (𝅗𝅥 = 76), Lo stesso tempo, Moderato in 4/4 (𝅗𝅥. = 76), Andante desolato in 4/4 (𝅗𝅥. = 58), Lo stesso tempo, Doppio movimento (𝅗𝅥 = 58), Allegro martellato e furioso in 6/8 (dotted 𝅗𝅥. = 120), Andante in 4/4 (𝅗𝅥. = 88), Piu lento (𝅗𝅥. = 58), Andante desolato (𝅗𝅥. = 58)

Premiered on July 21-22, 1957.

Resources

AWSO Records, 1957-2012, AIS.1981.19, Archives & Special Collections, University of Pittsburgh Library System.

1. American Wind Ensemble Twilight Concerts 1957 Season Program.
2. American Wind Symphony Orchestra, 1984 Season Program.

Other:

1. Robert and Kathleen Boudreau. *The Messengers and the Music: The Story of the World's Largest Commissioning Program for Wind Orchestra*, (Pittsburgh, 2019).
2. Jeffrey Renshaw. *The American Wind Symphony Commissioning Project: A Descriptive Catalog of Published Editions, 1957-1991.* Greenwood Press: Westport, CT, 1991.
3. Robert and Kathleen Boudreau. AWSO Master List of Commissions Only. February 2022.
4. Markus Mauderer. *Robert Austin Boudreau und das American Wind Symphony Orchestra.* (Adliswil, Switzerland: Ruh Music AG, 2003).

Benny Goodman, James Mundy & Charlie Christian

Air Mail Special

arranged by Bill Prince

Number of performers: min. 23
Soloist:
Date of composition/publication: 1941/Unknown
Publisher's number:
Duration: 5:00
Score accessibility: UMD Archives
Composer's nationality: American
Composer's date(s): 1909-1986/1907-1983/1916-1942

Instrumentation:

Piccolo
Flute (any number)
Oboe (any number)
Clarinet (any number)
Bassoon (any number)

4 Horns in F
5 Trumpets in Bb
3 Tenor Trombones
Bass Trombone
Tenor Trombone V (optional)
Tuba

String Bass

Drum Set

Piano

Composer Information:

Arranger: professor emeritus at University of North Florida; performed with Buddy Rich, Billy Maxted, Pee Wee Hunt, the NORAD Band, the Denver, Ft. Lauderdale, Palm Beach, and Jacksonville Symphonies and the American Wind Symphony Orchestra; received DMA in Theory and Composition from the University of Miami. He has taught at Florida Atlantic U, the U of Colorado/Denver, St. Francis Xavier U, Nova Scotia, the U of North Florida, and served as a visiting lecturer at Cape Town U and Natal U, South Africa

Compositional Characteristics:

Movement/Form -
Single movement: no tempo markings

Harmonic Content -
Jazz Tonality, pedal tones, arpeggiated chords (various 7th chords), inner chromatic harmonic movement, walking string bass line throughout

Melodic Content -
Tonal, arpeggiated unisons, sequential patterns, intervallic combinations of M2/M3

Rhythmic Content -
Straightforward, swing

Texture/Orchestration -
Unisons, brass more predominant in middle of the piece, shout section near end

Performance Considerations -

Programming Category -
Arrangement, Jazz

Score Preface -

Program Notes

Resources

Other:
1. “Biography.” Bill Prince. Accessed February 29, 2024. http://www.billprince.net/biography.html.

Roger Cook, Roger Greenaway, & Billy Davis

I'd Like to Teach the World to Sing

"Buy the World a Coke" (Coke Theme)

arranged by James "Jim" Drake

Number of performers: 18
Soloist:
Date of composition/publication: 1971/1986
Publisher's number:
Duration: 4:00
Score accessibility: UMD Archives
Composer's nationality: English/English/American
Composer's date(s): b. 1940/b. 1938/1932-2004

Instrumentation:

4 Trumpets in Bb
4 Horns in F
4 Tenor Trombones
Bass Trombone
Tuba

Timpani
Drum Set
Xylophone
Congas

Composer Information:

Cook: Born in Fishpond, Bristol, England; vocalist and writer for various British artists; moved to Nashville, TN, in 1975 continuing to record and produce pop tunes; inducted into the Nashville Songwriters Hall of Fame
Greenaway: Born in Fishpond, Bristol, England; vocalist and writer for various British artists; moved to the US in 1975 continuing to record and produce pop tunes; inducted into NYC Songwriters Hall of Fame
Davis: Born in Detroit, MI; an American songwriter, record producer, and singer, especially commercial jingles for Coca-Cola

Compositional Characteristics:

Movement/Form -
Single movement, moderate 4/4 tempo

Harmonic Content -
Tonal, 7th & 9th chords

Melodic Content -
Tonal, mainly stepwise motion with leaps of minor 3rd

Rhythmic Content -
Swing, jazz syncopation, heavy rock-sock ending

Texture/Orchestration -
Mainly homophonic accompaniment with some countermelodies; Dixieland section with trumpet, horn, and trombone soloists

Performance Considerations -

Programming Category -
Arrangement, Chamber, Brass Choir, Incidental, Popular Music

Score Preface -

Program Notes

Coca-Cola was a sponsor of AWSO during the 1980s

Resources

AWSO Records, 1957-2012, AIS.1981.19, Archives & Special Collections, University of Pittsburgh Library System.

1. Charles Millard to Robert Austin Boudreau. Letter. July 9, 1985.
2. American Wind Symphony Orchestra, 1986 Season Program.

Other:

1. Robert and Kathleen Boudreau. AWSO Master List of Commissions Only. February 2022.
2. Markus Mauderer. *Robert Austin Boudreau und das American Wind Symphony Orchestra.* (Adliswil, Switzerland: Ruh Music AG, 2003).

Eduardo di Capua, Emanuele Alfred Mazzucchi, & Giovanni Capurro

O Sole Mio

arranged by Philip Lang

Number of performers: 35 + 1
Soloist: Vocal
Date of composition/publication: 1898/Unknown
Publisher's number:
Duration: 2:30
Score accessibility: UMD Archives
Composer's nationality: Neapolitan/Italian
Composer's date(s): 1865-1917/1878-1972/1859-1920

Instrumentation:

4 Flutes
4 Oboes
3 Clarinets in Bb
Bass Clarinet
4 Bassoons

4 Horns in F
4 Trumpets in Bb
4 Trombone
Tuba

Timpani
4 Percussion
Suspended Cymbal, Glockenspiel,
Snare Drum, Bass Drum, Crash Cymbals

Harp

solo Voice

Composer Information:

di Capua: Born and died in Naples, a composer, singer, and songwriter
Mazzucchi: a composer and mandolinist
Capurro: Born in Naples, a poet and playwright

Compositional Characteristics:

Movement/Form -
Single movement: Moderato in Cut-time, Meno, Con moto, Allargando, strophic

Harmonic Content -
Tonal, straightforward

Melodic Content -
Tonal, stepwise

Rhythmic Content -
Straightforward, no swing

Texture/Orchestration -
Lyrical, mainly sustained woodwinds with some countermelodies, second verse only harp and vocal, introduction and coda full ensemble in homophonic texture

Performance Considerations -
Lyrics are in English, but can be sung in Neapolitan or other languages

Programming Category -
Arrangement

Score Preface -

Program Notes

Resources

Other:

1. Robert and Kathleen Boudreau. AWSO Master List of Commissions Only. February 2022.

(Lauréat) Vincent Dionne

Bali...Bali

orchestration by David Morgan

Number of performers: 32 + soprano chorus
Soloist:
Date of composition/publication: 1989/2012
Publisher's number:
Duration: 8:00
Score accessibility: UMD Archives
Composer's nationality: Canadian
Composer's date(s): b. 1942

Instrumentation:

4 Flutes
2 Oboes
4 Clarinets in Bb
2 Bassoons

4 Horns in F
4 Trumpets in Bb
2 Trombones
2 Tubas

7 Percussion
Drum set, Angklung, Tam-tam, Gong, Xylophone, 2 Marimbas, Vibraphone

Piano
Soprano Chorus

Composer Information:

Born in Chicoutimi, Quebec; studied percussion with Roger Juneau, Louis Charbonneau, and Jacques Delecluse; performed with AWSO as percussionist in 1966 and 1968 seasons; performed with Groupe de recherches musicales de l'ORFT, Pasdeloup Orchestra, Groupe international de musique electroacoustique de Paris, Atelier de musique experimentale, and several others; composed for dance troupes including Groupe de la Place royale, Entre-Six, Fortier Danse-Creation, and Ballets Jazz de Montreal

Compositional Characteristics:

Movement/Form -
Single movement: ♩ = 126, Kecak section (Monkey Chant)

Harmonic Content -
Tonal, pentatonic, repeated P4 in Kecak section at varying rates of dynamic swells, brass chorale after vamp, open P5 pedal tones

Melodic Content -
Tonal, based on improvisation, pentatonic, unison octave melodic lines in brass based on D-flat major scale

Rhythmic Content -
Ostinato patterns of varying lengths, rhythmic percussion, syncopated

Texture/Orchestration -
Drum set fills; choir in Kecak section with flutes, clarinets, trumpets; recap overlaps solos from beginning with Kecak section; vamp with bassoons and percussion; homophonic brass at end

Performance Considerations -
Heavy use of percussion, long solos for winds over percussion, D-flat key signature

Programming Category -
Arrangement, Jazz, New Age meets Gamelan, Minimalist

Score Preface -
"To Robert Austin Boudreau and the American Wind Symphony, in memory of the magical summers of 1966 and 68."

Resources

Other:
1. Vincent Dionne to Robert Austin Boudreau. Letter. Undated.
2. Vincent Dionne. "Bali-Bali," *Vincent Dionne Destinations*, Le Groupe March Desjardins, GMDCD 1303-13, 1988, CD.

Walter Donaldson & Gus Kahn

Making Whoopee

from *Whoopee!*

arranged by James "Jim" Drake

Number of performers: 33
Soloist:
Date of composition/publication: 1928/Unknown
Publisher's number:
Duration: 3:30
Score accessibility: UMD Archives
Composer's nationality: American/German-American
Composer's date(s): 1893-1947/1886-1941

Instrumentation:

3 Flutes
4 Oboes
4 Clarinets in Bb
4 Bassoons

4 Horns in F
4 Trumpets in Bb
6 Trombones
Tuba

Timpani
Drum Set
Xylophone

Composer Information:

Donaldson: Born in Brooklyn, NY, served in US Army in World War I, songwriter for Irving Berlin Music Company, established own publishing company in 1928, moved to Hollywood to compose and arrange music for motion pictures, died in Santa Monica, CA
Kahn: Born in Bruschied, Prussia, emigrated to Chicago, IL, vaudeville composer before transitioning to Broadway and motion pictures, died in Beverly Hills, CA

Compositional Characteristics:

Movement/Form -
Single movement: no tempo marking, but roughly ♩ = 108

Harmonic Content -
Jazz blues harmonies in closed position, modulates from F to G to E to Ab

Melodic Content -
Tonal, neighbor tone followed ascending leap for verses, unison melodic lines, bridge smaller leaps followed by chromatic descents

Rhythmic Content -
Heavy swing, straightforward

Texture/Orchestration -
Begins with rhythm section and syncopated back beat trombone chords, woodwind interjections and counterlines in a jazz style, slowly builds in orchestration and dynamics to the end

Performance Considerations -
Ability to take some rhythmic liberties

Programming Category -
Arrangement, Popular, Jazz, Blues

Score Preface -

Program Notes

Resources

Other:

1. Robert and Kathleen Boudreau. AWSO Master List of Commissions Only. February 2022.
2. Markus Mauderer. *Robert Austin Boudreau und das American Wind Symphony Orchestra.* (Adliswil, Switzerland: Ruh Music AG, 2003).

Daniel Dorff

River Rhapsody

Number of performers: 35
Soloist:
Date of composition/publication: 1984
Publisher's number:
Duration: 9:30
Score accessibility: Unknown
Composer's nationality: American
Composer's date(s): b. 1956

Instrumentation:

Piccolo
3 Flutes
3 Oboes
English Horn
3 Clarinets in Bb
Bass Clarinet
3 Bassoons
Contrabassoon

4 Horns in F
3 Trumpets in Bb
2 Tenor Trombones
Bass Trombone
Tuba

6 Percussion
Drum Set, Crash Cymbals, 2 Triangles, Sizzle Cymbal, Guiro, Glockenspiel, Tambourine, Bass Drum, 4 Tom-toms, Snare Drum, Marimba, Bell Tree, Maracas, Shaker

Piano
Harp

Composer Information:

Born in New Rochelle (NY), studied composition at Cornell and University of Pennsylvania with George Crumb, George Rochberg, Karel Husa, Henry Brant, Ralph Shapey, and Elie Siegmeister; VP of Publishing for Theodore Presser Company and has received numerous MPA Paul Revere Award for Excellence in Music Engraving; has served as a board member for Music Publishers' Association, Charles Ives Society, and many others

Compositional Characteristics:

Movement/Form -
Single movement:

Harmonic Content -

Melodic Content -

Rhythmic Content -

Texture/Orchestration -

Performance Considerations -

Programming Category -
Jazz

Score Preface -

Program Notes

A version for orchestra and titled *Philly Rhapsody*.

Resources

AWSO Records, 1957-2012, AIS.1981.19, Archives & Special Collections, University of Pittsburgh Library System.

1. Daniel Dorff to Robert Austin Boudreau. Guidelines for Copyists. 1984.
2. Daniel Dorff to Robert Austin Boudreau. Letter. February 4, 1984.
3. Daniel Dorff to Robert Austin Boudreau. Letter. February 29, 1984.
4. Robert Austin Boudreau to Daniel Dorff. Letter. March 15, 1984.
5. Daniel Dorff to Robert Austin Boudreau. Letter. March 23, 1984.
6. Daniel Dorff to John McKeogh. Letter. March 25, 1984.
7. Daniel Dorff to Robert Austin Boudreau. Letter. April 10, 1984.
8. Robert Austin Boudreau to Daniel Dorff. Letter. April 25, 1984.
9. Daniel Dorff to Robert Austin Boudreau. Letter. June 18, 1984.
10. American Wind Symphony Orchestra, 1984 Season Program.

Other:

1. Daniel Dorff website. https://danieldorff.com/.
2. Robert and Kathleen Boudreau. AWSO Master List of Commissions Only. February 2022.
3. Markus Mauderer. *Robert Austin Boudreau und das American Wind Symphony Orchestra.* (Adliswil, Switzerland: Ruh Music AG, 2003).

James Drake

Music for the Bassoon Family

Number of performers:	Unknown
Soloist:	
Date of composition/publication:	1968
Publisher's number:	
Duration:	Unknown
Score accessibility:	Unknown
Composer's nationality:	American
Composer's date(s):	b. 1935

Instrumentation:

4 Bassoons

2 Contrabassoons

Percussion

Composer Information:

Born in the United States in 1935; studied at Duquesne University; was a member of the vocal group The Tempos; taught at Quaker Valley School District in Sewickley, PA; was arranger for the Pittsburgh Civic Light Opera, Pittsburgh Symphony Pops, and American Wind Symphony Orchestra

Compositional Characteristics:

Movement/Form -

Harmonic Content -

Melodic Content -

Rhythmic Content -

Texture/Orchestration -

Performance Considerations -

Programming Category -

Score Preface -

Program Notes

Premiered June 16, 1968.

Resources

C. F. Peters/Wise Music Group Archives.

1. Walter Hinrichsen to Robert Austin Boudreau. Letter. January 9, 1969.
2. Robert Austin Boudreau to Walter Hinrichsen. Letter. January 13, 1969.
3. Walter Hinrichsen to Robert Austin Boudreau. Letter. January 16, 1969.
4. Gertrud Mathys to Robert Austin Boudreau. Letter. February 9, 1970.
5. AWSO Premieres List from 1958-1978.
6. C. F. Peters Internal Instrumentation Memo 1969.
7. American Wind Symphony Orchestra, 1968 Season Brochure.

Other:

1. Markus Mauderer. *Robert Austin Boudreau und das American Wind Symphony Orchestra.* (Adliswil, Switzerland: Ruh Music AG, 2003).

Rihards Dubra

Adagio Appassionato

Number of performers: 42
Soloist:
Date of composition/publication: 2012
Publisher's number: 68380R
Duration: 9:30
Score accessibility: Musica Baltica/Edition Peters
Composer's nationality: Latvian
Composer's date(s): b. 1964

Instrumentation:

Piccolo
3 Flutes
3 Oboes
English Horn
3 Clarinets in Bb
Bass Clarinet
3 Bassoons
Contrabassoon

6 Horns in F
6 Trumpets in C
4 Tenor Trombones
2 Bass Trombones
Tuba

Timpani
5 Percussion
Campanelli, Vibraphone, Marimba, Campane, Xylophone, Tam-tam, Piatti ord., Xylophone

Harp

Composer Information:

Born in the former Soviet Union; studied at the Emīls Dārziņš College of Music and composition with Jāzeps Lipšāns and Ģederts Ramans; additional studies at the Latvian State Conservatory and Academy of Music; is a professor the Jūrmala School of Music; is also an organist and cantor at Riga Our Lady of Suffering Church and Riga St. Mary Magdalene Church; most works are closely involved with sacred or spiritual music; writes in minimalist, Gregorian, and Renaissance-style with philosophical romantic side

Compositional Characteristics:

Movement/Form -
Single movement: Adagio appassionato (♩. = 60)

Harmonic Content -
Tonal, modal in G, straightforward

Melodic Content -
Tonal, modal in G, pentatonic, multi-layered rounds gradually becoming more rhythmic to climaxes

Rhythmic Content -
Straightforward, some light syncopations, 6/4 can be conducted 2+2 +2

Texture/Orchestration -
Homophonic chorales appearing at the opening and near the end, melody over ostinato patterns and layered sustains which crescendo, heroic ending with fanfares and major chord

Performance Considerations -
Saxophones can be substituted for select instruments like English Horn and Bassoon 3

Programming Category -
Concert, Sacred, Spiritual

Score Preface -
The performance of this work in East Liverpool, OH, on 7/7/2015, is dedicated to the 50th anniversary of Kent State University in East Liverpool. Commissioned by The American Wind Symphony Orchestra.

Program Notes

Resources

AWSO Records, 1957-2012, AIS.1981.19, Archives & Special Collections, University of Pittsburgh Library System.
1. Gene Caprioglio to Robert Austin Boudreau. Email. February 4, 2011, at 12:28 p.m.
2. Robert Austin Boudreau to Gene Caprioglio. Email. February 5, 2011, at 9:19 a.m.
3. Gene Caprioglio to Robert Austin Boudreau. Email. February 7, 2011, at 9:22 a.m.
4. Robert Austin Boudreau to Solvita Sejane. Email. June 1, 2011, at 8:05 p.m.
5. Solvita Sejane to Robert Austin Boudreau. Email. June 6, 2011, at 5:29 a.m.
6. Robert Austin Boudreau to Rihards Dubra. Letter. September 14, 2011.
7. Robert Austin Boudreau to Rihards Dubra. Letter. June 13, 2012.
8. Robert Austin Boudreau to Solvita Sejane. Email. July 25, 2012, at 5:46 p.m.
9. Robert Austin Boudreau to Gene Caprioglio. Email. July 26, 2012, at 10:35 a.m.
10. Gene Caprioglio to Robert Austin Boudreau. Email. July 26, 2012, at 4:11 p.m.
11. Solvita Sejane to Robert Austin Boudreau. Email. July 27, 2012, at 4:20 a.m.
12. AWSO Commissions for 2012 Season. Undated.

C. F. Peters/Wise Music Group Archives.
1. Robert Austin Boudreau to Gene Caprioglio. Email. June 11, 2012, at 9:15 a.m.

Other:
1. Robert and Kathleen Boudreau. *The Messengers and the Music: The Story of the World's Largest Commissioning Program for Wind Orchestra*, (Pittsburgh, 2019).
2. Rihards Dubra biography. https://www.lmic.lv/en/composers/rihards-dubra-234#work.
3. "Lāčplēša Dienas Koncerts Varoņus Pieminot: Piedalās: Orķestris 'Rīga' Diriģents – Valdis Butāns Programmā (Secībā): Jānis Ivanovs / Jakovs Raskins – Trešās Simfonijas 2. Daļa Ilona Breģe – "Mūzika...: By Orchestra Rigafacebook." Facebook. Accessed February 29, 2024. https://www.facebook.com/watch/live/?ref=watch_permalink&v=1537660669955032.
4. Andrew Druckenbrod. "American Wind Symphony Returns to City in Fine Style." *Pittsburgh Post-Gazette*, July 23, 2012.
5. Robert and Kathleen Boudreau. AWSO Master List of Commissions Only. February 2022.

Rihards Dubra

Divertissement No. 4

Number of performers: 13
Soloist:
Date of composition/publication: 2014
Publisher's number: 68471
Duration: 9:00
Score accessibility: Edition Peters
Composer's nationality: Latvian
Composer's date(s): b. 1964

Instrumentation:

Piccolo
Flute
Oboe
Clarinet in Bb
Bassoon

Horn in F
Trumpet in C
Trombone
Tuba

Timpani
2 Percussion
Marimba, Tubular Bells, Piatto Sospeso

Harp

Composer Information:

Born in the former Soviet Union; studied at the Emīls Dārziņš College of Music and composition with Jāzeps Lipšāns and Ģederts Ramans; additional studies at the Latvian State Conservatory and Academy of Music; is a professor the Jūrmala School of Music; is also an organist and cantor at Riga Our Lady of Suffering Church and Riga St. Mary Magdalene Church; most works are closely involved with sacred or spiritual music; writes in minimalist, Gregorian, and Renaissance-style with philosophical romantic side

Compositional Characteristics:

Movement/Form -
Single movement in ABCA form: ♩. = 144, ♩. = 94, grand pause, ♩. = 60, grand pause, ♩. = 144

Harmonic Content -
Tonal, modal, pentatonic, closed 11th chords, tetrachords moving in parallel motion, open 5ths in section C

Melodic Content -
Tonal, modal, mostly 4-bar phrases in quasi-stropic treatment

Rhythmic Content -
Syncopated and rhythmic A section, hemiolas in 8th note groupings, shifting meters (1/4, 3/4, 4/4, 5/4); more sustains and flowing rhythmic lines in B and C sections

Texture/Orchestration -
Homophonic A sections, more chant-like in B section with more sustains; section C more melodic with countermelodies, a multi-layered round in coda, specific articulation markings between tenuto and staccato

Performance Considerations -

Programming Category -
Chamber, Minimalist

Score Preface -
This piece is written especially for Mr. Robert Austin Boudreau.

Resources

AWSO Records, 1957-2012, AIS.1981.19, Archives & Special Collections, University of Pittsburgh Library System.

1. Gene Caprioglio to Robert Austin Boudreau. Email. February 4, 2011, at 12:28 p.m.
2. Robert Austin Boudreau to Gene Caprioglio. Email. February 5, 2011, at 9:19 a.m.
3. Gene Caprioglio to Robert Austin Boudreau. Email. February 7, 2011, at 9:22 a.m.
4. Robert Austin Boudreau to Solvita Sejane. Email. June 1, 2011, at 8:05 p.m.
5. Solvita Sejane to Robert Austin Boudreau. Email. June 6, 2011, at 5:29 a.m.
6. Robert Austin Boudreau to Solvita Sejane. Email. July 25, 2012, at 5:46 p.m.
7. Solvita Sejane to Robert Austin Boudreau. Email. July 27, 2012, at 4:20 a.m.
8. Robert Austin Boudreau to Rihards Dubra. Email. October 23, 2013, at 11:49 p.m.
9. Rihards Dubra to Robert Austin Boudreau. Email. October 24, 2013, at 5:28 a.m.
10. Robert Austin Boudreau to Rihards Dubra. Email. October 24, 2013, at 5:53 p.m.
11. Rihards Dubra to Robert Austin Boudreau. Email. October 24, 2013, at 12:31 p.m.
12. Robert Austin Boudreau to Rihards Dubra. Email. October 25, 2013, at 4:29 p.m.
13. Rihards Dubra to Robert Austin Boudreau. Email. October 25, 2013, at 3:17 p.m.
14. Robert Austin Boudreau to Rihards Dubra. Email. October 26, 2013, at 4:14 p.m.

Other:

1. Robert and Kathleen Boudreau. *The Messengers and the Music: The Story of the World's Largest Commissioning Program for Wind Orchestra*, (Pittsburgh, 2019).
2. Robert and Kathleen Boudreau. AWSO Master List of Commissions Only. February 2022.

Roberto Pineda Duque

Fantasia

Number of performers: 46
Soloist:
Date of composition/publication: 1962
Publisher's number:
Duration: 15:00
Score accessibility: UMD Archives
Composer's nationality: Colombian
Composer's date(s): 1910-1977

Instrumentation:

2 Piccolo
2 Flutes
2 Oboes
2 English Horns
2 Clarinets in Bb
2 Bass Clarinets
3 Bassoons
2 Contrabassoons

6 Horns in F
6 Trumpets in Bb
4 Tenor Trombones
2 Bass Trombones
2 Tubas

2 String Basses

Timpani (3)
5 Percussion
Triangle, Bass Drum, Military Drum,
Tam-tam, Snare Drum, Suspended Cymbal,
Maracas, Wood Block, Bells, Xylophone

Piano

Composer Information:

Born in El Santuaria, Columbia; studied organ, chorus, harmony, and later composition under Carlo Jachim; wrote chamber and symphonic works, with emphasis on religious music; was professor of organ at National Conservatory of Music and Resident Composer of National University of Colombia

Compositional Characteristics:

Movement/Form -
Single movement in four sections: see Program notes for detailed tempo markings and delineation of sections

Harmonic Content -
Tonal, modal, bitonality, enharmonic spellings of 7th chords, augmented arpeggios, (I) pedal tones over sequences, (II) parallel m2/M2/P4

Melodic Content -
Tonal, sequences abound with chromatic embellishments, mainly stepwise, (II) contrapuntal

Rhythmic Content -
Shifting & mixed meters throughout, heavily syncopated, composite rhythms important

Texture/Orchestration -
Woodwind chords abundant: (I) Fanfare, 16th note woodwind runs/sequences, somewhat homophonic: (II) very chamber like in outer sections, builds to full instrumentation in middle; (III) percussion feature, (IV) fugue, 16th notes

Performance Considerations -
Piano acts as a soloist in some areas, (III) 2/8 rhythms hard to read

Programming Category -
Fantasia, Concert, Latin America

Score Preface -
This work was commissioned by Mr. Robert Austin Boudreau, conductor of the American Wind Symphony Orchestra and suggested by Mr. Guillermo Espinosa.

Program Notes

Duque's *Fantasy* was suggested by Maestro William Espinosa. The Fanfare's brilliant opening establishes the character of the work, leaving the impression of fantasy and an impromptu musical. The Choral features instrument groups sounding like quartets playing liturgical songs. In the final passage, the orchestra becomes one majestic voice. The Miniatures consist of four short passages: Allegretto, Scherzo, Cradle Song, and Burlesque. The Introduction and Fugue repeats melodies from the first movement, with trumpets overpowering the other instruments at the end.

Program note from the 1962 season program book as part of the Latin American Music Arts Festival, Pittsburgh, PA.

Premiered on July 2, 1962.

(I) Fanfarria: Allegro Molto, Lento, Allegro Molto, Lento, Allegro Molto, Meno Mosso, (2/4, 3/4, 4/4, 5/4, 5/8, 6/8, 15/8), mainly 4/4
(II) Coral: Andantino con mucha expression, mainly in 6/4
(III) Miniatures: Allegretto, mainly in 4/4, small section of overlapping meters (2/4, 3/4, 4/4, 5/4, 3/8, 5/8), settles in 2/8, Andantino grazioso in 5/8, then 3/8, alternates between Andantino and Lento
(IV) Introduccion y Fuga: Con fuoco, in Common Time, Largo peasante, A tempo, Largo solemne

Resources

AWSO Records, 1957-2012, AIS.1981.19, Archives & Special Collections, University of Pittsburgh Library System.
1. American Wind Symphony Orchestra, *1962 Season*, 1962 Program.

C. F. Peters/Wise Music Group Archives.
1. AWSO Premieres List from 1958-1978.

Other:
1. Markus Mauderer. *Robert Austin Boudreau und das American Wind Symphony Orchestra.* (Adliswil, Switzerland: Ruh Music AG, 2003).

Wilberforce Echezona

Eqwu Ibo, Op. 10, No. 2

Number of performers: 23
Soloist:
Date of composition/publication: 1963
Publisher's number:
Duration: 6:00
Score accessibility:
Composer's nationality: Nigerian
Composer's date(s): b. 1926

Instrumentation:

Piccolo
2 Flutes
2 Oboes
English Horn
2 Clarinets in B-flat
Bass Clarinet
Bassoon

4 Horns in F
2 Trumpets in C
2 Trombones

Timpani
Xylophone
Udu
Ogene
Ubo-aka

Composer Information:

Born in Ogidi, Onitsha Division, Nigeria; studied at Trinity College of Music in London and earned his doctorate at Michigan State University; was the Director of Music for the Anglican Schools and Colleges, University of Nigeria, Nsukka

Compositional Characteristics:

Movement/Form -
Two movements: (I) Oboe Expressivo (Ad libitum), Allegro Vivo (dotted 𝅗𝅥 = 108), Piu Mosso (dotted 𝅗𝅥 = 120), A Tempo; (II) Andante Cantabile (dotted ♩ = 90)

Harmonic Content -
(I) Modal, straightforward, (II) Tonal, thirds

Melodic Content -
(I) Modal, mainly stepwise or leaps of less than 3rd, (II) Tonal in G major with a main motive of descending 2nd inversion G major chord, then stepwise and embellished

Rhythmic Content -
(I) Compound time: 3/4 in 1; (II) Compound time: 12/8 in 4

Texture/Orchestration -
(I) Oboe and Udu solo, call and response underneath percussion, gradually becomes contrapuntal and faster to huge climax; (II) contrapuntal, round/canon-like

Performance Considerations -
African drums are needed

Programming Category -
Concert

Score Preface -

Program Notes

The title of this composition is *Egwu Ibo* which simply means "Ibo Music." Echezona has tried to portray Ibo music using actual melodies as sung and the type of harmony that is common. The instrumentation is as far as can be managed, as near Ibo as possible-one cannot fail to notice the ostinato bass, the rhythms which although not complicated in themselves are quite complex when put together. "Although certain motives and phases would require developing, I have resisted the temptation to do so because I want to show Ibo music as it is," says the composer.

Program note from the 1963 season program booklet. Premiered June 20, 1963.

Resources

AWSO Records, 1957-2012, AIS.1981.19, Archives & Special Collections, University of Pittsburgh Library System.
1. American Wind Symphony Orchestra, 1963 Season Program.

C. F. Peters/Wise Music Group Archives.
1. AWSO Premieres List from 1958-1978.
2. Robert Rimes. "World Premieres, Nigerian Music and Art Festival, West Virginia Centennial Tribute, Planned by American Wind Symphony." *American Wind Symphony Orchestra*, Press Release, May 13, 1963.

Other:
1. Robert and Kathleen Boudreau. *The Messengers and the Music: The Story of the World's Largest Commissioning Program for Wind Orchestra*, (Pittsburgh, 2019).
2. Charlotte Nelson. "Nigerian Music, Art Festival to be Premiered Here." *Pittsburgh Courier*, January 26, 1963.
3. Jo Anne J. Peddicord. "Unique Wind Symphony Group: Touring Orchestra Travels Waterways." *The Christian Science Monitor*, September 3, 1963.
4. Robert and Kathleen Boudreau. AWSO Master List of Commissions Only. February 2022.
5. Markus Mauderer. *Robert Austin Boudreau und das American Wind Symphony Orchestra.* (Adliswil, Switzerland: Ruh Music AG, 2003).

Duke Ellington

A Suite for Jimmy Hamilton/Ellington Medley

arranged by Frank Foster

Number of performers: 38 + 1
Soloist: Trumpet
Date of composition/publication: Various/1981
Publisher's number:
Duration: 10:00
Score accessibility: UMD Archives
Composer's nationality: American
Composer's date(s): 1899-1974

Instrumentation:

4 Flutes (Fl I/II double Piccolo)
4 Oboes
4 Clarinets in Bb (Cl. III double Bass Clarinet, Cl IV double Bass & Contrabass Clarinet)
4 Bassoons (Bsn III/IV double Contrabassoon)

5 Horns in F
5 Trumpets in Bb
5 Trombones
2 Tubas

Timpani
2 Percussion
Drum Set, Vibraphone, Crash Cymbal

Harp
Piano (double Celeste)

solo Trumpet

Composer Information:

Born in Washington, D.C.; studied piano and played professionally at the age of 17 in NYC; performed in Broadway nightclubs and as bandleader of a sextet which grew to become a jazz big-band; composer of jazz music which extended the harmonies and instrument combinations and the combining jazz with classical music; died of lung cancer and pneumonia

Compositional Characteristics:

Movement/Form -
Single movement, sectionalized: Moderato (♩ = 88-92), Andante (♩ = 72), Presto (. = 176), Allegretto (. = 108), Larghetto (. = 66)

Harmonic Content -
Tonal, jazz extended harmonies and chord progressions, chromatic passing tones and altered chords, blues, various key explored include Eb, C, F, Ab

Melodic Content -
Introduction includes "Take the 'A' Train", "Don't Get Around Much More", "In My Solitude", "C' Jam Blues", opportunities for soloist to improvise over chord changes, cadenza

Rhythmic Content -
Swing, fast swing, C Jam Blues mainly homophonic rhythmically

Texture/Orchestration -
Big Band textures, call and response, woodwind flourishes, jazz falls, full ensemble interludes, small woodwind interjections and lyrical counterlines, mixture of homophonic and polyphonic textures, slow and full ending

Performance Considerations -
Trumpet/Horn/Trombone 5 and extra percussion parts at bottom of score

Programming Category -
Arrangement, Jazz, Medley

Score Preface -

Program Notes

Resources

AWSO Records, 1957-2012, AIS.1981.19, Archives & Special Collections, University of Pittsburgh Library System.
1. Robert Austin Boudreau to Frank Foster. Letter. May 27, 1981.
2. AWSO 1980 World Premieres Press Release. Undated.
3. American Wind Symphony Orchestra, 1981 Season Program A.
4. American Wind Symphony Orchestra, 1983 Season Program.

C. F. Peters/Wise Music Group Archives.
1. Don Gillespie to Henry Hinrichsen and Stephen Fisher. Memo. August 18, 1981.
2. Gene Caprioglio to Robert Austin Boudreau. Letter. April 26, 2007.
3. American Wind Symphony Orchestra, 1985 Season Program.

Other:
1. Robert and Kathleen Boudreau. AWSO Master List of Commissions Only. February 2022.
2. Markus Mauderer. *Robert Austin Boudreau und das American Wind Symphony Orchestra.* (Adliswil, Switzerland: Ruh Music AG, 2003).

Juan Tizol & Duke Ellington

Caravan

arranged by Clare Fischer

Number of performers:
Soloist: Trumpet
Date of composition/publication:
Publisher's number:
Duration: 5:00
Score accessibility: UMD Archives
Composer's nationality: Puerto Rican-American
Composer's date(s): 1900-1984/1899-1974

Instrumentation:

2 Flutes
2 Oboes
Clarinet in Eb
Clarinet in Bb
Bass Clarinet
Contrabass Clarinet in Eb
2 Bassoons

Horn

Piano
Drum Set
String Bass

solo Jazz Trumpet

Composer Information:

Ellington: Born in 1899 in Washington, D.C. Awarded the Grammy Lifetime Achievement Award (1966), the Legion of Honor by France (1973).

Compositional Characteristics:

Movement/Form -
Single movement, strophic: ♩ = 224, half original tempo, tempo primo

Harmonic Content -
Tonal, jazz harmonies (extended chords) mainly provided by piano, second verse addition of woodwind winding lines and short shout moments, third verse woodwinds rock back-and-forth between chord changes over improvised solo

Melodic Content -
Tonal, chromatic neighbor and passing tones

Rhythmic Content -
Straightforward, no swing 8ths, rhythmic homophonic accompaniment in half original tempo section; mixture of sustains and rhythmically active climax

Texture/Orchestration -
Opens with trumpet solo, bass, and drum set; instrumental interlude before half original tempo; improvised solo returns in half original tempo with/without accompaniment; big instrumental feature back in original tempo, broadly fades away

Performance Considerations -
Piano plays chords from lead sheet

Programming Category -
Arrangement, Jazz, Chamber

Score Preface -

Program Notes

Resources

Duke Ellington

Come Sunday

arranged by Clare Fischer

Number of performers: 15 + 1
Soloist: Trumpet
Date of composition/publication: 1942/1960
Publisher's number:
Duration: 4:00
Score accessibility: UMD Archives
Composer's nationality: American
Composer's date(s): 1899-1974

Instrumentation:

2 Flutes
2 Oboes
Clarinet in Eb
Clarinet in Bb
Bass Clarinet
Contrabass Clarinet in Eb
2 Bassoons

Horn
Trumpet

String Bass

Drum set

Piano

solo Trumpet

Composer Information:

Born in Washington, D.C.; studied piano and played professionally at the age of 17 in NYC; performed in Broadway nightclubs and as bandleader of a sextet which grew to become a jazz big-band; composer of jazz music which extended the harmonies and instrument combinations and the combining jazz with classical music; died of lung cancer and pneumonia

Compositional Characteristics:

Movement/Form -
Single movement: no tempo markings, but assumed it will be slow

Harmonic Content -
Tonal, jazz harmonies (augmented, extended chords), some chromatic neighbor and passing chords

Melodic Content -
Tonal, improvised

Rhythmic Content -
Very laid back, varied in rhythmic content

Texture/Orchestration -
Very chamberesque, somber, meditative

Performance Considerations -
Condensed score available, no soloist part

Programming Category -
Arrangement, Jazz, Popular

Score Preface -

Program Notes

Resources

Duke Ellington & Bob Russell

Do Nothing Til You Hear From Me

arranged by Clare Fischer

Number of performers: 12 + 1
Soloist: Trumpet
Date of composition/publication: 1940/1960
Publisher's number:
Duration: 2:30
Score accessibility: UMD Archives
Composer's nationality: American
Composer's date(s): 1899-1974/1914-1970

Instrumentation:

Flute
Clarinet in Eb
Clarinet in Bb
Bass Clarinet

3 Horns in F
Trombone
Tuba

Double Bass

Drum Set

Celeste

solo Trumpet in Bb

Composer Information:

Ellington: Born in 1899 in Washington, D.C. Awarded the Grammy Lifetime Achievement Award (1966), the Legion of Honor by France (1973).

Russell: attended Washington University in St. Louis, MO; worked as advertising copywriter in NY, wrote material for vaudeville, film, and movies.

Compositional Characteristics:

Movement/Form -
Single movement: ♩ = 64

Harmonic Content -
Jazz tonality with extended, augmented, 9th, and various 7th chords

Melodic Content -
Tonal, chromatic embellishments, just the chorus

Rhythmic Content -
Swing, straightforward

Texture/Orchestration -
Outer sections are full ensemble in supportive role, middle section is solo plus rhythm section

Performance Considerations -

Programming Category -
Arrangement, Jazz

Score Preface -

Program Notes

Resources

Duke Ellington & Bob Russell

Don't Get Around Much (Anymore)

arranged by (Rich) Matteson

Number of performers: 18 + 1
Soloist: Trumpet
Date of composition/publication: 1942/Unknown
Publisher's number:
Duration: 5:00
Score accessibility: UMD Archives
Composer's nationality: American
Composer's date(s): 1899-1974

Instrumentation:

5 Trumpets in Bb (can substitute for Cornets in Bb)
3 Horns in F
Baritone Euphonium (Treble Clef)
Euphonium
2 Tubas

Bass Guitar
Drum Set
Piano

solo Trumpet

Flute*
Oboe*
Clarinet in Bb*

*Parts listed in back of score

Composer Information:

Born in Washington, D.C.; studied piano and played professionally at the age of 17 in NYC; performed in Broadway nightclubs and as bandleader of a sextet which grew to become a jazz big-band; composer of jazz music which extended the harmonies and instrument combinations and the combining jazz with classical music; died of lung cancer and pneumonia

Compositional Characteristics:

Movement/Form -
Single movement: ♩ = 160

Harmonic Content -
Tonal, jazz harmonies (extended harmonies), chromatic descents,

Melodic Content -
Tonal, improvised

Rhythmic Content -
Swing, straightforward, faster than standard jazz

Texture/Orchestration -
Homophonic accompaniment, alternating with soloist,

Performance Considerations -
Score in C

Programming Category -
Arrangement, Jazz, Chamber

Score Preface -

Program Notes

Resources

Duke Ellington

Dukin' It Out

A Duke Ellington Medley

arranged by W. Roy Mitchell

Number of performers: 27
Soloist:
Date of composition/publication: Various/1992
Publisher's number:
Duration: 12:00
Score accessibility: UMD Archives
Composer's nationality: American
Composer's date(s): 1899-1974

Instrumentation:

Piccolo
2 Flutes
2 Oboes
4 Clarinets
2 Bassoons
Contrabassoon

4 Horns in F
4 Trumpets in Bb
5 Trombones

String Bass
Drum Set
Piano

Composer Information:

Born in Washington, D.C.; studied piano and played professionally at the age of 17 in NYC; performed in Broadway nightclubs and as bandleader of a sextet which grew to become a jazz big-band; composer of jazz music which extended the harmonies and instrument combinations and the combining jazz with classical music; died of lung cancer and pneumonia

Compositional Characteristics:

Movement/Form -
Single movement, sectionalized: Moderate Swing, Slowly, Faster Swing, Slower, Moderate Swing

Harmonic Content -
Tonal, jazz extended harmonies and chord progressions, various keys explored: F, G, Eb, Bb, Ab,

Melodic Content -
"Satin Doll", "Mood Indigo", "Don't Get Around Much Anymore", "Sophisticated Lady", "In a Mellow Tone", original and slightly modified countermelody lines, melody is passed around ensemble

Rhythmic Content -
Swing, straight eighths, mainly homophonic throughout

Texture/Orchestration -
Varied textures with melodies and harmonies passed around to different instruments and sections, simple accompaniment provided, mainly driven by percussion, call and response

Performance Considerations -
Opportunities for jazz embellishments, enhanced articulations, and rhythmic liberties, piano reads lead sheet with only chords

Programming Category -
Arrangement, Jazz

Score Preface -

Program Notes

Resources

Other:
1. Markus Mauderer. *Robert Austin Boudreau und das American Wind Symphony Orchestra.* (Adliswil, Switzerland: Ruh Music AG, 2003).

Duke Ellington

In a Mellow Tone

arranged by Clare Fischer

Number of performers: 12 + 1
Soloist: Trumpet
Date of composition/publication: 1939/Unknown
Publisher's number:
Duration: 3:45
Score accessibility: UMD Archives
Composer's nationality: American
Composer's date(s): 1899-1974

Instrumentation:

Flute
Clarinet in Eb
Clarinet in Bb
Bass Clarinet

3 Horns in F
Trombone
Tuba

Piano
Drum Set
String Bass

solo Trumpet

Composer Information:

Born in Washington, D.C.; studied piano and played professionally at the age of 17 in NYC; performed in Broadway nightclubs and as bandleader of a sextet which grew to become a jazz big-band; composer of jazz music which extended the harmonies and instrument combinations and the combining jazz with classical music; died of lung cancer and pneumonia

Compositional Characteristics:

Movement/Form -
Single movement: ♩ = 120, introduction, strophic

Harmonic Content -
Tonal, jazz harmonies (extended chords)

Melodic Content -
Tonal, mixture of written and improvised melodies, soloist doubled with woodwinds

Rhythmic Content -
Heavy swing

Texture/Orchestration -
Brass play homophonically, alternating with woodwinds, improvisation section gradually being more improvised and rhythmically and melodically active

Performance Considerations -
Rhythms and counterlines have been somewhat simplified, piano reads chords from lead sheet

Programming Category -
Arrangement, Jazz, Popular, Chamber

Score Preface -

Program Notes

Resources

Duke Ellington & Manny Kurtz

In a Sentimental Mood

arranged by Bill Prince

Number of performers:	35 + 1
Soloist:	Soloist
Date of composition/publication:	1935/Unknown
Publisher's number:	
Duration:	3:00
Score accessibility:	UMD Archives
Composer's nationality:	American
Composer's date(s):	1899-1974/1911-1984

Instrumentation:

4 Flutes
4 Oboes
4 Clarinets in Bb
4 Bassoons

4 Horns in F
5 Trumpets in Bb
3 Tenor Trombones
Bass Trombone
Tenor Trombone V (optional)
Tuba

String Bass

2 Percussion
Congas, Drum Set

Piano (optional)

solo Vocal or Instrumental

Composer Information:

Ellington: Born in 1899 in Washington, D.C. Awarded the Grammy Lifetime Achievement Award (1966), the Legion of Honor by France (1973).

Kurtz: Born in Brooklyn, NY, an American songwriter for over 250 songs, died in San Francisco, CA

Compositional Characteristics:

Movement/Form -
Single movement: Rubato, Tempo

Harmonic Content -
Tonal, straightforward, mainly various 7th and 9th chords

Melodic Content -
Tonal, straightforward, pentatonic, improvised melody

Rhythmic Content -
Straightforward, mainly whole, half, and quarter notes as accompaniment lines

Texture/Orchestration -
Low brass sustains for first verse, all brass for second verse with sustains and counterlines, full ensemble for final verse and ending,

Performance Considerations -

Programming Category -
Arrangement, Jazz, Ballad

Score Preface -

Program Notes

Resources

Other:

1. “Biography.” Bill Prince. Accessed February 29, 2024. http://www.billprince.net/biography.html.

Duke Ellington

Satin Doll

arranged by Clare Fischer

Number of performers: 14 + 1
Soloist: Trumpet
Date of composition/publication: 1953/1960
Publisher's number:
Duration: 5:00
Score accessibility: UMD Archives
Composer's nationality: American
Composer's date(s): 1899-1974

Instrumentation:

2 Flutes
2 Oboes
Clarinet in Eb
Clarinet in Bb
Bass Clarinet
Contrabass Clarinet in Eb
2 Bassoons

Horn

Piano
Bass
Drum Set

solo Jazz Trumpet

Composer Information:

Born in Washington, D.C.; studied piano and played professionally at the age of 17 in NYC; performed in Broadway nightclubs and as bandleader of a sextet which grew to become a jazz big-band; composer of jazz music which extended the harmonies and instrument combinations and the combining jazz with classical music; died of lung cancer and pneumonia

Compositional Characteristics:

Movement/Form -
Single movement: no tempo markings, introduction, verse, bridge, transition, solo section

Harmonic Content -
Tonal, opening ii-V-I chord progression, jazz harmonies (augmented), chromatic descents in bridge

Melodic Content -
Tonal, neighbor tones, falling and rising stepwise motion over a P4, repeated in sequences, improvisation opportunities

Rhythmic Content -
Swing

Texture/Orchestration -
Clarinets doubling trumpet solo, bassoons acting like baritone saxophones, solo section more free with but homophonic in woodwinds, varied dynamics, verse returns with soloist and rhythm section, ends softly

Performance Considerations -
Piano reads chords from lead sheet

Programming Category -
Arrangement, Jazz, Chamber

Score Preface -

Program Notes

Resources

Duke Ellington

Serenade to Sweden

arranged by Clare Fischer

Number of performers: 12 + 1
Soloist: Trumpet
Date of composition/publication: 1963/Unknown
Publisher's number:
Duration: 4:15
Score accessibility: UMD Archives
Composer's nationality: American
Composer's date(s): 1899-1974

Instrumentation:

Flute
Clarinet in Eb
Clarinet in Bb
Bass Clarinet

3 Horns in F
Trumpet
Trombone
Tuba

Piano
String Bass

solo Trumpet

Composer Information:

Born in Washington, D.C.; studied piano and played professionally at the age of 17 in NYC; performed in Broadway nightclubs and as bandleader of a sextet which grew to become a jazz big-band; composer of jazz music which extended the harmonies and instrument combinations and the combining jazz with classical music; died of lung cancer and pneumonia

Compositional Characteristics:

Movement/Form -
Single movement: no tempo markings

Harmonic Content -
Tonal, jazz harmonies, mainly homophonic chordal movement

Melodic Content -
Tonal, rising minor third in sequences

Rhythmic Content -
Short-long, light swing, steady walking bass line

Texture/Orchestration -
Specific articulations with accents on the "ands" of the beats, large solo feature section in the middle, exaggerated dynamics

Performance Considerations -
Opportunities for extended technique embellishments in soloist and accompaniment lines, pianist reads chords from lead sheet

Programming Category -
Arrangement, Jazz, Chamber

Score Preface -

Program Notes

Resources

Duke Ellington

Sophisticated Lady

arranged by Clare Fischer

Number of performers: 12 + 1
Soloist: Trumpet
Date of composition/publication: 1932/Unknown
Publisher's number:
Duration: 4:00
Score accessibility: UMD Archives
Composer's nationality: American
Composer's date(s): 1899-1974

Instrumentation:

Flute
Clarinet in Eb
Clarinet in Bb
Bass Clarinet

3 Horns in F
Trombone
Tuba

Piano
String Bass
Drum Set

solo Trumpet

Composer Information:

Born in Washington, D.C.; studied piano and played professionally at the age of 17 in NYC; performed in Broadway nightclubs and as bandleader of a sextet which grew to become a jazz big-band; composer of jazz music which extended the harmonies and instrument combinations and the combining jazz with classical music; died of lung cancer and pneumonia

Compositional Characteristics:

Movement/Form -
Single movement: no tempo markings except at end with Rubato

Harmonic Content -
Tonal, various 7th chords, falling chromatic chords

Melodic Content -
Tonal, rising minor 7th arpeggios, falling chromatic stepwise motion afterwards

Rhythmic Content -
Straightforward, composite countermelodies in rising triplets

Texture/Orchestration -
Mixture of sustains and chromatic injections carrying the musical line into the next phrase, Rubato, quasi-cadenza like ending, soft throughout

Performance Considerations -
Piano reads chords from lead sheet

Programming Category -
Arrangement, Jazz, Chamber

Score Preface -

Program Notes

Resources

Duke Ellington

Spiritual Theme

from "Black, Brown, and Beige"

arranged by Clare Fischer

Number of performers: 15
Soloist:
Date of composition/publication: 1943/Unknown
Publisher's number:
Duration: 3:30
Score accessibility: UMD Archives
Composer's nationality: American
Composer's date(s): 1899-1974

Instrumentation:

2 Flutes
2 Oboes
Clarinet in Eb
Clarinet in Bb
Bass Clarinet
Contrabass Clarinet in Bb
2 Bassoons

Horn
Trumpet

Piano
String Bass
Drum Set

Composer Information:

Born in Washington, D.C.; studied piano and played professionally at the age of 17 in NYC; performed in Broadway nightclubs and as bandleader of a sextet which grew to become a jazz big-band; composer of jazz music which extended the harmonies and instrument combinations and the combining jazz with classical music; died of lung cancer and pneumonia

Compositional Characteristics:

Movement/Form -
Single movement, no metronome markings, Accelerando, Rubato

Harmonic Content -
Tonal, extended jazz harmonies, chromatic passing tones

Melodic Content -
Tonal, mixture of step-wise and small intervallic leaps

Rhythmic Content -
Standard, but also somewhat free and laid back

Texture/Orchestration -
Varied orchestration between homophonic and polyphonic, full sounding

Performance Considerations -
Trumpet soloist with potential to improvise and embellish; Piano reads lead sheet for improvisation

Programming Category -
Arrangement, Jazz, Chamber

Score Preface -
Only partial score, ends at m. 44, page. 11

Program Notes

Resources

Don Ellis

Open Wide

arranged by W. Roy Mitchell

Number of performers: 31 + 1
Soloist: Vocals & Trumpet in C
Date of composition/publication: 1977/1992
Publisher's number:
Duration: 10:00
Score accessibility: UMD Archives
Composer's nationality: American
Composer's date(s): 1934-1978

Instrumentation:

Piccolo
2 Flutes
2 Oboes
4 Clarinets in Bb
2 Bassoons
Contrabassoon

4 Horns in F
4 Trumpets in Bb
5 Trombones (Tuba can substitute Trb. V)

3 Percussion
I: Drum Set, Clap
II: Timbales, Bells, Triangle, Clap
III: Latin Auxiliary, Clap

String Bass
Vocals/Clapping (optional)*
Piano

solo Trumpet in Bb

*Instrumentalists chant at m. 21, or can substitute with vocals. Vocals can also clap.

Composer Information:

Born in Los Angeles, CA; influenced by Tommy Dorsey, Louis Armstrong, Dizzy Gillespie; graduated from Boston University in 1956, studied ethnomusicology at ULCA; performed with the Glenn Miller Orchestra, US Army 7th Army Symphony Orchestra, Charlie Barnet, Maynard Ferguson; involved in avant-garde jazz, Third Stream, expanded Big Band instrumentation; died in 1978 after suffering a heart attack in North Hollywood.

Compositional Characteristics:

Movement/Form -
Single movement: no tempo marking, but in common time at ♩. = 120; introduction (mm. 1-72), solo (mm. 73-103), solo break (mm. 104-150), ensemble interlude (mm. 151-184), solo with ensemble (mm. 185-220), coda (mm. 221-248); Samba

Harmonic Content -
Tonal, polyphonic Latin percussion, homophonic accompaniment, extended jazz chords

Melodic Content -
Tonal, mainly disjunct intervalic motion with stepwise motion down at end of phrase; improvised solo breaks

Rhythmic Content -
Articulated, syncopated vocals; Latin jazz rhythms; some 3/4 areas to create hemiola sections

Texture/Orchestration -
Modern big band sound; mainly jazz rhythm section during soloist sections; some countermelodies in woodwinds; large ensemble interludes and crescendos;

Performance Considerations -
Jazz performance style and extended techniques; Trumpet I high range; flexible trumpet soloist;

Programming Category -
Arrangement, Jazz, Latin

Score Preface -

Resources

AWSO Records, 1957-2012, AIS.1981.19, Archives & Special Collections, University of Pittsburgh Library System.
1. Kathleen Boudreau to Bruce Taub. Fax. April 14, 1993.

Other:
1. Markus Mauderer. *Robert Austin Boudreau und das American Wind Symphony Orchestra.* (Adliswil, Switzerland: Ruh Music AG, 2003).

Daniel Decatur Emmett

Dixie

arranged by Robert Russell Bennett

Number of performers: 59
Soloist:
Date of composition/publication: 1859/1960
Publisher's number:
Duration: 2:00
Score accessibility: UMD Archives
Composer's nationality: American
Composer's date(s): 1815-1904

Instrumentation:

2 Piccolos
6 Flutes
6 Oboes
2 English Horns
Clarinet in Eb
6 Clarinets in Bb
Alto Clarinet
Bass Clarinet
Contrabass Clarinet
6 Bassoons
2 Contrabassoons

6 Horns in F
2 Trumpets in C
3 Cornets in Bb
4 Tenor Trombones
2 Bass Trombones
Tuba

Timpani
4 Percussion
2 Military Drums, Bass Drum, Cymbals

2 String Basses

Composer Information:

Born in Mount Vernon, Ohio; learned popular tunes from his mother, self-taught on how to play the fiddle, briefly served in the US Army (1834 -1835), toured with circuses as a black-face banjoist and singer before organizing the Virginia Minstrels with Billy Whitlock, Dick Pelham, and Frank Brower performing at the Chatham Theatre in 1843, wrote a Fifer's and Drummer's Guide with George G. Bruce and for the Union Army, died in Mount Vernon

Compositional Characteristics:

Movement/Form -
Single movement: Con brio (♩ = 120); lengthy introduction and transition into verse 1, chorus, verse 2, chorus, short coda

Harmonic Content -
Tonal, straightforward, introduction in Ab major, first verse in C major, second verse to end in Eb major

Melodic Content -
Tonal, straightforward, stepwise motion ascending, descending arpeggiated chords for second half of phrases; Verse 1 homophonic in nature with fanfares and melody, Verse 2 woodwinds countermelodies over brass melody

Rhythmic Content -
Homophonic brass alternating fanfare patterns (8th, triplet 8th, 16th) over pedal bass note for introduction, woodwind ascending and descending flourishes in choruses

Texture/Orchestration -
Chorus 1 woodwind and horn counterlines with quick alternating melody statements in trombones and trumpets, Chorus 2 mainly homophonic, Coda concludes with stacked chordal entrances at forte

Performance Considerations -
Social and cultural implications

Programming Category -
Arrangement, Dixieland, Popular

Score Preface -

Program Notes

Resources

AWSO Records, 1957-2012, AIS.1981.19, Archives & Special Collections, University of Pittsburgh Library System.
1. American Wind Symphony Orchestra, 1963 Season Program.

Other:
1. Roy Benton Hawkins. "The Life and Work of Robert Russell Bennett." Order No. 9011405, Texas Tech University, 1989. https://www.proquest.com/dissertations-theses/life-work-robert-russell-bennett/docview/303731553/se-2.
2. Robert and Kathleen Boudreau. AWSO Master List of Commissions Only. February 2022.
3. Markus Mauderer. *Robert Austin Boudreau und das American Wind Symphony Orchestra.* (Adliswil, Switzerland: Ruh Music AG, 2003).

Gus Kahn, Ernie Erdman & Danny Russo

Toot, Toot, Tootsie

(Good Bye!)

arranged by James "Jim" Drake

Number of performers: 31 + 1
Soloist: Vocalist
Date of composition/publication: Unknown
Publisher's number:
Duration: 2:00
Score accessibility: UMD Archives
Composer's nationality: German-American/American
Composer's date(s): 1886-1941/1879-1946/1885-1944

Instrumentation:

- Piccolo
- 2 Flutes
- 2 Oboes
- 3 Clarinets in Bb
- Bass Clarinet
- 3 Bassoons
- Contrabassoon
- 4 Horns in F
- 4 Trumpets in Bb
- 5 Trombones
- Tuba
- Timpani
- Drum Set
- Bells
- Xylophone
- solo Vocal

Composer Information:

Arranger: Born in the United States in 1935; studied at Duquesne University; was a member of the vocal group The Tempos; taught at Quaker Valley School District in Sewickley, PA; was arranger for the Pittsburgh Civic Light Opera, Pittsburgh Symphony Pops, and American Wind Symphony Orchestra

Compositional Characteristics:

Movement/Form -
Single movement: no tempo markings

Harmonic Content -
Tonal, straightforward, some chromatic ascending bass line

Melodic Content -
Tonal, straightforward, sequential of 3rd down followed by step up, chromatic descent in chorus

Rhythmic Content -
Cut-time, straightforward, some syncopations

Texture/Orchestration -
Broadway musical style, homophonic chords, short countermelodic lines

Performance Considerations -

Programming Category -
Arrangement, Jazz

Score Preface -

Resources

Other:
1. Robert and Kathleen Boudreau. AWSO Master List of Commissions Only. February 2022.
2. Markus Mauderer. *Robert Austin Boudreau und das American Wind Symphony Orchestra.* (Adliswil, Switzerland: Ruh Music AG, 2003).

Luis Antonio Escobar

Little Symphony No. 3

Finale - Presto

transcription by Blas Atehortúa

Number of performers: 31
Soloist:
Date of composition/publication: 1979/1998
Publisher's number:
Duration: 3:30
Score accessibility: UMD Archives
Composer's nationality: Colombian
Composer's date(s): 1925-1993

Instrumentation:

Piccolo
2 Flutes
Alto Flute
2 Oboes
English Horn
Clarinet in Eb
2 Clarinets in Bb
Bass Clarinet
Contrabass Clarinet in Eb
2 Bassoons
Contrabassoons

4 Horns in F
4 Trumpets in Bb
2 Tenor Trombones
Bass Trombone
Tuba

Timpani (3)
3 Percussion
I. Xylophone, Tam-tam, Suspended Cymbal
II. Snare Drum, Tubular Bells
III. Bass Drum, Glockenspiel

Composer Information:

Born in Villapinzon, Cundinamarca, studied at Bogota Conservatory, Peabody Institute with Nicholas Nabokov, Columbia University, Berlin Hochscule for Music with Boris Blacher, and at the Salzburg Mozarteum; taught at the National Conservatory in Colombia and was the Colombian consul in Bonn, West Germany and cultural attache in Miami, FL; co-founded El Muro Blanco, a cultural learning center in Bogota with Andres Holguin; was married to Amparo Angel

Compositional Characteristics:

Movement/Form -
Single movement in rondo form: Presto (♩. = 170), Moderato (♩. = 120), Tempo Primo, Poco piu mosso, Allegro (♩. = 132)

Harmonic Content -
Tonal, mixture of major and minor keys, mainly in C

Melodic Content -
Tonal, mainly stepwise, some chromatic embellishments

Rhythmic Content -
Alternating compound and duple meter (6/8+2/4), rhythmic accents, light syncopation in moderato section, natural rhythmic ritard in concluding section

Texture/Orchestration -
A section is rhythmic and has rocking strong beat chords against repeated 7th intervals; B section is stepwise descending/ascending melodic lines; C section is contrapuntal, lyrical, and sustained;

Performance Considerations -

Programming Category -
Arrangement, Symphony, Concert

Score Preface -

Program Notes

Resources

Other:

1. Markus Mauderer. *Robert Austin Boudreau und das American Wind Symphony Orchestra.* (Adliswil, Switzerland: Ruh Music AG, 2003).

Ēriks Ešenvalds

Spring Rain

Concerto Grosso for Mezzo-Soprano & Wind Orchestra

Number of performers:	27 + 1
Soloist:	Mezzo-Soprano
Date of composition/publication:	2012
Publisher's number:	EP68387
Duration:	16:00
Score accessibility:	Edition Peters
Composer's nationality:	Latvian
Composer's date(s):	b. 1977

Instrumentation:

2 Flutes (Fl II doubles Piccolo)
2 Oboes (Ob II doubles English Horn)
2 Clarinets in B-flat
Bass Clarinet
2 Bassoons (Bsn II doubles Contrabassoon)

4 Horns in F
3 Trumpets in B-flat
3 Trombones
Tuba

Timpani, Rhythmical Improv*
4 Percussion
I: Marimba, Triangle, Rhythmical Improv*
II: Vibraphone, Tambourine, Rain Tree, Bass Drum, Rhythmical Improv*
III: Glockenspiel, 4 Gongs, Shaker, Hand Chimes, Triangle, Tubular Bells, Tambourine, Rhythmical Improv*, 2 Tom-toms, Tam-tam, Clash Cymbals
IV: 3 Suspended Cymbals, Glockenspiel, Military Drum, 2 Woodblocks, Rhythmical Improv*, Tubular Bells, Bass Drum

Harp
Celesta

solo Mezzo-Soprano

*Rhythmical Improv: Djembe, Tom-toms, or other Drum-like percussion. Means every musician keeps rhythmical beat while improvising. Notation of 16ths is meant only as basic rhythmic formula, other more colorful and syncopated formulas are welcomed. Cymbals may be added for m. 227-232

Composer Information:

Born in Priekule; studied at the Latvian Baptist Theological Seminary and Latvian Academy of Music in composition with Selga Mence; was a member of the State Choir Latvija, a Fellow Commoner in Creative Arts at Trinity College, University of Cambridge, and serves as the Head of the Department of Composition at the Latvian Academy of Music; has won the Latvian Grand Music Award (2005, 2007, 2015), bestowed Officer in the Order of the Three Stars

Compositional Characteristics:

Movement/Form -
Single movement: Espressivo (♩. = 69), Misterioso (♩. = 72-76), Con anima (♩ = 72-76), Espressivo (♩ = 69), Ponderoso, doloroso (♩. = 60), Limpido (♩. = 63), Appassionato (♩. = 63-66), Espressivo (♩. = 56-60)

Harmonic Content -
Tonal, mixture of major/minor, slow harmonic motion, 7th and extended chords, variety of keys utilized (B, A, E, Eb, C, D)

Melodic Content -
Tonal, modified strophic and verse form, mainly stepwise motion with some disjunct motion outlining chords

Rhythmic Content -
Straightforward, steady, instrumental interludes push ahead, interspersed rubato at ends of phrases and sections

Texture/Orchestration -
Varied, chamber-like, lyrical; wide range of dynamics; mainly legato and slurred; contrapuntal instrumental interludes with some staccatos; rhythmical percussion improvisation over opening theme and homophonic accompaniment, ends softly

Performance Considerations -
Dynamic balance between soloist and ensemble due to vocal range

Programming Category -
Soloist, Poem, Concert

Score Preface -
Sara Teasdale's poems "Spring Rain" and "Wild Asters", Barbara Baker's poem "The Soldier's Wife"

Program Notes

Resources

AWSO Records, 1957-2012, AIS.1981.19, Archives & Special Collections, University of Pittsburgh Library System.
1. Gene Caprioglio to Robert Austin Boudreau. Email. February 4, 2011, at 12:28 p.m.
2. Robert Austin Boudreau to Gene Caprioglio. Email. February 5, 2011, at 9:19 a.m.
3. Gene Caprioglio to Robert Austin Boudreau. Email. February 7, 2011, at 9:22 a.m.
4. Robert Austin Boudreau to Solvita Sejane. Email. June 1, 2011, at 8:05 p.m.
5. Solvita Sejane to Robert Austin Boudreau. Email. June 6, 2011, at 5:29 a.m.
6. Robert Austin Boudreau to Ēriks Ešenvalds. Letter. November 22, 2011.
7. Robert Austin Boudreau to Solvita Sejane. Email. July 25, 2012, at 5:46 p.m.
8. Robert Austin Boudreau to Gene Caprioglio. Email. July 26, 2012, at 10:35 a.m.
9. Gene Caprioglio to Robert Austin Boudreau. Email. July 26, 2012, at 4:11 p.m.
10. Solvita Sejane to Robert Austin Boudreau. Email. July 27, 2012, at 4:20 a.m.
11. Robert Austin Boudreau to Ēriks Ešenvalds. Letter. July 31, 2012.
12. AWSO Commissions for 2012 Season. Undated.

C. F. Peters/Wise Music Group Archives.
1. Robert Austin Boudreau to Gene Caprioglio. Email. June 11, 2012, at 9:15 a.m.

Other:
1. Robert and Kathleen Boudreau. *The Messengers and the Music: The Story of the World's Largest Commissioning Program for Wind Orchestra*, (Pittsburgh, 2019).
2. Ēriks Ešenvalds, professional website, https://www.eriksesenvalds.com/.
3. Ēriks Ešenvalds, professional website, https://www.eriksesenvalds.com/about/biography.
4. Robert and Kathleen Boudreau. AWSO Master List of Commissions Only. February 2022.

Akin Euba

Dance to the Rising Sun

Number of performers: 34
Soloist:
Date of composition/publication: 1963
Publisher's number:
Duration: 6:00
Score accessibility:
Composer's nationality: Nigerian
Composer's date(s): 1935-2020

Instrumentation:

Piccolo
3 Flutes
3 Clarinets in B-flat
2 Bassoon
Contrabassoon

4 Horns in F
4 Trumpets in B-flat
2 Tenor Trombones
Bass Trombone
Tuba

2 Double Bass

9 Percussion
I: Dundun (set 1)
II: Dundun (set 2)
III: Gudugudu
IV: Agogo, Bembe
V: Iya-Ilu Bata
VI: Bamboo Clappers, Sekere
VII: Kitiko (small)
VIII: Kitiko (medium)
IX. Kitiko (large)

Piano

Composer Information:

Born in Lagos, Nigeria; awarded a scholarship by Nigeria to study music in the United Kingdom at Trinity College of Music in London studying with Arnold Cooke; returned to Nigeria and worked for the Nigerian Broadcasting Corporation and promoted to Head of Music and Music Research in 1960; studied ethnomusicology at the University of Los Angeles with a Rockefeller Foundation Fellowship

Compositional Characteristics:

Movement/Form -
Single movement: ♩ = 88

Harmonic Content -
Tonal, modal mixture in minor, intervallic relationships (TT, M3, M2), secundal/whole tone

Melodic Content -
Tonal, repeated intervallic motive (TT, M3, M2) which is varied, modal mixture in minor, switches to mainly stepwise motion and parallel P4s

Rhythmic Content -
Straightforward, ostinatos, melodic lines somewhat improvisatory in rhythmic variation, some shifting meters; after grand pause rhythm is steady and syncopated

Texture/Orchestration -
Begins slowly, layered instrumentation underneath solo line leading to grand pause, after grand pause arpeggiated piano and horn off-beats and little melodic interjections, becomes more homophonic and grows dynamically

Performance Considerations -
Use of African drums

Programming Category -

Score Preface -
For Robert Austin Boudreau and the American Wind Symphony Orchestra

Program Notes

Commissioned by the American Symphony Orchestra, it is the first to use Nigerian instruments. Euba writes, "I was fascinated by the new medium from the very beginning and as the work progressed by the various possibilities which it opened it. It is my opinion that this work will mark the beginning of a new phase in my career as a composer since it already has indicated to me the direction which my future compositions will take."

Program note from the 1963 season program booklet. Premiered June 19, 1963.

Resources

AWSO Records, 1957-2012, AIS.1981.19, Archives & Special Collections, University of Pittsburgh Library System.

1. American Wind Symphony Orchestra, 1963 Season Program.
2. Robert Austin Boudreau to Fela Sowando. Letter. January 7, 1966.

C. F. Peters/Wise Music Group Archives.

1. Gene Caprioglio to Robert Austin Boudreau. Letter. April 26, 2007.
2. AWSO Premieres List from 1958-1978.
3. Robert Rimes. "World Premieres, Nigerian Music and Art Festival, West Virginia Centennial Tribute, Planned by American Wind Symphony." *American Wind Symphony Orchestra*, Press Release, May 13, 1963.

Other:

1. Robert and Kathleen Boudreau. *The Messengers and the Music: The Story of the World's Largest Commissioning Program for Wind Orchestra*, (Pittsburgh, 2019).
2. Charlotte Nelson. "Nigerian Music, Art Festival to be Premiered Here." *Pittsburgh Courier*, January 26, 1963.
3. Harold C. Schonberg. "Music: Hitchhiking Barge on the Ohio." *New York Times*, July 12, 1963.
4. Harold C. Schonberg. "B Flat Barge: It Makes Music, Then Gets Towed Along Ohio River." *New York Times*, July 21, 1963.
5. Jo Anne J. Peddicord. "Unique Wind Symphony Group: Touring Orchestra Travels Waterways." *The Christian Science Monitor*, September 3, 1963.
6. Robert and Kathleen Boudreau. AWSO Master List of Commissions Only. February 2022.
7. Markus Mauderer. *Robert Austin Boudreau und das American Wind Symphony Orchestra.* (Adliswil, Switzerland: Ruh Music AG, 2003).

James Reese Europe

Castle House Rag

arranged by Hale Smith

Number of performers:	21 + 1
Soloist:	Trumpet in Bb
Date of composition/publication:	1914/Unknown
Publisher's number:	
Duration:	3:15
Score accessibility:	UMD Archives
Composer's nationality:	American
Composer's date(s):	1881-1919

Instrumentation:

2 Flutes
2 Alto Flutes
2 Oboes
2 Clarinets in Bb
2 Bassoons

4 Horns
3 Tenor Trombones
Bass Trombone
Tuba

Percussion Trap Set

Piano (or Harp)

solo Trumpet in Bb

Composer Information:

Born in Mobile, AL; organized the Clef Club, a society for Black Americans in the music industry which performed in Carnegie Hall in 1912; recorded a series of records with the Victor Talking Machine Company in 1913-1914; composed music for dancers Irene & Vernon Castle beginning in 1913; was commissioned as a Lt. with NY Army National Guard in WWI and directed the regimental band in France; died of a stab wound during intermission on May 9, 1919

Compositional Characteristics:

Movement/Form -
Single movement: Allegro moderato in C modal mixture (introduction, repeated first strain, repeated second strain, first strain), Trio in F modal mixture (transition, trio theme in stop time, dog fight, trio theme, fine)

Harmonic Content -
Tonal, straightforward

Melodic Content -
Tonal, multiple themes, second strain melody carried by clarinets/horns; built on neighbor/chromatic tones and minor thirds

Rhythmic Content -
Swing, light rhythmic syncopations mixed with heavy accented syncopations

Texture/Orchestration -
Dixieland texture within larger wind orchestration of bass line, drum set, piano, and counterline; second strain and dog fight in trio without soloist; mainly light in nature

Performance Considerations -
Trumpet soloist endurance to carry most of the melody; navigation of musical roadmap may be difficult

Programming Category -
Soloist, Ragtime

Score Preface -

Program Notes

Resources

AWSO Records, 1957-2012, AIS.1981.19, Archives & Special Collections, University of Pittsburgh Library System.
1. American Wind Symphony Orchestra, Concert in the Woods, Highcroft Performing Arts, August 18, 1996.
2. American Wind Symphony Orchestra, Concert in the Woods, Highcroft Performing Arts, August 25, 1996.

C. F. Peters/Wise Music Group Archives.
1. Don Gillespie to Robert Austin Boudreau. Letter. August 10, 1992.
2. Robert Austin Boudreau to Don Gillespie. Letter. September 2, 1992.

Other:
1. Robert and Kathleen Boudreau. *The Messengers and the Music: The Story of the World's Largest Commissioning Program for Wind Orchestra*, (Pittsburgh, 2019).
2. Robert and Kathleen Boudreau. AWSO Master List of Commissions Only. February 2022.
3. Markus Mauderer. *Robert Austin Boudreau und das American Wind Symphony Orchestra.* (Adliswil, Switzerland: Ruh Music AG, 2003).
4. James Reese Europe, orchestration by Hale Smith. "Castle House Rag," *American Wind Symphony Orchestra Music for a Waterfront Concert*, conducted by Robert Austin Boudreau, AWSO111, 1994, CD.

George Evans & Ren Shields

In the Good Old Summertime

arranged by J. Billy Ver Planck

Number of performers: 32 + chorus
Soloist: Chorus/Audience
Date of composition/publication: 1902
Publisher's number:
Duration: 3:30
Score accessibility: UMD Archives
Composer's nationality: Welsh-American/American
Composer's date(s): 1870-1915/1868-1913

Instrumentation:

Piccolo
2 Flutes
2 Oboes
English Horn
Clarinet in Eb
3 Clarinets in Bb
Alto Clarinet
Bass Clarinet
2 Bassoons
Contrabassoon

4 Horns in F
4 Trumpets in Bb
3 Trombones
Euphonium
Bass

Timpani
3 Percussion
Drum Set, Bells, Xylophone

Chorus

Composer Information:

Evans: Born in Wales, immigrated to the United States and bought the Cohan & Harris Minstrels also known as the Honey Boy Minstrels; a baseball fan; died in Baltimore of stomach cancer

Shields: Born in Chicago, IL, folk musician and lyricist, also a member of vaudeville, died of dementia

Compositional Characteristics:

Movement/Form -
Single movement: no tempo markings, but should be a slow waltz, small vamp section to encourage everyone to sing melody, tag is slightly slower

Harmonic Content -
Tonal, B-flat major, G major, A-flat major

Melodic Content -
Tonal, straightforward

Rhythmic Content -
In 3/4, waltz tempo, based on original music composed by Evans & Shields; straightforward

Texture/Orchestration -
Full instrumentation for entire piece, lots of doubling of lines

Performance Considerations -
Crowd participation

Programming Category -
Arrangement, Theatre, Choir, Tin Pan Alley

Score Preface -

Program Notes

Resources

Other:

1. Robert and Kathleen Boudreau. AWSO Master List of Commissions Only. February 2022.
2. Markus Mauderer. *Robert Austin Boudreau und das American Wind Symphony Orchestra.* (Adliswil, Switzerland: Ruh Music AG, 2003).

Joseíto Fernández

Guantanamera (short version)

(Girl from Guantánamo) for Solo Voice and Wind Ensemble

arranged by Carlos Puig-Hatem

Number of performers: 36 + 1
Soloist: Mezzo-soprano
Date of composition/publication: 1929/2017
Publisher's number:
Duration: 3:00
Score accessibility: Edition Peters
Composer's nationality: Cuban
Composer's date(s): 1908-1979

Instrumentation:

- Piccolo
- 3 Flutes (Fl III doubles Alto Flute)
- 3 Oboes
- English Horn
- 3 Clarinets in Bb
- Bass Clarinet
- 3 Bassoons
- 4 Horns in F
- 4 Trumpets in C
- 3 Tenor Trombones
- Bass Trombone
- Tuba
- Timpani (4)
- 5 Percussion
  Glockenspiel, Guiro, Marimba, 2 Conga Drums, Bongo Drums, Wind Chimes, Crash Cymbals, 2 Tom-toms, Suspended Cymbal, Bass Drum, Claves, Cowbell
- Harp
- Piano
- solo Mezzo Soprano

Composer Information:

Born in Central Havana, Cuba; a singer and songwriter who originally was a shoe repair main and street vendor, worked at a radio station for Guantanamera and would sing the news and events to the melody found in this particular piece, founded his own orchestra and performing rumbas, congas, guarachas, criollas, and boleros, became friends with Pete Seeger who made the song popular with The Weavers at Carnegie Hall

Compositional Characteristics:

Movement/Form -
Single movement: Allegro (♩ = 110-120), Piu Lento (. = 100)

Harmonic Content -
Tonal, 1st/2nd inversion chords, added 2nds to major/minor triads, broken arpeggiated figures

Melodic Content -
Tonal and modal, mainly stepwise/neighbor tones with skips of 3rds/4ths, instrumental solos for introduction, mezzo-soprano soloist for main section

Rhythmic Content -
Straight 8th notes throughout, but syncopated with legatos, articulations, and rhythmic Latin groupings

Texture/Orchestration -
Full ensemble mainly at forte dynamic, homophonic ending somewhat lyrical before big fast ending with rhythmic stinger

Performance Considerations -
Shorter version with only chorus and short CODA, faster

Programming Category -
Arrangement, Jazz

Score Preface -

Resources

AWSO Records, 1957-2012, AIS.1981.19, Archives & Special Collections, University of Pittsburgh Library System.
1. Robert Austin Boudreau to Carlos Puig-Hatem. Email. January 13, 2017, at 10:52 a.m.
2. Carlos Puig-Hatem to Robert Austin Boudreau. Email. January 20, 2017, at 12:12 a.m.

Other:
1. Robert and Kathleen Boudreau. AWSO Master List of Commissions Only. February 2022.

Joseíto Fernández

Guantanamera

(Girl from Guantánamo) for Solo Voice and Wind Ensemble

arranged by Carlos Puig-Hatem

Number of performers: 36 + 1
Soloist: Mezzo-soprano
Date of composition/publication: 1929/2012
Publisher's number:
Duration: 7:50
Score accessibility: Edition Peters
Composer's nationality: Cuban
Composer's date(s): 1908-1979

Instrumentation:

Piccolo
3 Flutes (Fl III doubles Alto Flute)
3 Oboes
English Horn
3 Clarinets in Bb
Bass Clarinet
3 Bassoons

4 Horns in F
4 Trumpets in C
3 Tenor Trombones
Bass Trombone
Tuba

Timpani (4)
5 Percussion
Glockenspiel, Guiro, Marimba, 2 Conga Drums, Bongo Drums, Wind Chimes, Crash Cymbals, 2 Tom-toms, Suspended Cymbal, Bass Drum, Claves, Cowbell

Harp
Piano

solo Mezzo Soprano

Composer Information:

Born in Central Havana, Cuba; a singer and songwriter who originally was a shoe repair main and street vendor, worked at a radio station for Guantanamera and would sing the news and events to the melody found in this particular piece, founded his own orchestra and performing rumbas, congas, guarachas, criollas, and boleros, became friends with Pete Seeger who made the song popular with The Weavers at Carnegie Hall

Compositional Characteristics:

Movement/Form -
Single movement: see Program Notes for more detailed tempo markings and form

Harmonic Content -
Tonal, 1st/2nd inversion chords, added 2nds to major/minor triads, broken arpeggiated figures

Melodic Content -
Tonal and modal, mainly stepwise/neighbor tones with skips of 3rds/4ths, instrumental solos for introduction, mezzo-soprano soloist for main section

Rhythmic Content -
Introduction is somewhat rubato, but steady rhythms; straight 8th notes throughout, but syncopated with legatos, articulations, and rhythmic Latin groupings

Texture/Orchestration -
Chamber, lyrical introduction with piano/harp, gradually building with more rhythmic and articulate percussion, woodwinds, and full ensemble, homophonic ending which returns somewhat to lyrical beginning style

Performance Considerations -
The layout of repeated sections between chorus and verses is not standard or ideal, lyrics are in Spanish

Programming Category -
Arrangement, Cuban patriotic song

Score Preface -
This arrangement is dedicated to the American Wind Symphony Orchestra and Maestro Robert Austin Boudreau.

Program Notes

Libero (♩ = 86), Pochissimo meno mosso (. = 80), Pochissimo piu mosso (. = 86), Piu mosso (. = 96), Piu mosso (♩ = 100), Allegro (♩ = 110-120), Mambo, Piu lento (. = 100), Allegro (. = 120)

Lengthy introduction leading to strophic chorus/verse form followed by Mambo, last chorus, and CODA

From the score: Music by Cuban composer Joseíto Fernández. Lyrics from the poem "Versos Sencillos" by José Martí, added to the song by the Cuban composer Julián Orbón.

Resources

AWSO Records, 1957-2012, AIS.1981.19, Archives & Special Collections, University of Pittsburgh Library System.

1. Robert Austin Boudreau to Carlos Puig-Hatem. Letter. March 3, 2012.
2. Carlos Puig-Hatem to Robert Austin Boudreau. Email. March 27, 2012, at 4:03 p.m.

Other:

1. Robert and Kathleen Boudreau. AWSO Master List of Commissions Only. February 2022.

Luboš Fišer

Inri

Number of performers: 38
Soloist:
Date of composition/publication: 1975
Publisher's number:
Duration: 5:30
Score accessibility: UMD Archives
Composer's nationality: Czechoslovakian
Composer's date(s): 1935-1999

Instrumentation:

4 Flutes
4 Oboes
4 Clarinets in Bb
4 Bassoons

5 Horns in F
5 Trumpets in Bb
5 Trombones

2 Timpani
2 Tom-toms (high, low)
2 Snare Drums (high, low)

Organ

Composer Information:

Born in Prague; studied composition with Hlobil and Borkovec; emigrated to America in 1971; composed extensively in many media including opera, symphony, chamber ensemble, and piano; works are often associated with paintings, archeology, and human history

Compositional Characteristics:

Movement/Form -
Single movement in three sections: Andante (♩. = 70), Tutti secco, Molto Adagio

Harmonic Content -
Minimalist, polyphonic layers, parallel tritone intervals, also built on mirrored pitch class sets of 012 (B, C, C#/Db, F, F#/Gb, G), ostinato patterns

Melodic Content -
Organ legato octaves in scale of A minor in 6/4, twelve measure phrases; in Molto Adagio section, organ plays main theme of mirrored pitch class sets of 012 in free time

Rhythmic Content -
Polymetric (8/4 vs 6/4) in Andante, homophonic (5/4, 7/4, 8/4) at tutti secco

Texture/Orchestration -
Polyphonic, mainly forte and higher, Molto Adagio section is piano

Performance Considerations -
Organ treated more as solo instrument

Programming Category -
Concert, Minimalist

Score Preface -
Dedicated to American Wind Symphony Orchestra

Program Notes

Premiered on June 1, 1975.

Resources

AWSO Records, 1957-2012, AIS.1981.19, Archives & Special Collections, University of Pittsburgh Library System.

1. Robert Austin Boudreau to Luboš Fišer. Letter. March 1, 1972.
2. Robert Austin Boudreau to Luboš Fišer. Letter. November 27, 1973.
3. Robert Austin Boudreau to Luboš Fišer. Letter. January 3, 1974.
4. Luboš Fišer to Robert Austin Boudreau. Letter. February 15, 1974.
5. Robert Austin Boudreau to Luboš Fišer. letter. February 27, 1974.
6. Luboš Fišer to Robert Austin Boudreau. Letter. September 21, 1974.
7. Luboš Fišer to Robert Austin Boudreau. Letter. January 27, 1975.
8. American Wind Symphony Orchestra, 1975 Season Program.

C. F. Peters/Wise Music Group Archives.

1. Robert Austin Boudreau to Kurt Michaelis. Letter. May 1, 1975.
2. C. F. Peters Shipment Memo. May 29, 1975.
3. AWSO Premieres List from 1958-1978.

Other:

1. Jeffrey Renshaw. *The American Wind Symphony Commissioning Project: A Descriptive Catalog of Published Editions, 1957-1991.* Greenwood Press: Westport, CT, 1991.
2. Dissertation in Czech that needs to be translated...
3. Markus Mauderer. *Robert Austin Boudreau und das American Wind Symphony Orchestra.* (Adliswil, Switzerland: Ruh Music AG, 2003).

Stephen Foster

Florida Nocturne

for Harmonica and American Wind Symphony

arranged by Robert Russell Bennett

Number of performers:	23 + 1
Soloist:	Harmonica
Date of composition/publication:	1851/1959
Publisher's number:	
Duration:	5:00
Score accessibility:	UMD Archives
Composer's nationality:	American
Composer's date(s):	1826-1864

Instrumentation:

Piccolo
2 Flutes
Oboe
English Horn
2 Clarinets in Bb
Bassoon

4 Horns in F
3 Trumpets in Bb
2 Tenor Trombones
Bass Trombone
Tuba

Timpani
2 Percussion
Drum set, Cymbals, Vibraphone

Harp

solo Harmonica

Composer Information:

Born in Lawrenceville, PA, untrained musician who absorbed musical influences from various sources during his lifetime, lived in Cincinnati, Pittsburgh, and New York City, wrote songs for Edwin P. Christy's minstrel show and over 200 songs, sold all the rights to his songs to publishing companies to pay debts

Compositional Characteristics:

Movement/Form -
Single movement in theme and variation with opening and closing cadenza: Andante (♩ = 60), Valse con ritmo (. = 126), Tempo I, quasi adagio

Harmonic Content -
Tonal, traditional, some chromatic chordal movement

Melodic Content -
"Old Folks at Home", heavily embellished solo passages when not playing melody

Rhythmic Content -
Laid back tempo in 4/4, waltz in 3/4

Texture/Orchestration -
Varied accompaniment, gradually builds from sparse and soft to polyphonic and rhythmic, waltz section with light upper woodwinds gradually adding full ensemble, cadenza, short closing section

Performance Considerations -
Harmonic player, may need amplification

Programming Category -
Arrangement, Soloist, Popular, Folk

Score Preface -

Program Notes

Resources

AWSO Records, 1957-2012, AIS.1981.19, Archives & Special Collections, University of Pittsburgh Library System.
1. Robert Russell Bennett to Robert Austin Boudreau. Letter. January 12, 1973.

Other:
1. Roy Benton Hawkins. "The Life and Work of Robert Russell Bennett." Order No. 9011405, Texas Tech University, 1989. https://www.proquest.com/dissertations-theses/life-work-robert-russell-bennett/docview/303731553/se-2.
2. Robert and Kathleen Boudreau. AWSO Master List of Commissions Only. February 2022.
3. Markus Mauderer. *Robert Austin Boudreau und das American Wind Symphony Orchestra.* (Adliswil, Switzerland: Ruh Music AG, 2003).

Stephen Foster

Nelly Bly

arranged by Philip J. Lang

Number of performers: 40
Soloist:
Date of composition/publication: 1850/1981
Publisher's number:
Duration: 2:00
Score accessibility: UMD Archives
Composer's nationality: American
Composer's date(s): 1826-1864

Instrumentation:

4 Flutes (Fl I double Piccolo)
4 Oboes
4 Clarinets in Bb (Cl IV double Bass Clarinet)
3 Bassoons
Contrabassoon

5 Horns in F
5 Trumpets in Bb
5 Trombones
Tuba

Harp
Piano (Celeste)

Timpani
Percussion
Drum Set, Triangle, Tambourine, Bells, Cymbals

Composer Information:

Born in Lawrenceville, PA, untrained musician who absorbed musical influences from various sources during his lifetime, lived in Cincinnati, Pittsburgh, and New York City, wrote songs for Edwin P. Christy's minstrel show and over 200 songs, sold all the rights to his songs to publishing companies to pay debts

Compositional Characteristics:

Movement/Form -
Single movement; Introduction, Strophic, waltz, slow Coda

Harmonic Content -
Tonal, standard chord progressions, some minor seconds in accompaniment

Melodic Content -
Tonal, solos for piccolo, tuba/bass clarinet/bassoons, celeste/flutes/oboes, clarinets/bells

Rhythmic Content -
Some dotted rhythms, waltz section

Texture/Orchestration -
Calliope like

Performance Considerations -
A minstrel song

Programming Category -
Incidental, Suite

Score Preface -
#2 1/2, part of a suite of pieces also orchestrated by Philip J. Lang found in the Renshaw book

Program Notes

Premiered on June 22, 1980.

Resources

AWSO Records, 1957-2012, AIS.1981.19, Archives & Special Collections, University of Pittsburgh Library System.

1. Robert Austin Boudreau to Philip J. Lang. Draft Letter. 1980.
2. Philip J. Lang to Robert Austin Boudreau. Letter. September 16, 1980.
3. Robert Austin Boudreau to Philip J. Lang. Letter. October 21, 1980.
4. Philip Lang to Robert Austin Boudreau. Letter. November 27, 1981.
5. Philip J. Lang to Robert Austin Boudreau. Letter. January 19, 1982.
6. American Wind Symphony Orchestra, 1980 Season Program.

C. F. Peters/Wise Music Group Archives.

1. Don Gillespie to Stephen Fisher. Memo. May 27, 1980.
2. Don Gillespie to Henry Hinrichsen. Memo. June 10, 1980.
3. Marian Lawrence to Don Gillespie. Memo. June 12, 1980.
4. Henry Hinrichsen to Robert Austin Boudreau. June 13, 1980.
5. Don Gillespie to Henry Hinrichsen. Memo. October 14, 1980.
6. Henry Hinrichsen to Robert Austin Boudreau. December 5, 1980.

Other:

1. Robert and Kathleen Boudreau. *The Messengers and the Music: The Story of the World's Largest Commissioning Program for Wind Orchestra*, (Pittsburgh, 2019).
2. Jeffrey Renshaw. *The American Wind Symphony Commissioning Project: A Descriptive Catalog of Published Editions, 1957-1991.* Greenwood Press: Westport, CT, 1991.
3. Robert and Kathleen Boudreau. AWSO Master List of Commissions Only. February 2022.
4. Markus Mauderer. *Robert Austin Boudreau und das American Wind Symphony Orchestra.* (Adliswil, Switzerland: Ruh Music AG, 2003).

Stephen Foster

Stephen Foster Suite

arranged by James "Jim" Drake

Number of performers: 35
Soloist:
Date of composition/publication: Various/1982
Publisher's number:
Duration: 4:15
Score accessibility: UMD Archives
Composer's nationality: American
Composer's date(s): 1826-1864

Instrumentation:

Piccolo
3 Flutes
4 Oboes
3 Clarinets in Bb
Bass Clarinet
3 Bassoons
Contrabassoon

4 Horns in F
4 Trumpets in Bb
4 Tenor Trombones
Bass Trombone
Tuba

Timpani
4 Percussion
Drum Set, Crash Cymbals, Tambourine, Wood Block, Wind Chimes, Vibraphone, Xylophone, Bells

Composer Information:

Born in Lawrenceville, PA, untrained musician who absorbed musical influences from various sources during his lifetime, lived in Cincinnati, Pittsburgh, and New York City, wrote songs for Edwin P. Christy's minstrel show and over 200 songs, sold all the rights to his songs to publishing companies to pay debts

Compositional Characteristics:

Movement/Form -
Single movement in sections: Introduction in Cut-time but no tempo marking (most likely ♩ = 120), Moderato in 4/4, Moderato in 2/4, Slowly in 3 (9/8), Moderately in 4/4 (Freely), In Two

Harmonic Content -
Tonal, traditional, chromatic inner voices

Melodic Content -
"Camptown Races", "Oh Susanna", "Old Folks at Home", "The Glendy Burke", "Beautiful Dreamer"

Rhythmic Content -
Straightforward

Texture/Orchestration -
Broadway style overture, woodwind/brass choir features, Dixieland trio

Performance Considerations -
Concert Overture

Programming Category -
Arrangement, Medley, Folk, Dixieland

Score Preface -

Program Notes

Resources

C. F. Peters/Wise Music Group Archives.
1. American Wind Symphony Orchestra, 1982 Season Program.

Other:
1. Robert and Kathleen Boudreau. AWSO Master List of Commissions Only. February 2022.
2. Markus Mauderer. *Robert Austin Boudreau und das American Wind Symphony Orchestra.* (Adliswil, Switzerland: Ruh Music AG, 2003).

Primous Fountain, III

Auxiliary 2 to the 4th power

Number of performers: 36
Soloist:
Date of composition/publication: 1972
Publisher's number:
Duration: 6:00
Score accessibility: UMD Archives
Composer's nationality: American
Composer's date(s): b. 1950

Instrumentation:

2 Piccolos
2 Flutes
2 Oboes
2 English Horns
Clarinet in Eb
Clarinet in Bb
2 Bass Clarinets
3 Bassoons
Contrabassoon

5 Horns in F
5 Trumpets in Bb
5 Trombones
Tuba

4 Percussion
I: Sock Cymbal, Snare Drum
II: Agogo Bells, Bass Drum
III: African claves, Sock Cymbal
IV: Sock Cymbal, Snare Drum

*The rhythms are indicated for each individual musician; musicians are free to choose pitches spontaneously at each performance. All eighth notes are staccato unless indicated otherwise. Triangle means highest note possible.

Composer Information:

Raised in Chicago South-side Housing Projects; self-taught composer and received support from Quincy Jones; wrote first symphony at 18, performed by Chicago Symphony Orchestra in 1970; received Guggenheim Award in 1975; worked with musicians such as Gunther Schuller, Michael Tilson Thomas, and Miles Davis; composed music mainly in Eastern Europe

Compositional Characteristics:

Movement/Form -
Single movement: ♩ = 104

Harmonic Content -
Atonal, improvisatory

Melodic Content -
Atonal, improvisatory

Rhythmic Content -
Shifting between 2/4, 3/4, 4/4, 5/4, 6/4; layered polyphonic rhythms; fanfare rhythms, some syncopations

Texture/Orchestration -
Quasi-arch form in orchestration, beginning with percussion, adding wind instruments to climax then dying away; Coda is also quasi-arch form sustaining highest notes possible at forte, unison rhythm, back to sustained high notes

Performance Considerations -
Parts in score written only with rhythms, no pitches

Programming Category -
Concert, Improvisation

Score Preface -
Commissioned by the American Wind Symphony Orchestra, Robert Austin Boudreau. Dedicated to Quincy Jones, who has been an inspiration and an invaluable aid in my career. This composition is a musical essay on the painting entitled "Auxiliary 2/4" by my brother

Program Notes

Premiered on July 26, 1971.

Resources

AWSO Records, 1957-2012, AIS.1981.19, Archives & Special Collections, Univ. of Pittsburgh Library System.

1. Primous Fountain III to Robert Austin Boudreau. Letter. October 21, 1970.
2. Robert Austin Boudreau to Oliver Daniel. Letter. October 25, 1970.
3. Robert Austin Boudreau to Primous Fountain III. Letter. January 4, 1971.
4. Robert Austin Boudreau to Primous Fountain III. Letter. January 10, 1971.
5. Robert Austin Boudreau to Kurt Michaelis. Letter. February 24, 1971.
6. Gertrud Mathys to Robert Austin Boudreau. Letter. March 9, 1971.
7. Primous Fountain III to Robert Austin Boudreau. Letter. June 4, 1971.
8. Robert Austin Boudreau to Gertrud Mathys. Letter. October 18, 1971.
9. Primous Fountain III to Robert Austin Boudreau. Letter. November 18, 1971.
10. Robert Austin Boudreau to Primous Fountain III. Letter. December 1, 1971.
11. Robert Austin Boudreau to Primous Fountain III. Letter. February 2, 1972.
12. Primous Fountain III to Robert Austin Boudreau. Letter. April 24, 1972.
13. Robert Austin Boudreau to Primous Fountain III. Letter. May 12, 1972.
14. Primous Fountain III to Robert Austin Boudreau. Letter. May 17, 1972.
15. Primous Fountain III to Robert Austin Boudreau. Letter. June 8, 1972.
16. American Wind Symphony Orchestra, 1972 Season Program.

C. F. Peters/Wise Music Group Archives.

1. AWSO Premieres List from 1958-1978.

Other:

1. Robert and Kathleen Boudreau. AWSO Master List of Commissions Only. February 2022.
2. Markus Mauderer. *Robert Austin Boudreau und das American Wind Symphony Orchestra.* (Adliswil, Switzerland: Ruh Music AG, 2003).

Alun Francis

Troedyrhiw

a symphony for winds and percussion

Number of performers: 41
Soloist:
Date of composition/publication: 1973
Publisher's number:
Duration: 13:30
Score accessibility: UMD Archives
Composer's nationality: Welsh
Composer's date(s): b. 1943

Instrumentation:

4 Flutes (Fl III doubles Piccolo & Alto Flute, Fl IV doubles Piccolo)
4 Oboe (Ob III/IV double English Horn)
4 Clarinets in Bb (Cl III/IV double Clarinet in Eb and Bass Clarinet)
4 Bassoons (Bsn III/IV double Contrabassoon)

5 Horns in F
5 Trumpets
5 Tenor Trombones
Bass Trombone
Tuba

Timpani
5 Percussion
Side Drum, Bass Drum, Sleigh Bells, Tambourine, Large Conga, Small/Large Triangle, Suspended Cymbal, Cymbals, Finger Cymbals, Glockenspiel, 3 Temple Blocks, Marimba, Xylophone, 2 Bongos, Vibraphone, Anvil, Cabaca, Claves, Glass Chimes, Gong, Cow Bells

Harp
Piano (Celeste)

All parts are written at concert pitch in score. Individual parts have all been transposed.

Composer Information:

Born in Kidderminster, UK; studied in Manchester and played the horn in the Hallé Orchestra and Bournemouth Symphony Orchestra; Principal conductor of Ulster Orchestra (1966-1976), music director of Northwest Chamber Orchestra (1979-1985), general music director of Nordwestdeustsche Philharmonie (1987-1990), principal conductor of Thüringen Philharmonie Gotha (2003-2008), principal conductor of Orquesta Filarmónica de la UNAM (2010)

Compositional Characteristics:

Movement/Form -
Three movements: (I) Allegro (♩. = 130) large sections repeated in almost rondo/strophic form, (II) Andante in a quasi-cadenza form, (III) Allegro (𝅗𝅥 = 69, ♩ = 138), Piu Mosso, large sections repeated in almost rondo/strophic form

Harmonic Content -
Tonal: parallel root position minor/diminished chords, C minor modal mixture, open 5ths in bass, pairs of chromatic di-clusters, pitch class sets of (0127) in open positions, (II) pedal tone C

Melodic Content -
Mixture of tonal/atonal: disjunct leaps of pitch class set (016) and modal C minor, chromatic neighbor tones, (II) quasi-cadenza, (III) hexachord in quasi G/D minor

Rhythmic Content -
(I) rhythmic unison, quick succession of smaller subdivisions followed by longer subdivision, (II) alternate between steady quarter note pulse and sustain, somewhat free time, (III) ostinato patterns of 3+2+2; layered polyrhythmic coda section

Texture/Orchestration -
(I) Rhythmic main theme, soft lyrical woodwind choir with horns, conga, harp, piano; (II) abundant solos, little accompaniment, (III) alternate between rhythmic and lyrical accompaniment, middle section trombones under horn/trumpet fanfares, slurred woodwinds

Performance Considerations -
Repeated sections prevelant, (II) 6 inch nails on Vibraphone, (III) repeated 16th patterns

Programming Category -
Concert, Multi-movement, Symphony

Score Preface -
Written in 1973 in response to a commission from the American Wind Symphony Orchestra in Pittsburgh. Dedicated to Emyln Francis.

Program Notes

Troedyrhiw was written in 1973 for the American Wind Symphony Orchestra. The work is in three movements, the first and third marked Allegro, whilst the middle movement is a reflective Andante theme and variations. After a dramatic outburst, the first movement settles into its darkly coloured fast moving stride only to be ended by the opening chords replayed at the end of the movement. The third movement opens reflectively and gradually moves into the exuberant gay tune which predominates this movement. The final appearance of the opening outburst bring the piece to a halt and then, beginning with the second contrabassoon, all the players re-enter in this coda to bring the piece to its final climax.

Program note provided by Alun Francis.

Premiered on June 3, 1973.

Resources

AWSO Records, 1957-2012, AIS.1981.19, Archives & Special Collections, University of Pittsburgh Library System.
1. Alun Francis to Robert Austin Boudreau. Letter. January 9, 1973.
2. Alun Francis to Robert Austin Boudreau. Letter. 1973.
3. Robert Austin Boudreau to Alun Francis. Letter. March 16, 1973.
4. Robert Austin Boudreau to Alun Francis. Letter. April 2, 1973.
5. Alun Francis to Robert Austin Boudreau. Letter. April 9, 1973.
6. Alun Francis to Robert Austin Boudreau. Letter. May 3, 1973.
7. Gertrud Mathys to Robert Austin Boudreau. Letter. December 3, 1973.
8. American Wind Symphony Orchestra, 1973 Season Program.

C. F. Peters/Wise Music Group Archives.
1. C. F. Peters Contract for Alun Francis. March 16, 1973.
2. Gertrud Mathys to Robert Austin Boudreau. Letter. April 25, 1973.
3. Gertrud Mathys to Robert Austin Boudreau. Letter. May 18, 1977.
4. Robert Austin Boudreau to Gertrud Mathys. Letter. July 31, 1977.
5. AWSO Premieres List from 1958-1978.
6. C. F. Peters AWSO Spreadsheet. Undated.

Other:
1. Robert and Kathleen Boudreau. *The Messengers and the Music: The Story of the World's Largest Commissioning Program for Wind Orchestra*, (Pittsburgh, 2019).
2. Robert and Kathleen Boudreau. AWSO Master List of Commissions Only. February 2022.
3. Markus Mauderer. *Robert Austin Boudreau und das American Wind Symphony Orchestra.* (Adliswil, Switzerland: Ruh Music AG, 2003).

Bernd Franke

Three Marches for C. I.

Number of performers:	31 + 2
Soloist:	Trumpet, Bassoon
Date of composition/publication:	2002
Publisher's number:	EP68026
Duration:	min. 15:00
Score accessibility:	Edition Peters
Composer's nationality:	German
Composer's date(s):	b. 1959

Instrumentation:

- Piccolo
- 2 Flutes
- 2 Oboes
- English Horn
- Clarinets in Eb
- 2 Clarinets in Bb
- 2 Bassoons
- Contrabassoon
- 4 Horns in F
- 3 Trumpets in C
- 3 Trombones
- Tuba
- 2 Timpani (with cymbals)
- 2 Tubular Bells
- 4 Snare Drums
- solo Trumpet
- solo Bassoon

Composer Information:

Born in Weissenfels/Saale; studied composition with Siegfried Thiele and conducting with Wolf-Dieter Hauschild; involved with composer workshops with Ton de Leeuw and Chu Wen Chung; has taught at Institute of Musicology at Leipzig University, Felix Mendelssohn Bartholdy Musikhochschule Leipzig, and University of Leipzig; recipient of Hanns Eisler Prize, Mendelssohn Scholarship, Leonard Bernstein Fellowship

Compositional Characteristics:

Movement/Form -

3 Movements: I. Fanfare (Tempo I 8th = 126-132, Tempo II 8th = 60); II. March 2 (8th = 60), III. March 3

Harmonic Content -

Tonal, major/minor modes, open chords, 7th/9th chords; [0158] pitch class set prevalent

Melodic Content -

Tonal, B-flat/F major/minor modes, chromatic, repetitive; intervalic minor 3rd tritone, and M7 prevalent throughout;

Rhythmic Content -

(I) March in 4/8, 5/8, but written with 32 notes, a few grand pauses, hemiolas and polyrhythms; (II) Aleatoric, quasi-rondo; (III) Mixture of march and aleatoric sections from previous movements

Texture/Orchestration -

Modern Charles Ives style with polyphonic rhythms, melodies, and harmonies; snare drum heavy, soloists alternate with full ensemble interludes, delicate trumpet/bassoon solo concludes piece

Performance Considerations -

Notes on Notation and Execution with seating chart; Bassoon walks from back of audience to stage; extended techniques for all instrumentalists

Programming Category -

Soloist, March, Contemporary

Score Preface -

dedicated to Robert A. Boudreau and the American Wind Symphony Orchestra

Program Notes

Mvt. I Premiered on June 21, 2002. Mvts. II and III premiered on June 21, 2003.

Resources

AWSO Records, 1957-2012, AIS.1981.19, Archives & Special Collections, University of Pittsburgh Library System.

1. Robert Austin Boudreau to Bernd Franke. Letter. January 2, 2002.
2. Bernd Franke to Robert Austin Boudreau. Email. January 14, 2002, at 9:22 a.m.
3. Robert Austin Boudreau to Bernd Franke. Email. Undated.
4. Beaver Valley International Arts Festival 2003, proposed contributions from Irish personnel to Irish festival.
5. Robert Austin Boudreau to Gene Caprioglio. Fax. July 29, 2003.

Other:

1. Robert and Kathleen Boudreau. *The Messengers and the Music: The Story of the World's Largest Commissioning Program for Wind Orchestra*, (Pittsburgh, 2019).
2. Bernd Franke Worklist, September 2019.
3. Robert and Kathleen Boudreau. AWSO Master List of Commissions Only. February 2022.
4. Markus Mauderer. *Robert Austin Boudreau und das American Wind Symphony Orchestra.* (Adliswil, Switzerland: Ruh Music AG, 2003).
5. Bernd Franke. "Three Marches for C. I.," *American Wind Symphony Orchestra Concertos All and Sundry*, trumpet solo by Timothy McFadden, bassoon solo by Anne Gillis, conducted by Robert Austin Boudreau, AWSO115, 2006, CD.

Giovanni Gabrieli

In Ecclesiis

edited by Robert Boudreau and Howard Rarig

Number of performers: Unknown + Vocal Trio
Soloist: Soprano, Alto, Tenor
Date of composition/publication: 1615/1962
Publisher's number: 6555
Duration: 3:30
Score accessibility: UMD Archives
Composer's nationality: Italian
Composer's date(s): 1557-1612

Instrumentation:

Brass Choir
2 SATB Chorus
Organ

solo SAT

Composer Information:

Compositional Characteristics:

Movement/Form -
Single movement in sections: no tempo markings

Harmonic Content -
Tonal, hexachords, chromatic mediants, pedal points, extended plagal cadences

Melodic Content -
Tonal, fugue-like passages

Rhythmic Content -
Renaissance, based mainly on half/whole notes in duple and triple subdivisions

Texture/Orchestration -
Polychoral and antiphonal textures, large brass choir interlude

Performance Considerations -
Spatial separation

Programming Category -
Arrangement, Religious, Choir

Score Preface -

Program Notes

Resources

AWSO Records, 1957-2012, AIS.1981.19, Archives & Special Collections, University of Pittsburgh Library System.

1. American Wind Symphony Orchestra, 1961 Season Program.
2. American Wind Symphony Orchestra, *First International Festival of Contemporary Music for Wind Symphony Orchestra*, 1961 Program.

C. F. Peters/Wise Music Group Archives.

1. Walter Hinrichsen to Robert Austin Boudreau. Letter. September 20, 1962.
2. Robert Austin Boudreau to Walter Hinrichsen. Letter. September 28, 1962.
3. Walter Hinrichsen to Robert Austin Boudreau. Letter. October 19, 1962.
4. Walter Hinrichsen to Robert Austin Boudreau. Letter. November 5, 1962.

George Gershwin

Music of Gershwin

arranged by J. Billy Ver Planck

Number of performers: 34 + 1
Soloist: Piano
Date of composition/publication: Various/1992
Publisher's number:
Duration: min. 4:00, max. 20:00
Score accessibility: UMD Archives
Composer's nationality: American
Composer's date(s): 1898-1937

Instrumentation:

Piccolo
2 Flutes
2 Oboes
English Horn
3 Clarinets in Bb
Bass Clarinet
3 Bassoons (Bsn III double Contrabassoon)

4 Horns in F
4 Trumpets in Bb
3 Tenor Trombones
Bass Trombone
Tuba

Timpani
6 Percussion
Xylophone, Marimba, Hand Cymbals, Bells, Snare Drum, Bass Drum, Vibraphone, Hi-hat, Wood Block

Harp

solo Piano

Composer Information:

Born in New York City, NY; left school to work as a song plugger in Tin Pan Alley for Jerome H. Remick & Company and as arranger/recorder for Aeolian Company and Standard Music Rolls; began composing Broadway theater works with Ira Gershwin after studying composition with Rubin Goldmark, Henry Cowell, and Joseph Brody; moved to Paris with the intent to study with Ravel and Boulanger, but returned to NYC and Hollywood to continue composing for theater and film scores; died of a brain tumor

Compositional Characteristics:

Movement/Form -
Single movement, sectionalized: for more detailed tempo markings and forms, see Program Notes section

Harmonic Content -
Tonal, jazz harmonies, chromatic passing tone lines

Melodic Content -
"Rialto Ripples", "Stairway to Paradise", "Fascinating Rhythm", "Do It Again", "Embraceable You", "I Got Rhythm", "Clap Hands", "Strike up the Band", "Swanee"

Rhythmic Content -
Swing, syncopations, straightforward Gershwin rhythms

Texture/Orchestration -
Accompaniment mainly doubles piano solo, but orchestration widely varies, arranged extra counterlines and interjections; piano solos at end of sections with no accompaniment; instrumental "interludes";

Performance Considerations -
Can play each section on its own or select certain movements, musical roadmap not with D.S. al Fines and Codas not straightforward

Programming Category -
Arrangement, Medley, Popular, Rag, Musical, Broadway

Score Preface -

Program Notes

"Rialto Ripples": dotted ♩. = 200, Very Intense 4 (with a 2 feel), Slower Walking 4 (two feel) Broadly, Driving 4

"I'll Build to Stairway to Paradise": Half time (dotted 𝅗𝅥 = ♪), Marcato (♩. = 80)

"Facinating Rhythm": Moderato in 4, Moderato (♩. = 140)

"Do It Again": Plaintively, piano solo only

"I Got Rhythm": Marcato (♩ = 82), Moderately fast 2, Half time (8th = ♩.)

"Clap Yo' Hands": Spirited, piano solo only

"Strike Up the Band": Moderate Cut-time (𝅗𝅥 = 104), Slow Strut, Spirited March, Stop Time, Moderate Jazz Feel, Half time (𝅗𝅥 = ♩.), Slow Walking 4

Resources

AWSO Records, 1957-2012, AIS.1981.19, Archives & Special Collections, University of Pittsburgh Library System.

1. Robert Austin Boudreau to J. Billy Ver Planck. Letter. February 3, 1992.
2. Billy Ver Planck to Robert Austin Boudreau. Letter. April 16, 1992.
3. Robert Austin Boudreau to Jay Morgenstern. Letter. April 21, 1992.
4. Robert Austin Boudreau to Billy Ver Planck. Letter. July 10, 1992.
2. Susan S. Neszpaul to Bruce Taub. Letter. June 11, 1993.

Other:

1. Robert and Kathleen Boudreau. *The Messengers and the Music: The Story of the World's Largest Commissioning Program for Wind Orchestra*, (Pittsburgh, 2019).
2. Robert and Kathleen Boudreau. AWSO Master List of Commissions Only. February 2022.
3. Markus Mauderer. *Robert Austin Boudreau und das American Wind Symphony Orchestra.* (Adliswil, Switzerland: Ruh Music AG, 2003).

George Gershwin

Summertime

arranged by James "Jim" Drake

Number of performers:	31 + 1
Soloist:	Voice
Date of composition/publication:	1934/Unknown
Publisher's number:	
Duration:	3:30
Score accessibility:	UMD Archive
Composer's nationality:	American
Composer's date(s):	1898-1937

Instrumentation:

3 Flutes (Fl I doubles Piccolo)
2 Oboes
4 Clarinets in Bb
3 Bassoons
Contrabassoons

4 Horns in F
4 Trumpets in Bb
5 Trombones
Tuba

4 Percussion
Suspended Cymbal, Wind Chimes, Bongos, Drum Set, Bells

solo Voice

Composer Information:

Born in New York City, NY; left school to work as a song plugger in Tin Pan Alley for Jerome H. Remick & Company and as arranger/recorder for Aeolian Company and Standard Music Rolls; began composing Broadway theater works with Ira Gershwin after studying composition with Rubin Goldmark, Henry Cowell, and Joseph Brody; moved to Paris with the intent to study with Ravel and Boulanger, but returned to NYC and Hollywood to continue composing for theater and film scores; died of a brain tumor

Compositional Characteristics:

Movement/Form -
Single movement: Moderato, Jazz Waltz (in one), D. S. al Coda, Tempo I; two verses in Moderato tempo, two verses in Waltz tempo

Harmonic Content -
Tonal, shifts between major/minor in C and A, polyphonic counterlines in parallel 3rds or block chords

Melodic Content -
Tonal, mixture of major/minor 3rds intervals, pentatonic, trumpet solo 1st time in waltz

Rhythmic Content -
Straightforward, no swing in Moderato, Jazz Waltz in 1 with slight swing feel

Texture/Orchestration -
Expressive introduction with full ensemble, gradually builds from woodwind choir and horns to trombones and tubas, lush harmonies, percussion and trumpets reserved for Waltz section, dies away at end

Performance Considerations -
May substitute flugelhorn for voice solo

Programming Category -
Arrangement, Opera, Aria

Score Preface -

Resources

Other:
1. Robert and Kathleen Boudreau. AWSO Master List of Commissions Only. February 2022.
2. Markus Mauderer. *Robert Austin Boudreau und das American Wind Symphony Orchestra.* (Adliswil, Switzerland: Ruh Music AG, 2003).

George Gershwin

Three Preludes

original for Piano

orchestral version by Blas Atehortúa

Number of performers: 32
Soloist:
Date of composition/publication: 1926/1992
Publisher's number:
Duration: 10:00
Score accessibility: UMD Archives
Composer's nationality: American
Composer's date(s): 1898-1937

Instrumentation:

Piccolo
2 Flutes
Alto Flute
2 Oboes
English Horn
Clarinet in Eb
2 Clarinets in Bb
Bass Clarinet
Contrabass Clarinet
2 Bassoons
Contrabassoon

4 Horns in F
3 Trumpets in Bb
2 Tenor Trombones
Bass Trombone
Tuba

Timpani (3)
3 Percussion
I. Cymbals, Roto Tom, Xylophone
II. Bass Drum, Vibraphone, Suspended Big
III. Snare Drum, Suspended Medium Cymbal

Harp
Piano

Composer Information:

Born in New York City, NY; left school to work as a song plugger in Tin Pan Alley for Jerome H. Remick & Company and as arranger/recorder for Aeolian Company and Standard Music Rolls; began composing Broadway theater works with Ira Gershwin after studying composition with Rubin Goldmark, Henry Cowell, and Joseph Brody; moved to Paris with the intent to study with Ravel and Boulanger, but returned to NYC and Hollywood to continue composing for theater and film scores; died of a brain tumor

Compositional Characteristics:

Movement/Form -
Three movements: I. Allegro ben ritmato e deciso (♩ = 100) in ternary form; II. Andante con moto e poco rubato (♩ = 88) in ABA form; III. Allegro ben ritmato e deciso (𝅗𝅥. = 116)

Harmonic Content -
In original keys: tonal, various 7th chords, mixture of open and closed chords, modal mixtures

Melodic Content -
Tonal, modulatory, embellishment opportunities: (I) 5-note blues motif; (II) blues, melody in 2-part canon, piano has more melodic opportunities; (III) question and answer in parallel modes

Rhythmic Content -
(I) Syncopation based on baião; (II) quasi-ostinato bass line, steady quarters, rhythmic variety in melody;

Texture/Orchestration -
Extensively varied orchestration

Performance Considerations -
Additional musical elements matching Gershwin's compositional style such as extra phrases and rhythmic/melodic counterlines; soloistic piano phrases;

Programming Category -
Arrangement, Incidental, Jazz

Score Preface -
for the American Waterways Wind Orchestra, Commissioned by Robert Austin Boudreau, Music Director, Pittsburgh, PA, 1992

Program Notes

Resources

AWSO Records, 1957-2012, AIS.1981.19, Archives & Special Collections, University of Pittsburgh Library System.
1. Blas Atehortua to Robert Austin Boudreau. Compositions and orchestrations for AWWO. April 7, 1992.
2. Robert Austin Boudreau to Jay Morgenstern. Letter. April 21, 1992.
3. Blas Atehortua to Robert Austin Boudreau. Letter 1. August 17, 1992.
4. Kathleen Boudreau to Bruce Taub. Fax. April 14, 1993.

C. F. Peters/Wise Music Group Archives.
1. Robert Austin Boudreau to Don Gillespie. Letter. March 25, 1992.
2. Don Gillespie to Stephen Fisher. Memo. March 30, 1992.
3. Don Gillespie to Robert Austin Boudreau. Letter. March 31, 1992.
4. Gene Caprioglio to Robert Austin Boudreau. Letter. April 26, 2007.

Other:
1. Robert and Kathleen Boudreau. *The Messengers and the Music: The Story of the World's Largest Commissioning Program for Wind Orchestra*, (Pittsburgh, 2019).
2. Donald Rosenberg. "Waterways orchestra hires composer." *The Pittsburgh Press*, March 6, 1992.
3. Robert and Kathleen Boudreau. AWSO Master List of Commissions Only. February 2022.
4. Markus Mauderer. *Robert Austin Boudreau und das American Wind Symphony Orchestra.* (Adliswil, Switzerland: Ruh Music AG, 2003).

Lewis F. Muir & L. Wolfe Gilbert

Waiting for the Robert E. Lee

arranged by Robert Russell Bennett

Number of performers: 48 + 1
Soloist: Baritone
Date of composition/publication: 1912/1959
Publisher's number:
Duration: 2:30
Score accessibility: UMD Archives
Composer's nationality: American/Russian-American
Composer's date(s): 1883-1915/1886-1970

Instrumentation:

2 Piccolos
6 Flutes (min. of 2)
6 Oboe (min. of 1)
Clarinet in Eb
6 Clarinets in Bb (min. of 2)
Alto Clarinet
Bass Clarinet
6 Bassoons (min. of 1)

6 Horn in F
3 Trumpets in Bb
2 Trumpets in C
6 Trombones (min. of 4)
Tuba

Timpani
3 Percussion
Snare Drum, Bass Drum, Suspended Cymbal

Harp
String Bass

solo Baritone

Composer Information:

Muir: originally a millinery peddler, began playing ragtime piano in St. Louis, MO, at the World's Fair in 1904; moved to NYC and wrote for various vaudeville shows and theatre productions; died of tuberculosis

Gilbert: born in Odessa, Ukraine, moved to the US; began touring and singing with John L. Sullivan and at Coney Island; moved to Hollywood to write for film, television, and radio; director of ASCAP from 1941 -1944; inducted into the Songwriters Hall of Fame in 1970

Compositional Characteristics:

Movement/Form -
Single movement, Allegro moderato: introduction, strophic, end

Harmonic Content -
Tonal, B-flat to E-flat major

Melodic Content -
Tonal, sequential, chromatic

Rhythmic Content -
Ragtime syncopations, straightforward

Texture/Orchestration -
Fuller instrumentation for introduction and interludes, some counterlines against soloist

Performance Considerations -
Doubling of instrumental lines, can be reduced to a chamber ensemble; culturally sensitivity

Programming Category -
Arrangement, Ragtime

Score Preface -

Program Notes

Resources

AWSO Records, 1957-2012, AIS.1981.19, Archives & Special Collections, University of Pittsburgh Library System.
1. American Wind Symphony Orchestra, 1978 Season Program.
2. American Wind Symphony Orchestra, 1981 Season Program A.

C. F. Peters/Wise Music Group Archives.
1. American Wind Symphony Orchestra, 1968 Season Brochure.

Other:
1. Roy Benton Hawkins. "The Life and Work of Robert Russell Bennett." Order No. 9011405, Texas Tech University, 1989. https://www.proquest.com/dissertations-theses/life-work-robert-russell-bennett/docview/303731553/se-2.
2. Robert and Kathleen Boudreau. AWSO Master List of Commissions Only. February 2022.
3. Markus Mauderer. *Robert Austin Boudreau und das American Wind Symphony Orchestra.* (Adliswil, Switzerland: Ruh Music AG, 2003).

John Birks "Dizzy" Gillespie

A Gillespie Suite

orchestrated by Frank Foster

Number of performers: 38 + 1
Soloist: Trumpet
Date of composition/publication: Various/1984
Publisher's number:
Duration: Unknown
Score accessibility: UMD Archives
Composer's nationality: American
Composer's date(s): 1917-1993

Instrumentation:

4 Flutes
4 Oboes
4 Clarinets
4 Bassoons

5 Horns in F
5 Trumpets in Bb
3 Tenor Trombones
Bass Trombone
2 Tubas

4 Percussion
Triangle, Cowbell, Maracas, Bongos, Congas, Guiro, Cymbal, Trap Drums

Harp
Piano

Composer Information:

Born in Cheraw, SC; self-taught on trumpet and trombone; attended Laurinburg Institute; performed with Frankie Fairfax, Roy Eldridge, Teddy Hill Orchestra, Cab Calloway, Ella Fitzgerald, Duke Ellington; formed his own orchestra in 1940s; toured with the US State Department during 1970s, leader of United Nations Orchestra

Compositional Characteristics:

Movement/Form -
Single movement: Adagio (♩ = 60), Allegretto (♩ = 160)

Harmonic Content -
Tonal, extended jazz chords, tonal center shifts quickly

Melodic Content -
"Con Alma", "Brother K", "Jazz Samba"

Rhythmic Content -
Bepop jazz, Latin

Texture/Orchestration -
Mixture of homophonic and polyphonic textures with counterlines and sustains in instrument families, specific articulations for off-beats

Performance Considerations -
Score contains only one selection, rhythm section is free to play how soloist would like; selections can be standalone works

Programming Category -
Arrangement, Jazz, Medley

Score Preface -
Dizzy Gillespie/American Wind Symphony

Program Notes

Resources

AWSO Records, 1957-2012, AIS.1981.19, Archives & Special Collections, University of Pittsburgh Library System.
1. American Wind Symphony Orchestra, 1984 Season Program.

Other:
1. Robert and Kathleen Boudreau. AWSO Master List of Commissions Only. February 2022.
2. Markus Mauderer. *Robert Austin Boudreau und das American Wind Symphony Orchestra.* (Adliswil, Switzerland: Ruh Music AG, 2003).

Javier Giménez Noble

Vertientes

for Harp, Mezzo-Soprano and Wind Symphony Orchestra

Number of performers: 35 + 2
Soloist: Harp, Mezzo-Soprano
Date of composition/publication: 2005
Publisher's number:
Duration: 16:00
Score accessibility: Edition Peters
Composer's nationality: Argentine
Composer's date(s): b. 1953

Instrumentation:

- Flute
- 2 Alto Flutes
- Bass Flute
- 2 Oboes
- 2 English Horns
- Clarinet in Eb
- Clarinet in Bb
- Bass Clarinet
- Contrabass Clarinet in Eb
- 2 Bassoons
- 2 Contrbassoons

- 4 Horns in F
- Trumpet in D
- Trumpet in C
- 2 Trumpets in Bb
- 4 Trombones
- Tuba

- Timpani (5)
- 4 Percussion
- Bass Drum, Snare Drum, Tambourine,
- Suspended Cymbals, Clashed Cymbals,
- Finger Cymbals, Tam-tam, Triangle, Cowbell,
- Vibraslap, Marimba
- Piano (Celeste)

- solo Mezzo-Soprano
- solo Harp

Composer Information:

Born in Buneos Aires, Argentina; studied with Roberto Garcia Morillo, Viacomo Manzoni, and Franco Donatoni; received an MM from the New England Conservatory; he has taught at UCA, Conservatory and University of La Plata, Escuela Municipal of Entre Rios in Argentina, and New England Conservatory, Conservatorio Superior de Musica "Manuel de Falla"; he is a member of SADAIC, ASARCO, and CULTRUN

Compositional Characteristics:

Movement/Form -
Single movement in sections: to see a more detailed description, please see Program Notes section below.

Harmonic Content -
Atonal, building of sustained chords, layered and staggered arpeggios, pedal tones, cascading intervals against sustained pitches

Melodic Content -
Serialism

Rhythmic Content -
Polyrhythmic, phrases rush or slow to the end, very precise rhythmic notations, some rubato, hemiola type figures in 5/8,

Texture/Orchestration -
Calm, flowing, moments of silence, varied instrument choir combinations and dynamics

Performance Considerations -
Serialism

Programming Category -
Concerto, Serialism

Score Preface -
Commissioned and dedicated to Robert Boudreau and the AWSO. Score in C.

Program Notes

Calmo ed Equanime in 4/4 (♩. = 63), Fluido e Continuo in 9/8 (dotted 𝅗𝅥. = 100), Calmo e Ceremonioss in 4/4 (♩. = 56), Scherzante, ma precise in 6/8 (dotted ♩ = 52), Calmo, ma fluido in 5/8 (8th = 116), Mosso Assai in 3/4 (♩ = 108), Piu Tranquillo in 6/4 (dotted 𝅗𝅥. = 46), Molto Calme in 4/4 (♩ = 46)

Program Note from the score:
Vertientes was commissioned in 2005 by Robert Boudreau, music director of the American Wind Symphony Orhestra, for the Festival of Americas celebrating the 50 years of the AWSO. The piece is articulated in seven section to be played with no interruptions, each one confronting the soloist with different groupings of the winds: flutes, double reeds, brass, etc. Towards the end appears the voice, as a new wind instrument that melts first with the flutes, then with the harp and in the last with the whole orchestra.

The language of the piece is a far away consequence of several private versions of serialism, discarded and forgotten long ago; the pitches and durations do follow a patter of rotation which is, neverthe less, open and changing. The aural effect is that of a pitch continuum that stems from a sound or interval and grows till embracing the chromatic whole. The orchestration is light and pointillist, and often avoides octave doublings. The Spanish word "vertiente" having at least two different meanings (fountain and slope) related to water, the music has a liquid quality that shold match the water paths of the commissioning orchestra.

Resources

AWSO Records, 1957-2012, AIS.1981.19, Archives & Special Collections, University of Pittsburgh Library System.
1. AWSO Commissions for 2012 Season. Undated.

C. F. Peters/Wise Music Group Archives.
1. Robert Austin Boudreau to Gene Caprioglio. Email. September 27, 2011, at 4:16 p.m.

Other:
1. Robert and Kathleen Boudreau. *The Messengers and the Music: The Story of the World's Largest Commissioning Program for Wind Orchestra*, (Pittsburgh, 2019).
2. Robert and Kathleen Boudreau. AWSO Master List of Commissions Only. February 2022.

Alberto Ginastera

12 American Preludes, Op. 12

original for piano

orchestral version by Blas Atehortúa

Number of performers: 37
Soloist:
Date of composition/publication: 1944/1992
Publisher's number:
Duration: 18:00
Score accessibility: UMD Archives
Composer's nationality: Argentine
Composer's date(s): 1916-1983

Instrumentation:

Piccolo
2 Flutes
Alto Flute
3 Oboes
English Horn
Clarinet in Eb
2 Clarinets in Bb
Bass Clarinet
Contrabass Clarinet
3 Bassoons
Contrabassoons

4 Horns in F
4 Trumpets in Bb
3 Tenor Trombones
Bass Trombone
Tuba

Timpani (4)
4 Percussion
I. Xylophone, Snare Drum, Tambourine, Cymbals
II. Vibraphone, Temple Blocks (3), Suspended Cymbal, Guiro
III. Marimba, Tubular Bells, Bongos (2), Cowbell, Suspended Middling Cymbal
IV. Glockenspiel, Bass Drum, Whip

Harp
Piano (Celeste)

Composer Information:

Born in Buenos Aires, Argentina; studied at Williams Conservatory and at Tanglewood with Aaron Copland; students include Astor Piazzolla and Blas Atehortua; many works inspired by Gauchesco tradition; three composition periods: Objective Nationalism (1934-1948), Subjective Nationalism (1948-1958), and Neo-Expressionism (1958-1983); moved to the United States and to Europe dying in Geneva, Switzerland

Compositional Characteristics:

Movement/Form -
Twelve movements: see Program Notes section for more detailed tempo markings

Harmonic Content -
Varied, Tonal in major/minor, atonal, pentatonic, modal

Melodic Content -
Varied, Tonal in major/minor, atonal, pentatonic, modal, some solos and quasi-cadenza moments

Rhythmic Content -
Varied, Straightforward, somewhat syncopated, ostinatos

Texture/Orchestration -
For orchestrations, please see Program Note section; percussive, lyrical, detailed articulations, homophonic and doublings of musical lines, ends double forte

Performance Considerations -

Programming Category -
Arrangement, Incidental

Score Preface -
For the American Waterways Wind Orchestra, Commissioned by Robert Austin Boudreau, Music Director, Pittsburgh, PA 1992

Program Notes

(1) Accents (para los acentos): Vivace (dotted ♩. = 116-120) in 6/8 for Full Ensemble

(2) Sadness (triste): Lento (♩. = 54) in 4/4 for Alto Flute, English Horn, Clarinet in Bb, Bassoon, Harp

(3) Creole Dance (danza criolla): Rustico (dotted ♩ = 126) in 6/8 for Contrabass Clarinet, 3 Bassoons, Contrabassoon, 4 Horns, 4 Trombones, Tuba, Percussion, Harp, Piano, ends with Full Ensemble

(4) Vidala: Adagio (8th = 52) in 3/8 for Oboe, 2 Horns, 2 Trombones, Tuba

(5) In the First Pentatonic Minor Mode (en el primer modo pentatonico menor): Andantino (8th = 108) in 7/8 for Piccolo, Flute, Alto Flute, Oboe, English Horn, Clarinet in Eb, Clarinet in Bb, Bass Clarinet, Bassoon, Contrabassoon, 2 Horns, Trumpet, Celeste, Harp, Percussion

(6) Tribute to Roberto Garcia Morillo (homenaje a Roberto Garcia Morillo): Allegro (♩. = 132) in 2/4 for 2 Clarinets in Bb, Bass Clarinet, Contrabass Clarinet, 3 Bassoons, Contrabassoon, Timpani, middle and ending sections are Full Ensemble

(7) Octaves (para las octavas): Allegro Molto (dotted ♩ = 126) in 6/8 for Full Ensemble

(8) Tribute to Juan Jose Castro (Homenaje a Juan Jose Castro): Tempo di tango (♩. = 54) in 2/4 for Flute, Oboe, English horn, Clarinet in Bb, Bassoon, 2 Horns, Trumpet, Tuba, Harp

(9) Tribute to Aaron Copland (Homenaje a Aaron Copland): Presto (♩. = 132) in 2/4 for Full Ensemble

(10) Patorale (Pastoral): Lento (♩. = 44) in 2/4 for Alto Flute, English Horn, 2 Clarinets in Bb, Bass Clarinet, Contrabass Clarinet, 2 Bassoons, Contrabassoon, 4 Horns, 2 Trumpets, Tuba, Harp, Piano, Percussion

(11) Tribute to Heitor Villa-Lobos (homenaje a Heitor Villa-Lobos): Vivace (♩. = 132) in 2/4 for Full Ensemble

(12) In the First Pentatonic Major Mode (en el primer modo pentatonico mayor): Lento (♩. = 48) in 3/2, 4/2, 5/2, 6/2 for Full Ensemble

Resources

AWSO Records, 1957-2012, AIS.1981.19, Archives & Special Collections, University of Pittsburgh Library System.

1. Blas Atehortua to Robert Austin Boudreau. Compositions and orchestrations for AWWO. April 7, 1992.
2. Blas Atehortua to Robert Austin Boudreau. Letter 1. August 17, 1992.
3. Kathleen Boudreau to Bruce Taub. Fax. April 14, 1993.
4. Robert Austin Boudreau to Aurora Natola Ginastera. Letter. May 4, 1994.
5. Robert Austin Boudreau and Gregg Hanson (University of Arizona). Agreement. 2004.
6. Robert Austin Boudreau to Sergei Tcherepnin. Letter. April 20, 2005.

Other:

1. Robert and Kathleen Boudreau. *The Messengers and the Music: The Story of the World's Largest Commissioning Program for Wind Orchestra*, (Pittsburgh, 2019).
2. Donald Rosenberg, "Waterways orchestra hires composer." *The Pittsburgh Press*, March 6, 1992.
3. Robert and Kathleen Boudreau. AWSO Master List of Commissions Only. February 2022.
4. Markus Mauderer. *Robert Austin Boudreau und das American Wind Symphony Orchestra.* (Adliswil, Switzerland: Ruh Music AG, 2003).
5. Alberto Ginastera, orchestrated by Blas Atehortua. "Doce Preludios Americanos," *American Wind Symphony Orchestra Water Music*, conducted by Robert Austin Boudreau, AWSO110, 1994, CD.

Reinhold Glière

The Bronze Horseman

arranged by Andrei Petrov

Number of performers: 42
Soloist:
Date of composition/publication: 1949/Unknown
Publisher's number:
Duration: 3:30
Score accessibility: UMD Archives
Composer's nationality: Russian
Composer's date(s): 1875-1956

Instrumentation:

Piccolo
3 Flutes
3 Oboes
English Horn
3 Clarinets in Bb
Bass Clarinet
3 Bassoons
Contrabassoon

5 Horns in F
5 Trumpets in Bb
5 Trombones
2 Tubas

6 Percussion
Vibraphone, Timpani, Snare Drum, Cymbals, Bass Drum, Triangle, Cowbell

2 Harps
Piano

Composer Information:

Born in Kiev; son of an instrument maker, attended the Kiev School of Music, Moscow Conservatory; taught at Moscow Gnesin School of Music, Kiev Conservatory, and the Moscow Conservatory; studied conducting with Oskar Fried next to Serge Koussevitzky; composition students include Prokofiev and Khachaturian;

Compositional Characteristics:

Movement/Form -
Single movement: Moderato tranquillo (♩ = 50)

Harmonic Content -
Tonal, chromatic mediants, mainly monophonic

Melodic Content -
Tonal, "Hymn to the Great City", repetitive harmonic progression patterns

Rhythmic Content -
Straightforward, polyrhythmic with triplet quarters against half notes

Texture/Orchestration -
Begins softly with woodwind choir, horns, and harps; trumpets are added, gradually builds to full ensemble at forte or louder dynamic

Performance Considerations -

Programming Category -
Arrangement, Classical, Patriotic, Regal

Score Preface -
For American Waterways Wind Orchestra

Resources

AWSO Records, 1957-2012, AIS.1981.19, Archives & Special Collections, University of Pittsburgh Library System.
1. Robert Austin Boudreau to Andrei Petrov. Letter. January 13, 1989.

Other:
1. Robert and Kathleen Boudreau. *The Messengers and the Music: The Story of the World's Largest Commissioning Program for Wind Orchestra*, (Pittsburgh, 2019).
2. Robert and Kathleen Boudreau. AWSO Master List of Commissions Only. February 2022.
3. Markus Mauderer. *Robert Austin Boudreau und das American Wind Symphony Orchestra.* (Adliswil, Switzerland: Ruh Music AG, 2003).

William Goldstein

Colloquy

for solo trombone and Wind Symphony Orchestra

arranged by composer for AWSO

Number of performers:	38 + 1
Soloist:	Trombone
Date of composition/publication:	1967/2009
Publisher's number:	68277
Duration:	11:30
Score accessibility:	Edition Peters
Composer's nationality:	American
Composer's date(s):	b. 1942

Instrumentation:

- Piccolo
- 4 Flutes
- 2 Oboes
- English Horn
- 3 Clarinets in Bb
- Bass Clarinet
- 2 Bassoons
- Contrabassoon

- 6 Horns in F
- 4 Trumpets in Bb
- 3 Tenor Trombones
- 2 Bass Trombones
- Tuba

- Timpani
- 4 Percussion
  - Xylophone, Bass Drum, Snare Drum, Suspended Cymbal, Bells, Crash Cymbals, Tenor/Field Drum, Triangle, Wood Block, Hi-hat

- Harp
- Piano

- solo Trombone

Composer Information:

Born in Newark, NJ; studied at Columbia University, music education at Trenton State College, trumpet at Juilliard School; composed film and television soundtracks for Columbia Picture Screen Gems, CBS Masterworks, and Motown artists, most famously "The Twiligt Zone"; composes in real time, "instant composition"

Compositional Characteristics:

Movement/Form -

Single movement in three sections (ABA) with short coda; With Excitement (♩. = 138), Warm and Wistful (♩. = 66-74), Allegro (♩ = 132)

Harmonic Content -

Tonal, open 4ths/5ths creating secundal harmonies mixed with di-chords of P4/P5 a semi-tone away; walking bass line beneath homophonic repetitive chords; lush, rising, and sustained harmonies in middle section

Melodic Content -

Tonal, moves mainly in sequences of 4th/5ths leaps, more jazz-like in recap, limited stepwise motion acting more as embellishments or slow ornaments

Rhythmic Content -

Jazz influences, homophonic syncopated interjections, shifting meters (3/8, 2/4, 3/4, 4/4, 5/4)

Texture/Orchestration -

Mixture of Hollywood movie music from 1950s/1960s, Americana influences of Copland and Bernstein, romantic and lyrical in second section

Performance Considerations -

Projection, range, and clarification of rips vs. glissandos required by soloist, confident ensemble playing, intertwining jazz rhythms in third section

Programming Category -

Concerto, Arrangement; also available for symphonic band version with Theodore Presser Company

Score Preface -

Dedicated to Lt. Col Samuel Laboda, Sgt. Maj. David Maser, and the United States Army Band. Composer in Residence with the Army Band from Jan. 1967-Oct. 1969.

Program Notes

In 1967, The United States Army Band, "Pershing's Own" in Washington, D. C., commissioned Goldstein to write *Colloquy* during which time Goldstein was the band's composer in residence. *Colloquy* is an emotionally connective piece of Americana, contemporary and romantic, influenced by Goldstein's idols: Aaron Copland and Leonard Bernstein. Other musical elements include neo-classical, neo-romantic, and jazz in a big band style. It is a dialogue between the soloist and band reflecting the national angst of a difficult period in United States history. Goldstein describes the "forces of opposing polarities in the music. With the knowledge that music is a powerful force for inspiration, I was filled with a desire to inspire and to be a positive energy in the world. I hope that the aspirations and hopes of this 25-year-old composer sound as clearly today as on that first performance."

Colloquy premiered at the Watergate Hotel in Washington, D. C., and written for and dedicated to Commander Col. Samuel Laboda and trombone soloist Sgt. Major David Maser.

Program note provided from W. D. Burnett's dissertation and discussions with William Goldstein and Ronald Barron.

Resources

AWSO Records, 1957-2012, AIS.1981.19, Archives & Special Collections, University of Pittsburgh Library System.
1. William Goldstein to Robert Austin Boudreau. Email. March 15, 2009, at 1:07 p.m.
2. William Goldstein to Robert Austin Boudreau. Email. March 22, 2009, at 8:18 p.m.

C. F. Peters/Wise Music Group Archives.
1. Robert Austin Boudreau to Gene Caprioglio. Email. May 14, 2012, at 11:36 a.m.

Other:
1. Ronald Barron, *All American Trombone*, Boston Brass Series BB1003 CD. 1996.
2. Robert and Kathleen Boudreau. *The Messengers and the Music: The Story of the World's Largest Commissioning Program for Wind Orchestra*, (Pittsburgh, 2019).
3. W. D. Burnett (2010). An exploration of salient performance aspects of three selected works for solo trombone by william goldstein, nino rota and richard peaslee (Order No. 3411654). Available from ProQuest Dissertations & Theses Global. (577617180). Retrieved from https://www.proquest.com/dissertations-theses/exploration-salient-performance-aspects-three/docview/577617180/se-2
4. William Goldstein, *Colloquy for Symphonic Solo Trombone and Symphonic Band*. (Bryn Mawr: Merion Music, Inc., 1967, 2006).
5. Andrew Druckenbrod. "American Wind Symphony Returns to City in Fine Style." *Pittsburgh Post-Gazette*, July 23, 2012.
6. Robert and Kathleen Boudreau. AWSO Master List of Commissions Only. February 2022.

William Goldstein

The Goldstein Variation

arranged for AWSO by composer

Number of performers: 38
Soloist:
Date of composition/publication: 1987/2009
Publisher's number: 68276
Duration: 5:30
Score accessibility: Edition Peters
Composer's nationality: American
Composer's date(s): b. 1942

Instrumentation:

Piccolo
4 Flutes
2 Oboes
English Horn
3 Clarinets in Bb
Bass Clarinet
2 Bassoons
Contrabassoon

6 Horns in F
Piccolo Trumpet
4 Trumpets in Bb (antiphonal)
3 Tenor Trombones
Bass Trombone
Tuba

Timpani
4 Percussion
Orchestra Bells, Vibraphone, Crash Cymbal, Suspended Cymbal, Bass Drum, Marimba, Snare Drum

Electric Piano (Rhodes Sound)
Harp

Composer Information:

Born in Newark, NJ; studied at Columbia University, music education at Trenton State College, trumpet at Juilliard School; composed film and television soundtracks for Columbia Picture Screen Gems, CBS Masterworks, and Motown artists, most famously "The Twiligt Zone"; composes in real time, "instant composition"

Compositional Characteristics:

Movement/Form -
Single movement; modern fughetta in three sections: With Energy (♩. = 100); A little Slower, very easy; Tempo Primo; Broader, Accel., Rit.

Harmonic Content -
Tonal in major/minor keys; mixture of pivot and direct modulations

Melodic Content -
Tonal subjects in major/minor keys, outlining chords through skips and scalar passages

Rhythmic Content -
Mainly straightforward (2/4, 3/4, 4/4, 5/4); short venture into mixed meter (7/8, 5/16, 7/16), ends with compound meters (3/8, 6/8)

Texture/Orchestration -
In the style of Baroque counterpoint and fugues; Contrapuntal, polyphonic; doubling of counterpoint lines

Performance Considerations -
Originally electronic music audio track; antiphonal trumpets; specific electric keyboard sound; cross between Baroque and Trans-Siberian Orchestra

Programming Category -
Concert, Light, arrangement

Score Preface -
Inspired by and dedicated to the great J. S. Bach. First composed for the Switched On Classics album in 1987.

Program Notes

The Goldstein Variation was composed for the Switched On Classics album in 1987. I composed and recorded all the parts without writing anything down on paper! When Robert Boudreau, conductor of the American Wind Symphony Orchestra, asked me to write a piece for his ensemble, I immediately thought this instrumentation would enable a spectacular orchestration of the Variation.

Program note by William Goldstein.

Resources

AWSO Records, 1957-2012, AIS.1981.19, Archives & Special Collections, University of Pittsburgh Library System.

1. William Goldstein to Robert Austin Boudreau. Email. February 16, 2009, at 1:01 p.m.
2. William Goldstein to Robert Austin Boudreau. Email. March 6, 2009, at 11:17 p.m.
3. William Goldstein to Robert Austin Boudreau. Email. March 15, 2009, at 1:07 p.m.
4. William Goldstein to Robert Austin Boudreau. Email. March 22, 2009, at 8:18 p.m.

Other:

1. Robert and Kathleen Boudreau. AWSO Master List of Commissions Only. February 2022.

Mario Gosálvez Blanco

Ethereal

music for Guitar, English Horn, Harp and Wind Symphony Orchestra

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Number of performers: 28 + 3
Soloist: Guitar, English Horn, Harp
Date of composition/publication: 2014
Publisher's number: 68461
Duration: 7:00
Score accessibility: Edition Peters
Composer's nationality: Spanish
Composer's date(s): b. 1965

Instrumentation:

2 Flutes (Fl I doubles Piccolo)
Alto Flute
2 Oboes
English Horn
2 Clarinets in Bb
Bass Clarinet
2 Bassoons
Contrabassoon

4 Horns in F
3 Trumpets in C
2 Tenor Trombones
Bass Trombone
Tuba

Timpani
3 Percussion
Triangle, 2 Suspended Cymbals, Cymbals, Gong, Tam-tam, Tubular Bells, Wood Blocks, Bass Drum, Glockenspiel, Xylophone, Vibraphone, Marimba, Crotales

Celeste

solo Guitar
solo English Horn*
solo Harp

*Can also substitute Viola

Composer Information:

Born in Madrid, Spain; studied at the Madrid Royal Conservatory (with José Alamá, Valentín Ruiz, and Ernesto Halfter) the San Francisco Conservatory of Music (with Elinor Armer and David Conte), and Manhattan School of Music (with Nils Vigeland and George Tsontakis); served as composer and musical producer for Cadena SER radio and other local radio stations

Compositional Characteristics:

Movement/Form -
Single movement: Adagio (♩ = 52), but conduct quarter notes; divided into three sections: whole tone in E, arpeggiated section in D-flat, and combination of whole tone and arpeggiated themes leading to a small codetta

Harmonic Content -
Tonal, whole tone, some elements of major harmonies and key areas (E, D-flat, C), lush harmonies

Melodic Content -
Tonal, whole tone in stepwise motion, gradually shifts to arpeggios of 3rds, 4ths, and 5ths

Rhythmic Content -
Straightforward, not hurried, some rhythmic liberties with soloist lines

Texture/Orchestration -
Mainly soloists with keyboard percussion, instrumental interludes and accompaniment sections contain variety of colors and instrument combinations, quasi-cadenza for guitar near end; legato and smooth throughout

Performance Considerations -

Programming Category -
Concerto Grosso, Soloists

Score Preface -
Commissioned by Robert Austin Boudreau for the American Wind Symphony Orchestra

Program Notes

Originally titled "Adagio".

Resources

AWSO Records, 1957-2012, AIS.1981.19, Archives & Special Collections, University of Pittsburgh Library System.

1. Robert Austin Boudreau to Mario Gosálvez Blanco. Email. January 4, 2013, at 10:14 p.m.
2. Mario Gosálvez Blanco to Robert Austin Boudreau. Email. January 8, 2013, at 7:18 a.m.
3. Mario Gosálvez Blanco to Robert Austin Boudreau. Email. January 10, 2013, at 3:03 p.m.
4. Robert Austin Boudreau to Mario Gosálvez Blanco. Email. January 13, 2013, at 4:57 p.m.
5. Mario Gosálvez Blanco to Robert Austin Boudreau. Email. January 14, 2013, at 9:04 p.m.
6. Mario Gosálvez Blanco to Robert Austin Boudreau. Email. August 26, 2013, at 7:04 p.m.
7. Mario Gosálvez Blanco to Robert Austin Boudreau. Email. January 9, 2014, at 1:05 p.m.
8. Robert Austin Boudreau to Mario Gosálvez Blanco. Email. January 24, 2014, at 5:37 p.m.
9. Mario Gosálvez Blanco to Robert Austin Boudreau. Email. January 28, 2014, at 4:05 p.m.

C. F. Peters/Wise Music Group Archives.

1. Robert Austin Boudreau to Gene Caprioglio. Email. August 25, 2015, at 12:30 p.m.

Other

1. Robert and Kathleen Boudreau. *The Messengers and the Music: The Story of the World's Largest Commissioning Program for Wind Orchestra*, (Pittsburgh, 2019).
2. Noelia Gomez Gonzalez, "Ethereal," YouTube video, 9:04, July 9, 2015, https://www.youtube.com/watch?v=XO9OfO4jMpA.
3. Mario Gosalvez Blanco. Biography. Accessed January 9, 2024. https://katarinagurska.com/en/profesor/mario-gosalvez/.
4. Robert and Kathleen Boudreau. AWSO Master List of Commissions Only. February 2022.

Mats Larsson Gothe

Valley Music

a Double Concertino for 2 Timpani Soloists and Wind Orchestra

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Number of performers: 34 + 2
Soloist: 2 Timpani
Date of composition/publication: 2002
Publisher's number:
Duration: 13:00
Score accessibility: UMD Archives
Composer's nationality: Swedish
Composer's date(s): b. 1965

Instrumentation:

Piccolo
2 Flutes
2 Oboes
English Horn
2 Clarinet in Bb
Bass Clarinet
2 Bassoons
Contrabassoon

5 Horns in F
4 Trumpets in C
3 Tenor Trombones
2 Bass Trombones
Tuba

4 Percussion
I. Xylophone, Japanese Temple Bell (or Dubaci), Small Metal Finger Cymbals (or Triangle)
II. Chimes (c1-f2), Glockenspiel
III. Temple Blocks (6, large-small) Chimes (c1-f2)
IV. Cowbell, Clashed Cymbals, Chimes, Suspended Cymbal

Harp
Piano
Celeste

2 solo Timpani

Composer Information:

Born in Aneboda, Sweden; studied at Ingesund's Academy of Music, Royal Academy of Music (Stockholm), and the Sibelius Academy with Sven-David Sandström, Pär Lindgren, Daniel Börtz, Kalevi Aho, and Atli Ingólfsson; a full-time composer receiving various European awards and prizes

Compositional Characteristics:

Movement/Form -
3 Movements: I. M. secco e ritmico (♩. = 120), Misterioso; II. G.Z. mesto (♩. = 54); III. B.V.I.A.F Giocoso (♩ = 120), Cadenza, Piu mosso (♩. = 126)

Harmonic Content -
(I) Extended tonality, minimalist, alternating between quartal/secundal harmonies, falling chromatic 7th chords; (II) minimalist C modal mixture, augmented/diminished extended chords; (III) Extended tonality, quartal/secundal harmonies

Melodic Content -
(I) Extended tonality, minimalistic, quartal/secundal intervalic sequences/repetitions, arpeggiated augmented/m7 chords; (II) intervalic relations (M/m2, M/m3, P4/5, TT); (III) rising quartal/secundal intervals, repeated lines

Rhythmic Content -
(I) Competing homo-/poly- rhythmic phrases; (II) Polyrhythmic, static percussion vs. rhythmic keyboards; (III) Jazz syncopations, polyrhythmic

Texture/Orchestration -
(I) Short vs. smooth, percussive; (II) Twinkling/distant, winds tacet, only percussion, harp, piano, celeste, and timpani soloists; (III) Light, rhythmic polyphonic accompaniment, full/sustained conclusion

Performance Considerations -
Placement of Japanese Temple Bells (or Dubaci); balance of unison lines against soloists;

Programming Category -
Concerto, Minimalism

Score Preface -
Dedicated to the American Wind Symphony Orchestra

Resources

AWSO Records, 1957-2012, AIS.1981.19, Archives & Special Collections, University of Pittsburgh Library System.

1. Mats Larsson Gothe to Robert Austin Boudreau. Email. April 3, 2002, at 11:24 a.m.
2. Mats Larsson Gothe to Robert Austin Boudreau. Email. April 8, 2002, at 6:58 p.m.
3. Robert Austin Boudreau to Mats Larsson Gother. Email. Undated.
4. Robert Austin Boudreau to Fumitomo Horiuchi. Letter. October 24, 2002.
5. Beaver Valley International Arts Festival 2003, proposed contributions from Irish personnel to Irish festival.
6. Robert Austin Boudreau to Gene Caprioglio. Fax. July 29, 2003.

Other:

1. Robert and Kathleen Boudreau. *The Messengers and the Music: The Story of the World's Largest Commissioning Program for Wind Orchestra*, (Pittsburgh, 2019).
2. Andrew Druckenbrod. "Winds on the Water: Orchestra Docks for Concert Series." *Pittsburgh Post-Gazette*, May 25, 2003.
3. Robert and Kathleen Boudreau. AWSO Master List of Commissions Only. February 2022.
4. Markus Mauderer. *Robert Austin Boudreau und das American Wind Symphony Orchestra.* (Adliswil, Switzerland: Ruh Music AG, 2003).
5. Mats Larsson Gothe. "Valley Music," *American Wind Symphony Orchestra Concertos All and Sundry*, timpani solos by Genie Burkett and Ryoji Takaji, conducted by Robert Austin Boudreau, AWSO115, 2006, CD.

Marina Gribincika

Poseidon

Number of performers: 40 + 1
Soloist: Trumpet
Date of composition/publication: 2012
Publisher's number: 68423
Duration: 9:00
Score accessibility: Edition Peters
Composer's nationality: Ukrainian
Composer's date(s): b. 1966

Instrumentation:

Piccolo (Double Flute)
3 Flutes
3 Oboes
English Horn
3 Clarinet in Bb
Bass Clarinet
3 Bassoons
Contrabassoon

5 Horns in F
5 Trumpets in Bb
3 Tenor Trombones
2 Bass Trombones
Tuba

6 Percussion
I: Timpani, Flexotone
II: 4 Tom-toms, Tam-tam, Glockenspiel, Church Bell (A)
III: Snare Drum, Tenor Drum, Marimba, Triangle, Flexotone, Frusta, Tam-tam
IV: Bass Drum, Vibraphone, 3 Cymbals, 5 Temple Blocks
V: 3 Cymbals, Tubular Bells, 5 Temple Blocks
VI: Snare Drum, Gong, Piano sul cordi, Bass Drum

Harp
Piano / Synthesize (organ)

solo Trumpet in Bb

*All instruments in the score are given in C

Composer Information:

Born in Ukraine, attended the Jāzeps Mediņš Music High School (1986) and the Latvian Academy of Music; has taught at Pāvula Jurjānas Riga Children's Music School (1989–1992), VAKS, Riga Musical Theater Actors' School (1993–1995), Riga Musical Theater (1995–1998), Emīla Dārziņa Music School; a member of the Latvian Composers' Union

Compositional Characteristics:

Movement/Form -
Single movement, quasi-sonata form: ♩. = 88, Meno mosso (♩. = 88)

Harmonic Content -
Atonal, built on tritone/P4 intervals, cluster chords

Melodic Content -
Atonal, pitch class sets, pairs of (01) and (02) di-chords mirrored at various intervals, skips usually less an P5

Rhythmic Content -
Polyrhythmic, various rhythmic patterns

Texture/Orchestration -
Polyphonic, like water, layered and cascading entrances, repetitive rising arpeggios, brass repeated rhythmic bursts or slow homophonic and articulate chorales, extreme and fast dynamic ranges, dies away to almost nothin

Performance Considerations -
Extended techniques for most players (wind noises, flute gliss with head joint only, oboe harmonics, bassoon/clarinet slap tonguing, strike piano with palm of hand, harp on plectrum)

Programming Category -
Soloist, Concerto

Score Preface -
Commissioned by The American Wind Symphony Orchestra

Program Notes

Resources

AWSO Records, 1957-2012, AIS.1981.19, Archives & Special Collections, University of Pittsburgh Library System.

1. Gene Caprioglio to Robert Austin Boudreau. Email. February 4, 2011, at 12:28 p.m.
2. Robert Austin Boudreau to Gene Caprioglio. Email. February 5, 2011, at 9:19 a.m.
3. Gene Caprioglio to Robert Austin Boudreau. Email. February 7, 2011, at 9:22 a.m.
4. Robert Austin Boudreau to Solvita Sejane. Email. June 1, 2011, at 8:05 p.m.
5. Solvita Sejane to Robert Austin Boudreau. Email. June 6, 2011, at 5:29 a.m.
6. Robert Austin Boudreau to Marina Gribincika. Letter. December 6, 2011.
7. Robert Austin Boudreau to Solvita Sejane. Email. July 25, 2012, at 5:46 p.m.
8. Solvita Sejane to Robert Austin Boudreau. Email. July 27, 2012, at 4:20 a.m.

Other:

1. Robert and Kathleen Boudreau. *The Messengers and the Music: The Story of the World's Largest Commissioning Program for Wind Orchestra*, (Pittsburgh, 2019).
2. Robert and Kathleen Boudreau. AWSO Master List of Commissions Only. February 2022.

Franz Xaver Gruber

Silent Night (Stille Nacht)

arranged by Efrain Amaya

Number of performers: 18
Soloist:
Date of composition/publication: 1818
Publisher's number:
Duration: 2:00
Score accessibility: LaFi Publishers, Ltd.
Composer's nationality: Austrian
Composer's date(s): 1787-1863

Instrumentation:

2 Flutes
2 Oboes
2 Clarinets in Bb
2 Bassoons

2 Horns in F
2 Trumpets in Bb
Trombone
Tuba

Timpani
Sleigh Bells

Harp (ad lib.)
Piano (ad lib.)

Composer Information:

Born in Hochburg-Ach, Austria; worked as a weaver, then trained to become a schoolteacher; completed music education studies with organist Georg Hartdobler; became a schoolteacher, church caretaker, and organist in Arnsdorf; moved to Berndorf and Hallein, Salzburg where he was also choir director, singer, and organist;

Compositional Characteristics:

Movement/Form -
Single movement in 3/4: Moderato (♩ = 80), strophic (two verses), short introduction, no coda or tag

Harmonic Content -
Tonal, open I-IV-V chords and perfect 5ths in main accompaniment, 3rds/7ths created when melody is present

Melodic Content -
Tonal, found in trumpets/upper woodwinds, use of neighbor tones, embellished melody for second verse

Rhythmic Content -
Homophonic slow-march accompaniment

Texture/Orchestration -
Soft, homophonic accompaniment underneath harmonized melody

Performance Considerations -
Religious implications

Programming Category -
Holiday, Incidental

Score Preface -

Program Notes

Resources

Vince Guaraldi

Little Bird

arranged by Philip Lang

Number of performers: 34 + 1
Soloist: Vocal
Date of composition/publication: 1973/Unknown
Publisher's number:
Duration: 3:00
Score accessibility: UMD Archives
Composer's nationality: American
Composer's date(s): 1928-1976

Instrumentation:

2 Flutes (double Piccolo)
2 Alto Flutes (double Flute)
4 Oboes
4 Clarinets in Bb
4 Bassoons

4 Horns in F
4 Trumpets in Bb
4 Trombones
Tuba

Harp
Organ

3 Percussion
Finger Cymbals, Temple Blocks, Bells, Tambourine, Snare Drum, Xylophone, Slap Stick, Timpani, Bass Drum

Voice

Composer Information:

Born in San Francisco, CA; influenced by his maternal uncles Joe & Maurice Marcellino, leaders of big bands in San Francisco; attended San Francisco State College and served in the US Army (1946-1948); a member of Cal Tjader's Mambo Trio; signed with Fantasy Records and produced several records for them; became the composer of The Peanuts music in 1963; died of a heart attack in Feb. 1976

Compositional Characteristics:

Movement/Form -
Single movement: Slowly, then faster

Harmonic Content -
Tonal, B major, harmonic vamps, secundal

Melodic Content -
Tonal, rhythmically free, mainly stepwise with stylistic improvisation

Rhythmic Content -
Straightfoward, polyrhythmic, small melodic canons, some hemiola figures with clapping and foot stomping in coda

Texture/Orchestration -
Slower woodwind chamber ensemble introduction, faster once vocalist enters with lighter texture with glistening timbres and staccato, somewhat call and response

Performance Considerations -
Addition of banjo

Programming Category -
Arrangement, Folk, Soloist

Score Preface -

Program Notes

Part of the Pete Seeger collaboration.
Also known as "Little Birdie".

Resources

AWSO Records, 1957-2012, AIS.1981.19, Archives & Special Collections, University of Pittsburgh Library System.
1. Robert Austin Boudreau to Philip J. Lang. Letter. February 27, 1974.

Other:
1. Philip Lang (orchestration), "Little Birdie," *American Wind Symphony Orchestra On the Lighter Side with Pete Seeger and Ashley Alexander*, conducted by Robert Austin Boudreau, AWSO116, 1985, CD.
2. Robert and Kathleen Boudreau. AWSO Master List of Commissions Only. February 2022.
3. Markus Mauderer. *Robert Austin Boudreau und das American Wind Symphony Orchestra.* (Adliswil, Switzerland: Ruh Music AG, 2003).

Woody Guthrie

This Land is Your Land

arranged by Philip Lang

Number of performers: 34 + chorus
Soloist: Vocalist
Date of composition/publication: 1940/Unknown
Publisher's number:
Duration: 3:00
Score accessibility: UMD Archives
Composer's nationality: American
Composer's date(s): 1912-1967

Instrumentation:

4 Flutes (Fl I doubles Piccolo)
4 Oboes (Ob IV doubles English Horn)
4 Clarinets in Bb (Cl IV doubles Bass Clarinet)
4 Bassoons

4 Horns in F
4 Trumpets in Bb
4 Trombones
Tuba

4 Percussion
Snare Drum, Bass Drum, Bells, Vibraphone, Xylophone, Slap Stick, Cow Bell

Harp
Chorus

solo Vocalist

Composer Information:

Born in Okemah, OK; learned how to play the harmonica and traditional English/Scottish songs; moved to California working at a radio station of hillbilly and traditional folk music and began writing his own protest music on socialism and anti-fascism; became friends with Pete Seeger; died in 1967 of complications of Huntington's disease

Compositional Characteristics:

Movement/Form -
Single movement: strophic

Harmonic Content -
Tonal, modulates up in final statement of chorus with final phrase descending unison diminished chord to extended jazz chord

Melodic Content -
Tonal, mainly stepwise, chromatic embellishments

Rhythmic Content -
Woodwind sustains over syncopated brass countermelodies and interjections, steady walking bass line

Texture/Orchestration -
Slowly builds in polyphonic, jazz textures, and dynamics, abundance of half-step scooping and glissandos

Performance Considerations -
Progressive and immigration issues, banjo is optional

Programming Category -
Arrangement, Popular, Choir, Folk

Score Preface -

Program Notes

Part of the Pete Seeger collaboration

Resources

AWSO Records, 1957-2012, AIS.1981.19, Archives & Special Collections, University of Pittsburgh Library System.

1. Robert Austin Boudreau to Philip J. Lang. Letter. February 27, 1974.
2. American Wind Symphony Orchestra, 1987 Season Program.

Other:

1. Robert and Kathleen Boudreau. AWSO Master List of Commissions Only. February 2022.
2. Markus Mauderer. *Robert Austin Boudreau und das American Wind Symphony Orchestra.* (Adliswil, Switzerland: Ruh Music AG, 2003).

Joaquin Gutierrez Heras

Night and Day Music

Number of performers: 38
Soloist:
Date of composition/publication: 1973
Publisher's number:
Duration: 8:00
Score accessibility: UMD Archives
Composer's nationality: Mexican
Composer's date(s): 1927-2012

Instrumentation:

Piccolo
3 Flutes
4 Oboes (Ob IV double English Horn)
3 Clarinets in Bb
Bass Clarinet
4 Bassoons

5 Horns in F
5 Trumpets in Bb
3 Tenor Trombones
2 Bass Trombones
Tuba

Timpani
4 Percussion
Tom-toms, Temple Blocks, Cymbals,
Snare Drum, Small Cymbal, Bongos, Gong,
Tam-tam, Big Cymbal, Maracas, Claves,
Bass Drum, Tenor Drum

Piano

Composer Information:

Born in Tehuacan; studied composition with Blas Galindo and Rodolfo Halffter at the National Conservatory of Mexico; also studied with Messiaen, Rivier, and Dandelot at Paris Conservatory on scholarship with the French Institute of Mexico; also studied composition with Bergsma and Persichetti at Juilliard School of Music on a Rockefeller Foundation scholarship; returned to Mexico as radio lecturer and music theory professor

Compositional Characteristics:

Movement/Form -
Two movements: (I) Lento mainly in 4/8, Calmo, Tempo I, attacca, (II) Allegro Vivace in 4/4 and 12/8

Harmonic Content -
Tonal, straightforward, (I) modal mixture, (II) pedal tones and chords

Melodic Content -
Tonal, modal mixture, arpeggiated chords

Rhythmic Content -
(I) Slow, almost rubato-like; (II) fast in duple and then in compound meter

Texture/Orchestration -
(I) Mainly woodwinds with some tuba and brass near the end; (II) homophonic repeated chords, unison arpeggiated lines

Performance Considerations -

Programming Category -
Concert

Score Preface -

Program Notes

Resources

AWSO Records, 1957-2012, AIS.1981.19, Archives & Special Collections, University of Pittsburgh Library System.
1. Robert Austin Boudreau to Joaquin Gutierrez Heras. Letter. February 19, 1972.
2. Joaquin Gutierrez Heras to Robert Austin Boudreau. Letter. April 17, 1972.
3. Robert Austin Boudreau to Joaquin Gutierrez Heras. Letter. May 2, 1972.
4. Joaquin Gutierrez Heras to Robert Austin Boudreau. Letter. May 29, 1972.
5. Joaquin Gutierrez Heras to Robert Austin Boudreau. Letter. October 12, 1972.
6. Robert Austin Boudreau to Joaquin Gutierrez Heras. Letter. October 23, 1972.
7. Joaquin Gutierrez Heras to Robert Austin Boudreau. Letter. November 28, 1972.
8. Robert Austin Boudreau to Joaquin Gutierrez Heras. Letter. December 28, 1972.
9. Joaquin Gutierrez Heras to Robert Austin Boudreau. Letter. March 2, 1973.
10. Gertrud Mathys to Robert Austin Boudreau. Letter. December 3, 1973.
11. American Wind Symphony Orchestra, 1973 Season Program.

C. F. Peters/Wise Music Group Archives.
1. C. F. Peters Contract for Joaquin Gutierrez Heras. October 23, 1972.
2. Gertrud Mathys to Robert Austin Boudreau. Letter. May 18, 1977.
3. Robert Austin Boudreau to Gertrud Mathys. Letter. July 31, 1977.
4. C. F. Peters AWSO Spreadsheet. Undated.

Other:
1. Robert and Kathleen Boudreau. AWSO Master List of Commissions Only. February 2022.
2. Markus Mauderer. *Robert Austin Boudreau und das American Wind Symphony Orchestra.* (Adliswil, Switzerland: Ruh Music AG, 2003).

Jerome Kern & Oscar Hammerstein II

Ol' Man River (Old Man River)

from the musical *Show Boat*

arranged by Robert Russell Bennett

Number of performers:	37 + 1
Soloist:	Voice
Date of composition/publication:	1959
Publisher's number:	
Duration:	3:00
Score accessibility:	UMD Archives
Composer's nationality:	American/American
Composer's date(s):	1885-1945/1895-1960

Instrumentation:

2 Piccolos
2 Flutes
2 Oboes
2 English Horns
Clarinet in Eb
2 Clarinets in Bb
Alto Clarinet
Bass Clarinet
4 Bassoons

4 Horns in F
3 Trumpets in Bb
2 Trumpets in C
6 Trombones
Tuba

2 String Basses

Timpani
Cymbals

Harp

solo Voice

Composer Information:

Kern: Born in New York City; studied at the New York College of Music with Alexander Lambert and Paolo Gallico, privately in Heidelberg (Germany); composer of musical theatre and popular music

Hammerstein II: Born in New York City; originally studied law at Columbia University while performing in the Varsity Show; became a full time lyricist, librettist, and theatrical producer for 40 years

Compositional Characteristics:

Movement/Form -
Single movement: Moderator, Very Slow, A tempo; ABACAA

Harmonic Content -
Tonal, traditional occasional 9th chords

Melodic Content -
Pentatonic scale, repeated motifs within each section

Rhythmic Content -
Polyrhythmic of 3 vs. 4; syncopation on beats 3/4; rubato

Texture/Orchestration -
Tragic quality; quiet and sparse accompaniment until the final phrase

Performance Considerations -
Race relations, stereotypes, vernacular; D-flat major with short F minor section

Programming Category -
Soloist, Musical, Incidental

Score Preface -
to the American Wind Symphony Orchestra, Robert Austin Boudreau - Music Director

Program Notes

Resources

AWSO Records, 1957-2012, AIS.1981.19, Archives & Special Collections, University of Pittsburgh Library System.
1. American Wind Symphony Orchestra, 1960 Season River Tour Program.
2. American Wind Symphony Orchestra, 1978 Season Program.
3. American Wind Symphony Orchestra, 1981 Season Program A.

C. F. Peters/Wise Music Group Archives.
1. American Wind Symphony Orchestra, 1968 Season Brochure.

Other:
1. Roy Benton Hawkins. "The Life and Work of Robert Russell Bennett." Order No. 9011405, Texas Tech University, 1989. https://www.proquest.com/dissertations-theses/life-work-robert-russell-bennett/docview/303731553/se-2.
2. Robert and Kathleen Boudreau. AWSO Master List of Commissions Only. February 2022.
3. Markus Mauderer. *Robert Austin Boudreau und das American Wind Symphony Orchestra.* (Adliswil, Switzerland: Ruh Music AG, 2003).

Oscar Hammerstein II & Sigmund Romberg

Softly, as in a Morning Sunrise

from the operetta "The New Moon"

unknown

Number of performers: 35 + 1
Soloist: Bb instrument
Date of composition/publication: 1928/Unknown
Publisher's number:
Duration: 6:00
Score accessibility: UMD Archives
Composer's nationality: American/Hungarian-American
Composer's date(s): 1895-1960/1887-1951

Instrumentation:

4 Flutes
4 Oboes
4 Clarinets
4 Bassoons

4 Horns in F
5 Trumpets in Bb
5 Trombones
Tuba

String Bass

2 Percussion
Drum Set, Xylophone

Piano

solo Bb instrument

Composer Information:

Hammerstein: Born in NYC; attended Columbia University studying law; pursued theater and worked with Kern, Youmans, Rodgers, and Romberg as lyricist for musical theater

Romberg: Born in Hungary; educated in Europe, traveled to NYC and employed as pianist in cafes and restaurants; founded own orchestra, but eventually began writing music for Broadway

Compositional Characteristics:

Movement/Form -
Single movement: ♩ = 216

Harmonic Content -
Jazz Tonality, mixture of diminished/dominant/extended chords, minor tonality

Melodic Content -
Tonal, escape tone followed by leap down and neighbor tones,

Rhythmic Content -
Syncopated, straightforward

Texture/Orchestration -
Homophonic brass opening, mainly soloist with rhythm section, some brass homophonic interjections, long break section for improvisation, extremely limited woodwind playing

Performance Considerations -
Score has some staves on the bottom missing due to being a copy, piano reads off lead sheet

Programming Category -
Arrangement, Operetta, Soloist

Score Preface -

Program Notes

Resources

Richard Rodgers & Oscar Hammerstein

The Sound of Music

orchestrated by Robert Russell Bennett

Number of performers: 31
Soloist:
Date of composition/publication: 1959/1961
Publisher's number:
Duration: 10:00
Score accessibility: UMD Archives
Composer's nationality: American
Composer's date(s): 1902-1979/1895-1960

Instrumentation:

Piccolo
Flute
Alto Flute
2 Oboes
English Horn
2 Clarinets in B
Bass Clarinet
2 Bassoons
Contrabassoon

5 Horns in F
4 Trumpets in Bb
4 Trombones
Tuba

Timpani
4 Percussion
Sandpaper, Glockenspiel, Vibraphone, Chime, Drums, Bass Drum, Cymbal, Woodblock

Harp
Piano
Celeste

Composer Information:

Rodgers: Born in NYC; attended Columbia University, Juilliard School; worked with Hart and Hammerstein writting; wrote 43 Broadway musicals and over 900 songs; won numerous awards including an Emmy, Grammy, Oscar, Tony, Pulitzer

Hammerstein: Born in NYC; attended Columbia University studying law; pursued theater and worked with Kern, Youmans, Rodgers, and Romberg as lyricist for musical theater

Compositional Characteristics:

Movement/Form -
Single movement: In moderate two, Allegro, Con grazia, Moderato drammatico, Allegretto, Allegro animato (in one), Moderato scherzando, Allegretto cantabile, In broad four, Largo

Harmonic Content -
Tonal harmonic structure, straightforward

Melodic Content -
"The Sound of Music", "Do Re Mi", "Maria", "The Lonely Goatherd", "My Favorite Things", "Sixteen Going on Seventeen", "Something Good", "Climb Every Mountain"

Rhythmic Content -
Straightforward

Texture/Orchestration -
During musical numbers, stays true to original movie soundtrack; doublings are prevalent in full orchestration moments, lighter orchestration for transitions and slower sections

Performance Considerations -

Programming Category -
Arrangement, Musical Theatre, Medley, Popular

Score Preface -
For the American Wind Symphony

Program Notes

Resources

AWSO Records, 1957-2012, AIS.1981.19, Archives & Special Collections, University of Pittsburgh Library System.
1. Robert Austin Boudreau to Robert Russell Bennett. Letter. October 13, 1965.
2. Robert Austin Boudreau to Robert Russell Bennett. Letter. January 25, 1966.
3. Robert Russell Bennett to Robert Austin Boudreau. Letter. February 5, 1966.
4. Robert Russell Bennett to Robert Austin Boudreau. Letter. March 12, 1966.
5. Robert Austin Boudreau to Kurt Michaelis. Letter. April 26, 1966.
6. AWSO 1966 Commissions List. Undated.
7. American Wind Symphony Orchestra, 1974 Season Program.
8. American Wind Symphony Orchestra, 1981 Season Program A.
9. American Wind Symphony Orchestra, 1983 Season Program.

C. F. Peters/Wise Music Group Archives.
1. Robert Austin Boudreau to Ed Gerits. Letter. May 22, 1983.
2. American Wind Symphony Orchestra, 1966 Season Brochure.

Other:
1. Roy Benton Hawkins. "The Life and Work of Robert Russell Bennett." Order No. 9011405, Texas Tech University, 1989. https://www.proquest.com/dissertations-theses/life-work-robert-russell-bennett/docview/303731553/se-2.
2. Robert and Kathleen Boudreau. AWSO Master List of Commissions Only. February 2022.
3. Markus Mauderer. *Robert Austin Boudreau und das American Wind Symphony Orchestra.* (Adliswil, Switzerland: Ruh Music AG, 2003).

William Christopher Handy

St. Louis Blues

arranged by W. Roy Mitchell

Number of performers: 25-26
Soloist:
Date of composition/publication: 1914
Publisher's number:
Duration: min. 8:00
Score accessibility: UMD Archives
Composer's nationality: American
Composer's date(s): 1873-1958

Instrumentation:

Piccolo
2 Flutes
2 Oboes
4 Clarinets in Bb

4 Horns in F
4 Trumpets in Bb
5 Trombones
Tuba (use if no Trombone 5)

Drum Set

Bass
Piano

Composer Information:

Born in Florence, AL; studied guitar, organ, cornet lessons; educated at Teachers Agriculture and Mechanical College (Normal, AL); moved to other states to organize bands and play in minstrel shows; founded a music publisher with Harry Pace; integrated blues idiom into ragtime music; died in New York, NY

Compositional Characteristics:

Movement/Form -
Single movement: Moderate Swing (mm. 1-103, no metronome marking, 12-bar blues in common time; repeated section for additional solos); Slower (mm. 104-123, no metronome marking); Medium Swing (mm. 124-end)

Harmonic Content -
Tonal, various 7th chords; mainly homophonic, some chromatic embellishments; mainly in F blues to modulations to A-flat, C, B-flat

Melodic Content -
Tonal, nonatonic blues scale, gradually embellished and improvised

Rhythmic Content -
Swing, swung off-beats transitions, homophonic, syncopated accents

Texture/Orchestration -
Quasi-march introduction with percussion; soloist with homophonic accompaniment (mm. 21-64), some shout sections; more polyphonic and contrapuntal in full ensemble sections

Performance Considerations -
Improvisation, extended techniques with plungers/cup mutes; soloists throughout

Programming Category -
Arrangement, Jazz, Blues

Score Preface -

Program Notes

Part of "Birth of the Blues" by W. Roy Mitchell.

Resources

AWSO Records, 1957-2012, AIS.1981.19, Archives & Special Collections, University of Pittsburgh Library System.

1. Robert Austin Boudreau to Michael Hoffman. Letter. November 2, 1992.

Other:

1. Markus Mauderer. *Robert Austin Boudreau und das American Wind Symphony Orchestra.* (Adliswil, Switzerland: Ruh Music AG, 2003).

Pete Seeger & Lee Hays

The Hammer Song (If I Had a Hammer)

Brass Choir Instrumentation

arranged by James "Jim" Drake

Number of performers: min. 17 + 1
Soloist: Optional Vocal
Date of composition/publication: 1949/1971
Publisher's number:
Duration: min. 4:00
Score accessibility: UMD Archives
Composer's nationality: American
Composer's date(s): 1919-2014/1914-1981

Instrumentation:

4 Horns in F
4 Trumpets in B-flat
4 Tenor Trombones
Bass Trombone
Tuba

3 Percussion
I: Drum Set
II: Latin Percussion (Maracas, Claves, Guiro, Bongos)*
III: Xylophone, Marimba

Optional Vocal

*Can be more than one percussionist

Composer Information:

Seeger: Born in New York City, NY; father was Charles Louis Seeger, Jr. and extended family was involved in American folk music and public activism; worked with the AWSO during the 1970s

Hays: Born in Little Rock, AR; attended Emory Junior College; worked at Commonwealth College directing the theater program; founded People's Songs with Pete Seeger to become involved in folk music and public activism

Compositional Characteristics:

Movement/Form -
Single movement, sectionalized: no metronome marking, but should be moderate 4

Harmonic Content -
Tonal, various 7th chords

Melodic Content -
Tonal, pentatonic scale

Rhythmic Content -
Swing, straightforward, two vamp sections for vocalist

Texture/Orchestration -
Mainly homophonic, layered harmonic counterlines, gradually builds in orchestration to a full ensemble ending

Performance Considerations -
Some extended techniques

Programming Category -
Arrangement, Popular Music, Folk, Chamber, Brass Choir, Protest

Score Preface -

Program Notes

Resources

Pete Seeger & Lee Hays

The Hammer Song (If I Had a Hammer)

Wind Symphony Instrumentation

arranged by James "Jim" Drake

Number of performers: 29 + 1
Soloist: Vocalist
Date of composition/publication: 1949/1971
Publisher's number:
Duration: 4:00
Score accessibility: UMD Archives
Composer's nationality: American
Composer's date(s): 1919-2014/1914-1981

Instrumentation:

2 Flutes
2 Oboes
3 Clarinets in Bb
Bass Clarinet
3 Bassoons
Contrabassoon

4 Horns in F
4 Trumpets in Bb
4 Trombones
Tuba

4 Percussion
Drum Set, Bells, Xylophone, Tambourine

Vocalist

Composer Information:

Seeger: Born in New York City, NY; father was Charles Louis Seeger, Jr. and extended family was involved in American folk music and public activism; worked with the AWSO during the 1970s

Hays: Born in Little Rock, AR; attended Emory Junior College; worked at Commonwealth College directing the theater program; founded People's Songs with Pete Seeger to become involved in folk music and public activism

Compositional Characteristics:

Movement/Form -
Single movement: no metronome marking, but assumed in fast 4

Harmonic Content -
Tonal, begins homophonically in open chord structures, gradually comes more dense with closed chords and various 7th chords,

Melodic Content -
Tonal, pentatonic scale

Rhythmic Content -
Swing, mainly homophonic at beginning and gradually becomes more polyphonic with counterlines, embellished bass lines, and call and response sections

Texture/Orchestration -
Begins with rhythm section, soloist, and minimal accompaniment; gradually becomes more dense orchestrationally as the piece progresses

Performance Considerations -

Programming Category -
Arrangement, Popular, Folk, Protest

Score Preface -

Program Notes

Part of the Pete Seeger collaboration

Resources

AWSO Records, 1957-2012, AIS.1981.19, Archives & Special Collections, University of Pittsburgh Library System.

1. American Wind Symphony Orchestra, 15th Season, 1971 Program Brochure.
2. American Wind Symphony Orchestra, 1987 Season Program.

Other:

1. James Drake (orchestration), "If I Had a Hammer," *American Wind Symphony Orchestra On the Lighter Side with Pete Seeger and Ashley Alexander*, conducted by Robert Austin Boudreau, AWSO116, 1985, CD.
2. Robert and Kathleen Boudreau. AWSO Master List of Commissions Only. February 2022.
3. Markus Mauderer. *Robert Austin Boudreau und das American Wind Symphony Orchestra.* (Adliswil, Switzerland: Ruh Music AG, 2003).

Jerry Herman

Hello, Dolly! (Hello Dolly)

(Louis Armstrong version)

orchestration by James "Jim" Drake

Number of performers: 23 +1
Soloist: Instrumental OR Vocal
Date of composition/publication: 1963
Publisher's number:
Duration: 3:00-5:00
Score accessibility: UMD Archives
Composer's nationality: American
Composer's date(s): 1931-2019

Instrumentation:

4 Flutes
4 Clarinets in Bb

4 Horns in F
4 Trumpets in Bb
3 Tenor Trombones
Bass Trombone
Tuba

Drum Set

Piano

solo Optional Instrumental (Trumpet preferable)
[take time 2nd ending to Letter C/D. S. al Coda]
OR
solo Optional Vocal
[Play 1st ending, repeat to Letter A; Play 2nd to Letter C, then D. S. al Coda]

[Letter C may be deleted by taking the 1st ending instead of the 2nd and repeating back to Letter B and take the Coda jump]

Composer Information:

Born in New York City; was director of theatrical productions at a young age and introduced to Frank Loesser; attended the University of Miami in theater earning a bachelor of arts and doctor of fine arts

Compositional Characteristics:

Movement/Form -
Single movement: introduction, strophic section twice through, trumpet soli on third strophe, D. S. al Coda, first strophe, CODA

Harmonic Content -
Tonal, I-ii-V-I progression, 7th & 9th chords with chromatic alterations to prolong harmonies

Melodic Content -
Tonal, pentatonic scale, chromatic embellishments in countermelodies

Rhythmic Content -
Missing tempo marking, in Common Time, but can be performed in slow tempo; mixture of "flat four" and "two beat" in a swing style

Texture/Orchestration -
Homophonic and full interludes; Rhythm section plus a few countermelodies as accompaniment;

Performance Considerations -
Jazz pianist ad lib on jazz chords, jazz drummer can add fills; opportunities for improvisation

Programming Category -
Soloist, Musical, Jazz, Encore, Broadway

Score Preface -

Resources

Other:
1. Robert and Kathleen Boudreau. AWSO Master List of Commissions Only. February 2022.
2. Markus Mauderer. *Robert Austin Boudreau und das American Wind Symphony Orchestra.* (Adliswil, Switzerland: Ruh Music AG, 2003).

Alun Hoddinott

Welch Dances

Suite No. 4

Number of performers: 39
Soloist: 1990
Date of composition/publication: 1990
Publisher's number: P67295R
Duration: 10:00
Score accessibility: Edition Peters
Composer's nationality: Welsh
Composer's date(s): 1929-2008

Instrumentation:

Piccolo
4 Flutes
3 Oboes
English Horn
Clarinet in Eb
2 Clarinets in Bb
Bass Clarinet
3 Bassoons
Contrabassoon

5 Horns in F
5 Trumpets in Bb
5 Trombones
2 Tubas

Timpani
3 Percussion
I: Xylophone, Glockenspiel, Vibraphone, Snare Drum, Cymbals, Triangle, Tam-tam, Tambourine, Military Drum
II: Xylophone, Glockenspiel, Vibraphone, Snare Drum, Cymbals, Tambourine, Temple Bells, Sleigh Bells, Wood Block, Tam-tam, Whip, Bell, Bass Drum
III: Xylophone, Glockenspiel, Vibraphone, Bell, Military Drum, Sleigh Bells, Tam-tam, Bass Drum, Tambourine, Maracas, Flexitone, Suspended Cymbal, Whip

Celeste

*All instruments written at sounding pitch except piccolo, contrabassoon, and percussion.

Composer Information:

Born in Bargoed, August 11, 1929; studied at the University College of South Wales in Cardiff; also took private lessons with Arthur Benjamine; served as lecturer in music at Cardiff College of Music and member of the music faculty at the University College of South Wales; compositional style follows the judicious line of humanitarian modernism without blundering into musical chaos

Compositional Characteristics:

Movement/Form -
Four movements: (I) Con brio in 6/8 somewhat strophic (dotted ♩. = 126), (II) Grazioso in 6/8 (dotted ♩ = 96), (III) Tenerezza in 3/4 (♩. = 76), (IV) Vivo in 2/4 (♩ = 132)

Harmonic Content -
Tonal, direct modulation, alternating pedal tones, pedal di-chords; modal mixture, (IV) open 4ths

Melodic Content -
Tonal, (I/II) mainly two themes for each movement: relative major/minor, pentatonic, mainly stepwise, (III) syncopated composite melodic lines, (IV) skips in thirds, outlines

Rhythmic Content -
Straightforward, shift between compound vs duple subdivisions, light syncopated 6/8 eighth rhythms, (III) syncopations/offbeats (IV) hemilos type patterns

Texture/Orchestration -
Mostly chamber-like, (I) Unison, ostinato, polyphonic transitions, light articulations, varied dynamics, (II) soft, arpeggiated/sustained chords, dynamic swells, (III) short fanfares followed by sustains, (IV) light staccatos, lyrical second theme

Performance Considerations -
Repetitive thematic material in different keys

Programming Category -
Light music, multi-movement, folk

Score Preface -
For Robert Austin Boudreau and the American Wind Symphony Orchestra

Program Notes

Resources

AWSO Records, 1957-2012, AIS.1981.19, Archives & Special Collections, University of Pittsburgh Library System.
1. Bruce Taub to Stewart R. Craggs. Letter. October 15, 1990.

Other:
1. Robert and Kathleen Boudreau. AWSO Master List of Commissions Only. February 2022.
2. Markus Mauderer. *Robert Austin Boudreau und das American Wind Symphony Orchestra.* (Adliswil, Switzerland: Ruh Music AG, 2003).

Masashi Ishida

Festival on the Other Side

Number of performers: 35 + 3
Soloist: Alto Flute, Marimba, Harp
Date of composition/publication:
Publisher's number:
Duration: 8:00
Score accessibility: UMD Archives
Composer's nationality: Japanese
Composer's date(s): b. 1979

Instrumentation:

3 Flutes (Fl. III doubles Piccolo)
3 Oboes
2 Clarinets in Bb
Bass Clarinet in Bb
2 Bassoons
2 Contrabassoons

6 Horns in F
4 Trumpets in C
2 Tenor Trombones
2 Bass Trombones
Tuba

Timpani
5 Percussion
6 Taiko Drums, Suzu, 2 Bongos, 2 Congas, Hyosigi, 2 Wood Blocks, Triangle, Tam-tam, Suspended Cymbal, Binzasara, Shime Daiko, Oo Daiko

Celeste

solo Alto Flute
solo Marimba
solo Harp

The score is written in C except Piccolo, Contra Bassoons and Celesta.

Composer Information:

Compositional Characteristics:

Movement/Form -
Two movements: (I) ♩ = 60, (II) ♩ = 120

Harmonic Content -
(I) pedal tones, parallel chromatic pitch set movements (027), P4/P5s, major chords, tetrachords (0247, 0257, 0258, 0369), (II) parallel P4/P5s, parallel pitch set movement (026, 05t), strings of rising/falling 3rds

Melodic Content -
Modal, (I) rising/falling chromatic figures, contrapuntal, trio soloist cadenza, (II) parallel P4/P5 in stepwise motion

Rhythmic Content -
(I) Shifting meters (2/4, 3/4, 4/4, 5/4, 6/4), rubato, double dotted rhythms, syncopated sustained tones, quickening subdivisions, (II) straightforward 4/4, percussive off-beats

Texture/Orchestration -
Highly varied dynamics/articulations, very percussive, contrapuntal, (II) quasi-percussion cadenza, homophonic Japanese chorale-like texture

Performance Considerations -
Balance between soloists and ensemble

Programming Category -
Soloists, Japanese folk-like

Score Preface -

Resources

C. F. Peters/Wise Music Group Archives.
1. Gene Caprioglio to Masashi Ishida. Letter. May 14, 2007.

Other:
1. Robert and Kathleen Boudreau. *The Messengers and the Music: The Story of the World's Largest Commissioning Program for Wind Orchestra*, (Pittsburgh, 2019).
2. Robert and Kathleen Boudreau. AWSO Master List of Commissions Only. February 2022.

James P. Johnson

The Charleston

arranged by James "Jim" Drake

Number of performers: 35
Soloist:
Date of composition/publication: 1923/Unknown
Publisher's number:
Duration: Unknown
Score accessibility: Unknown
Composer's nationality: American
Composer's date(s): 1894-1955

Instrumentation:

Piccolo
3 Flutes
4 Oboes
4 Clarinets in Bb
4 Bassoons

4 Horns in F
4 Trumpets in Bb
3 Tenor Trombones
Bass Trombone
Tuba

Timpani
4 Percussion
Drum Set, Crash Cymbals, Xylophone, Bells, Tambourine, Suspended Cymbal, Bongos

Harp

Composer Information:

Born in New Brunswick, NJ; a self-taught rag-time pianist who played in New York City and studied with Bruto Giannini; recorded phonograph records; composed orchestral music and was a member of ASCAP; continued to play piano after having a stroke in 1940

Compositional Characteristics:

Movement/Form -

Harmonic Content -

Melodic Content -

Rhythmic Content -

Texture/Orchestration -

Performance Considerations -

Programming Category -

Score Preface -

Program Notes

Resources

AWSO Records, 1957-2012, AIS.1981.19, Archives & Special Collections, University of Pittsburgh Library System.
1. American Wind Symphony Orchestra, 1973 Bicentennial Tour Season Brochure.
2. American Wind Symphony Orchestra, 1977 Season Program.

C. F. Peters/Wise Music Group Archives.
1. Robert Ausitn Boudreau to Kurt Michaelis. Letter. January 23, 1977.
2. Gertrud Mathys to Robert Austin Boudreau. Letter. February 22, 1977.
3. Gertrud Mathys Memo. March 16, 1977.
4. Gertrud Mathys to Robert Austin Boudreau. Letter. April 15, 1977.
5. Robert Austin Boudreau to Gertrud Mathys. Letter. July 22, 1977.
6. Gertrud Mathys Memo. April 6, 1978.
7. Gertrud Mathys to Robert Austin Boudreau. Letter. April 10, 1979.
8. Gertrud Mathys to Kurt Michaelis. Memo. April 11, 1979.
9. Gertrud Mathys to Robert Austin Boudreau. Letter. April 27, 1979.
10. Don Gillespie Memo. January 17, 1980.

Other:
1. Wayne King. "Symphony Afloat Starts Tour." *New York Times*, May 4, 1976.
2. Connie Lauerman. "Tempo: Robert Boudreau: Real-life Music Man to dozens of 'River Cities.'" *Chicago Tribune*, June 26, 1978.
3. Robert and Kathleen Boudreau. AWSO Master List of Commissions Only. February 2022.
4. Markus Mauderer. *Robert Austin Boudreau und das American Wind Symphony Orchestra.* (Adliswil, Switzerland: Ruh Music AG, 2003).

Kent Kennan

Night Soliloquy

arranged for flute and wind ensemble by the composer

Number of performers: 23 + 1
Soloist: Flute
Date of composition/publication: 1936/Unknown
Publisher's number:
Duration: 4:00
Score accessibility: UMD Archives
Composer's nationality: American
Composer's date(s): 1913-2003

Instrumentation:

3 Flutes
3 Clarinets in Bb (Cl. I divided)
Bass Clarinet
Contrabass Clarinet in Bb (cued for Tuba)
Bassoon*

2 Horns in F (cued for Trombones)
3 Trumpets
2 Trombones
Baritone*
2 Tubas** (Eb and BBb)

Timpani
1 Percussion
Suspended Cymbal, Gong, Glockenspiel (in absence of piano)

Double Bass

Piano (cued for other instruments)

solo Flute

*The part for baritone is chiefly a cue for the bass clarinet and from Rehearsal C on should be played only in the absence of both bass clarinet and bassoon.
**The parts for tubas are entirely cues for the contrabass clarinet, double bass, and piano.
Note: the exact choice of instruments in the last five measures is left to the discretion of the conductor. Any of the following choices are acceptable.

Composer Information:

Born in Milwaukee (WI), played the organ and piano, studied at University of Michigan and Eastman School of Music, awarded the Rome Prize; professor at University of Texas (Austin), Kent State University, and Ohio State University; bandmaster for US Army in WWII

Compositional Characteristics:

Movement/Form -
Single movement: Larghetto (♩ = 56), Pochiss. piu mosso (. = 66), . = 72, pochiss.piu mosso ancore (. = 76), meno mosso, Tempo Primo, pochiss. piu mosso (. = 63)

Harmonic Content -
Tonal, minor, various 7th chords, mainly homophonic

Melodic Content -
Tonal, minor, arpeggios outline minor 7th chords,

Rhythmic Content -
Straightforward, steady quarter notes

Texture/Orchestration -
Mainly clarinets playing quarter notes in softer sections, muted brass on quarter notes in louder sections, bass instrument sustains softly

Performance Considerations -

Programming Category -
Arrangement, Soloist, Chamber

Score Preface -

Program Notes

Resources

Albert William Ketèlbey

In a Persian Market

orchestrated by James "Jim" Drake

Number of performers: 32
Soloist:
Date of composition/publication: 1920/2002
Publisher's number:
Duration: 4:00
Score accessibility: UMD Archives
Composer's nationality: English
Composer's date(s): 1875-1959

Instrumentation:

Piccolo
2 Flutes
2 Oboes
2 Clarinets in Bb
Bass Clarinet
Contrabass Clarinet in Eb
3 Bassoons
Contrabassoon

4 Horns in F
4 Trumpets in Bb
4 Trombones
Tuba

Timpani
3 Percussion
Drum Set, Tom-toms (3), Suspended Cymbal, Xylophone, Bongos

Piano
Electric Bass

Composer Information:

Born in Aston, Birmingham, England; studied at Birminghamm and Midland Institute, Trinity College of Music; worked for the Vaudeville Theatre, Chappell & Co, and Columbia Graphophone Company composing and arranging light orchestral music and silent films; popularity waned in WWII and died in Cowes, Isle of Wight, England

Compositional Characteristics:

Movement/Form -
Single movement, no metronome marking, sectionalized, quasi-arch form of ABA

Harmonic Content -
Tonal, modal shifts to major/minor keys (Cm, Fm, Gm)

Melodic Content -
Tonal, modal shifts to harmonic minor, lowered 2nd scale degree, rhythmically/melodically embellished

Rhythmic Content -
Swing, syncopated

Texture/Orchestration -
Big Band style, gradually builds in orchestration; middle section is a jazz development with extended techniques and composite lines; full ending

Performance Considerations -
Cultural sensitivity to imperialism

Programming Category -
Arrangement, Incidental, Popular, Jazz

Score Preface -

Program Notes

Resources

Other:

1. Robert and Kathleen Boudreau. AWSO Master List of Commissions Only. February 2022.

Robert A. King & Ballard MacDonald

Beautiful Ohio

arranged by Robert Russell Bennett

Number of performers: 57
Soloist:
Date of composition/publication: 1918/1960
Publisher's number:
Duration: 3:30
Score accessibility: UMD Archives
Composer's nationality: American
Composer's date(s): 1862-1932/1882-1935

Instrumentation:

2 Piccolos
6 Flutes
6 Oboes
2 English Horns
Clarinet in Eb
6 Clarinets in Bb
Alto Clarinet
Bass Clarinet
Contrabass Clarinet
6 Bassoons
Contrabassoon

6 Horns in F
3 Cornets in Bb
2 Trumpets in Bb
Flugelhorn
6 Trombones
Tuba

2 String Basses

Timpani
Percussion
Snare Drum, Bass Drum, Bells, Xylophone, Vibraphone

Composer Information:

King: wrote under pen names (Mary Earl, Robert A. Keiser, Betty Chapin), managed Teachers' Department for Leo Feist, Inc. (Tin Pan Alley music publisher)

MacDonald: Born in Portland (OR), member of ASCAP, wrote lyrics and revues for Broadway, died in Forest Hills (NY)

Compositional Characteristics:

Movement/Form -
Single movement: Valse moderato, strophic, bridge

Harmonic Content -
Tonal, straightforward

Melodic Content -
Tonal, straightforward, falling lines with mixture of chromatic and whole tones, unison, adds lower 3rd in parallel motion, reminiscent of Foster's "Beautiful Dreamer"

Rhythmic Content -
Straightforward, homophonic staccato passages, standard waltz rhythms

Texture/Orchestration -
Opening: sweeping woodwind arpeggios, sustained brass/low instrument chords, theme and variations treatment with accompaniment, big slow waltz ending

Performance Considerations -

Programming Category -
Arrangement, Popular, Waltz

Score Preface -

Program Notes

Resources

AWSO Records, 1957-2012, AIS.1981.19, Archives & Special Collections, University of Pittsburgh Library System.

1. American Wind Symphony Orchestra, 1960 Season River Tour Program.
2. American Wind Symphony Orchestra, 1963 Season Program.

Other:

1. Roy Benton Hawkins. "The Life and Work of Robert Russell Bennett." Order No. 9011405, Texas Tech University, 1989. https://www.proquest.com/dissertations-theses/life-work-robert-russell-bennett/docview/303731553/se-2.
2. Robert and Kathleen Boudreau. AWSO Master List of Commissions Only. February 2022.
3. Markus Mauderer. *Robert Austin Boudreau und das American Wind Symphony Orchestra.* (Adliswil, Switzerland: Ruh Music AG, 2003).

George Kleinsinger

Concerto for Percussion

and Wind Orchestra

Number of performers: 23 + 3
Soloist: 3 Percussion
Date of composition/publication: 1958
Publisher's number:
Duration: 15:00
Score accessibility: UMD Archives
Composer's nationality: American
Composer's date(s): 1914-1982

Instrumentation:

Piccolo
2 Flutes
2 Oboes
English Horn
2 Clarinets in Bb
Bass Clarinet
2 Bassoons

4 Horns in F
3 Trumpets in Bb
3 Trombones
Tuba

String Bass

Timpani
2 Percussion
Xylophone, Marimba, Vibraphone, Suspended Cymbal, Crash Cymbal, Temple Blocks, Snare Drum, 3 Tom-toms, Wood Block, Bass Drum, Cow bells, Castanets

Composer Information:

Born in San Bernardino, CA; apprenticed to study dentistry then turned to music; studied composition with Phillip James at New York University and Frederick Jacobi at the Juilliard Graduate School; composer of several serious pieces, but is best known for his children's works, such as "Tubby the Tuba" and "Pee-Wee the Piccolo"

Compositional Characteristics:

Movement/Form -
Three movements: for a more detailed description of movements and form, see Program Notes section

Harmonic Content -
Tonal: (I) C minor modal mixture, open 5ths with added 2nds; (II) F minor modal mixture, chromatic alteration of F to F# creating octatonic arpeggio; (III) D minor modal mixture,

Melodic Content -
Tonal, (I) intervallic rising/falling patterns of m/M3, M2, P4, with accented escape tones; (II) use of chromatic embellishments, theme is repeated as instrumental solos; (III) chromatic leading tones, repetitive phrases varied in orchestration

Rhythmic Content -
Jazz inspired: (I) Shifting meters (2/4, 3/4, 4/4), syncopated, straight 8ths, slow blues section; (II) Habanera rhythm, syncopation, mariachi with hemiolas; (III) Homophonic, shifting between hemiolas of 3 against 4, swing

Texture/Orchestration -
(I) Canon at end of development section, (II) Spanish dance-like character, call and response between ensemble and soloists; (III) Development section is like a faraway train, wailing conclusion

Performance Considerations -
Percussionists need to be good actors especially in mvt. II, clefs are missing for instrumental parts in score, assumed

Programming Category -
Concerto

Score Preface -
Premiered on June 15, 1958.

Program Notes

(I) Molto Vivace (♩ = 108), Andante con moto "Blues" (♩ = 72), Tempo Primo (Molto Vivace), ABA form (the 4/4 in this movement is really cut-time - adjust to 3/4 to same basic rhythm) (II) Andante (lazily, 𝅗𝅥 = 60), Bright mariachi tempo (with tequilaish abandon, dotted 𝅗𝅥 = 96), Roughly as if played by a "street band", Very slow and deliberate (Lento), Tempo I, also ABA form (III) Very Bright and Jazzy (𝅗𝅥. = 138), Sost. ma a tempo, Swing Easily, Brightly (as in the beginning), Easy like, Tranquil, Tempo Primo, Meno mosso, Tempo Primo

I made up my mind from the start to keep the concerto in strict classical form. The very nature of these solo instruments dictated the necessity. Their improvisational qualities, the lack of exact pitch associated with certain of the instruments seemed to require a stricter musical form as a framework than perhaps would be necessary for any other solo instruments...

Therefore my first movement while containing elements of jazz and popular music falls into a sonata form. After the opening fast theme, we hear a slower second theme (actually derived from elements of theme one). Then after a few preliminary bars of warmup for the players of instruments, the piccolo and flutes start the development section with strict canon imitated of course only rhythmically by the non pitch instruments. After a bit of seemingly improvisational frenzy the recapitulation commences with a restatement of theme one, followed by augmented superimposing of theme two over an ostinato figure. (I forgot to mention that I have divided the percussion among the three players into three distinct sections. Percussion I is for all of the upper melodic instruments such as xylophone, marimba, etc.; Percussion II is for all the non pitch variety...snare drum, tom tom, etc.; and Percussion II I is solely on timpani. Only once during the slow movement do they leave their apportioned sections to merge together on the marimba. One can get very lonely.)

The second movement is the nostalgic recapture of a trip I made to Mexico in 1941. I use a simple three part song form. First we hear a tango-like melody that is then contrasted with typical "mariachi" or street band tune which is so indigenous to Mexican musical life. This is followed by the return of theme one. Here I tried some choreographic patterns.

The third movement is in rondo form, the typical last movement form of the classical era. Basically, I alternate between a very jazzy theme on the vibraphone and a slower and "blusey" theme for the timpani. In the middle I do branch away into a short development of theme one by the non pitch percussion, with a kind of "lonely train sounds in the night" percussion effect.

I am very grateful that Mr. Boudreau gave me the opportunity to write a concerto for such a unique group of instruments. Besides always being biased on the side of the musical underdogs, excellent percussionists are being developed all over our musical land in the various school systems and conservatories and works of this nature can have good functional values and I hope some esthetic ones, too.

Resources

AWSO Records, 1957-2012, AIS.1981.19, Archives & Special Collections, University of Pittsburgh Library System.

1. "American Wind Symphony to Offer Five World Premiere Performances." AWSO Press Release. May 25, 1958.
2. Walter Hinrichsen to Robert Austin Boudreau. Letter. June 17, 1958.
3. "The American Wind Symphony Second Season." AWSO 1958 Program. June 15 through July 24, 1958.

C. F. Peters/Wise Music Group Archives.

1. Walter Hinrichsen to Max Hinrichsen & Johannes Hinrichsen. Letter. June 17, 1958.
2. Robert Austin Boudreau to Walter Hinrichsen. Letter. January 12, 1960.
3. Robert Austin Boudreau to Walter Hinrichsen. Letter. February 20, 1960.
4. Walter Hinrichsen to Robert Austin Boudreau. Letter. March 30, 1960.
5. Robert Austin Boudreau to Walter Hinrichse. Letter. April 11, 1960.
6. Walter Hinrichsen to Robert Austin Boudreau. Letter. November 23, 1960.
7. Robert Austin Boudreau to Walter Hinrichsen. Letter. November 25, 1960.
8. Walter Hinrichsen to Robert Austin Boudreau. Letter. February 9, 1962.
9. Robert Austin Boudreau to Walter Hinrichsen. Letter. February 12, 1962.
10. Walter Hinrichsen to Robert Austin Boudreau. Letter. March 27, 1962.
11. Walter Hinrichsen to Robert Austin Boudreau. Letter. August 15, 1962.
12. Walter Hinrichsen to Robert Austin Boudreau. Letter. June 10, 1963.
13. Robert Austin Boudreau to Walter Hinrichsen. Letter April 1965.
14. Walter Hinrichsen to Robert Austin Boudreau. Letter. April 27, 1965.
15. AWSO Premieres List from 1958-1978.
16. AWSO C. F. Peters Catalog, 1960.
17. American Wind Symphony Orchestra, 1965/1966 Season Brochure.

Other:

1. "AWS Offers Five Concert." *Pittsburgh Courier.* May 24, 1958, p. 25.
2. Jeffrey Renshaw. *The American Wind Symphony Commissioning Project: A Descriptive Catalog of Published Editions, 1957-1991.* Greenwood Press: Westport, CT, 1991.
3. Robert and Kathleen Boudreau. AWSO Master List of Commissions Only. February 2022.
4. Markus Mauderer. *Robert Austin Boudreau und das American Wind Symphony Orchestra.* (Adliswil, Switzerland: Ruh Music AG, 2003).

George Kleinsinger

The Story of Celeste

text by Paul Tripp

arranged for Wind Orchestra by composer

Number of performers: 31 + 2
Soloist: Trumpet, Narrator
Date of composition/publication: 1959
Publisher's number:
Duration: 14:00
Score accessibility: UMD Archives
Composer's nationality: American
Composer's date(s): 1914-1982

Instrumentation:

2 Flutes
3 Alto Flutes
2 Oboes
Clarinet in Eb
2 Clarinet in Bb
2 Bassoons
2 Contrabassoons

4 Horns in F
3 Trumpets in Bb
3 Trombones
Tuba

Timpani
4 Percussion
Xylophone, Tam-tam, 2 Auto Horns, Triangle, Bass Drum, Snare Drum, Temple Blocks, Wood Block, 2 Side Cymbals, Suspended Cymbal, 2 Alarm Clocks, Police Whistle, Glockenspiel

Celeste (Piano)

solo Trumpet in Bb
solo Narrator

*The 2nd Contrabassoon is needed only at No. 29

Composer Information:

Born in San Bernardino, CA; apprenticed to study dentistry then turned to music; studied composition with Phillip James at New York University and Frederick Jacobi at the Juilliard Graduate School; composer of several serious pieces, but is best known for his children's works, such as "Tubby the Tuba" and "Pee-Wee the Piccolo"

Compositional Characteristics:

Movement/Form -
Single movement in sections: extremely varied, quickly shifting music/style character

Harmonic Content -
Tonal, straightforward

Melodic Content -
Tonal, character themes based on instrument and musical style, Celeste is mainly rising stepwise melody in C major

Rhythmic Content -
Straightforward, march, fanfare, square dance, folk music, scherzo, polka, dirge,

Texture/Orchestration -
Word/scene painting similar to a Cinderella story, each instrument is featured

Performance Considerations -
Children's Theatre, Narrator will need to sing, instruments will need to stand up to play

Programming Category -
Arrangement, Soloist, Theatre

Score Preface -

Program Notes

Resources

AWSO Records, 1957-2012, AIS.1981.19, Archives & Special Collections, University of Pittsburgh Library System.
1. Robert Austin Boudreau to George Kleinsinger. Letter. October 4, 1965.
2. Robert Austin Boudreau to George Kleinsinger. Letter. December 20, 1965.
3. Robert Austin Boudreau to George Kleinsinger. Letter. May 24, 1966.
4. AWSO 1966 Commissions List. Undated.

C. F. Peters/Wise Music Group Archives.
1. American Wind Symphony Orchestra, 1966 Season Brochure.

Other:
1. Jeffrey Renshaw. *The American Wind Symphony Commissioning Project: A Descriptive Catalog of Published Editions, 1957-1991.* Greenwood Press: Westport, CT, 1991.
2. "The Story of Celeste Written and Told by Paul Tripp Golden Records." YouTube, September 21, 2021. https://www.youtube.com/watch?v=bAtrj1N7Si0.
3. Robert and Kathleen Boudreau. AWSO Master List of Commissions Only. February 2022.
4. Markus Mauderer. *Robert Austin Boudreau und das American Wind Symphony Orchestra.* (Adliswil, Switzerland: Ruh Music AG, 2003).

Kiyoshige Koyama

Music

for English Horn and Wind Orchestra

Number of performers: 23 + 1
Soloist: English Horn
Date of composition/publication: 1969
Publisher's number:
Duration: 4:30
Score accessibility: UMD Archives
Composer's nationality: Japanese
Composer's date(s): 1914-2009

Instrumentation:

Piccolo
2 Flutes
3 Clarinets in Bb (Cl I double Clarinet in Eb)
2 Bassoons

4 Horns in F
3 Trumpets in Bb
2 Tenor Trombone
Bass Trombone

4 Percussion
Whip, Antique Cymbals, 2 Tenor Drums,
Bass Drum, Tambourine, Suspended Cymbal,
Temple Blocks, Snare Drum, Timpani (2)

Piano

solo English Horn

Composer Information:

Born in Nagano City, Japan; studied composition with Kornei Abe and did not start composing until age 30; nationalistic and influenced by Akira Ifukube; emerged as Japan's leading composer after World War II

Compositional Characteristics:

Movement/Form -
Two movements: (I) Taue-uta (♩ = 90), Allegro (♩ = 126), ♩ = 69; (II) Hana-matsuri (♩ = 66), Piu mosso (. = 88), Poco meno mosso (. = 76), Agitato (. = 96), Allegro (♩ = 126)

Harmonic Content -
Tonal, (I) open 5ths in bass, parallel P4/P5, mirrored tone clusters (012); (II) alternating pitch class sets of (0247)

Melodic Content -
Tonal, (I) mostly pentatonic, some chromatic embellishments, repetitive themes that are varied; (II) pentatonic, soloist has more scalar flourishes

Rhythmic Content -
Double dotted rhythmic figures and embellishments, straightforward: (I) Slow introduction, steady, percussive, lyrical; (II) 2/4 shifting to 3/8

Texture/Orchestration -
(I) Call/response between soloist and 2 choirs (brass with clar./bsn & flutes with clar. and perc.), ends with bass drum and English horn solos, soft; (II) Call/response, ends with similar bass drum and English horn solos, soft

Performance Considerations -
(II) Flutter tonguing in brass at Agitato in chorale-like setting

Programming Category -
Soloist, Concert, Lyrical

Score Preface -

Program Notes

Resources

AWSO Records, 1957-2012, AIS.1981.19, Archives & Special Collections, University of Pittsburgh Library System.
1. Gertrud Mathys to Robert Austin Boudreau. Letter. December 3, 1973.

C. F. Peters/Wise Music Group Archives.
1. Kiyoshige Koyama to Robert Austin Boudreau. Letter. January 22, 1969.
2. Robert Austin Boudreau to Kurt Michaelis. Letter. January 28, 1969.
3. Walter Hinrichsen to Robert Austin Boudreau. Letter. February 3, 1969.
4. LaMonne Burton to Kurt Michaelis. Letter. February 28, 1969.
5. LaMonne Burton to Kurt Michaelis. Letter. June 25, 1969.
6. Gertrud Mathys to Robert Austin Boudreau. Letter. May 15, 1973.
7. American Wind Symphony Orchestra, 1969 Season Brochure.

Other:
1. Robert and Kathleen Boudreau. *The Messengers and the Music: The Story of the World's Largest Commissioning Program for Wind Orchestra*, (Pittsburgh, 2019).
2. The International Shakuhachi Society. Koyama Kiyoshige biography. https://www.komuso.com/people/people.pl?person=395.
3. Robert and Kathleen Boudreau. AWSO Master List of Commissions Only. February 2022.
4. Markus Mauderer. *Robert Austin Boudreau und das American Wind Symphony Orchestra.* (Adliswil, Switzerland: Ruh Music AG, 2003).

Ülo Krigul

Dances with the Winds

for Wind Symphony Orchestra

Number of performers:	32
Soloist:	
Date of composition/publication:	2012
Publisher's number:	68385R
Duration:	10:00
Score accessibility:	Edition Peters
Composer's nationality:	Estonian
Composer's date(s):	b. 1978

Instrumentation:

Piccolo (Flute)
2 Flutes
2 Oboes (Ob I doubles Oboe a'more)
English Horn
Clarinet in Eb
2 Clarinets in Bb
Bass Clarinet
2 Bassoons
Contrabassoon

4 Horns in F
4 Trumpets in Bb
3 Tenor Trombones
Bass Trombone
Tuba

6 Percussion
Timpani, Marimba, Vibraphone, Tom-toms, Wood Block, Congas, Ship-bell, Cowbells, Shaker, Bass Drum, Cymbal, Raganella, Bongos, Snare Drum, Tubular Bell, Triangle, Tam-tam, Frusta, Old Crushed metal pieces

Piano

Composer Information:

Born in Tallinn, Estonia; attended Tallinn Music High School, Estonian Academy of Music and Theatre; studied composition with Raimo Kangro, René Eespere, and Detlev Müller-Siemens; a member of rock and jazz ensembles and Estonian Composers' Union; former music organizer for Jazzkaar and artistic director for Estonian Music Days; has been awarded first prize at International Composers' Rostrum in Paris, Best Debut Award of the Estonian National Culture Foundation, the Heino Eller Music Prize, and many others.

Compositional Characteristics:

Movement/Form -
Four movements in attacca: (I) ♩ = 140, (II) ♩ = 130, (III) 𝅗𝅥. = 150, (IV) ♩ = 80

Harmonic Content -
Mixture of atonal/tonal, Ab pedal prominent throughout: (I) pairs of stacked m7s (or M2s), cascading sustained/layered entrances, (II) pedal tones (IV) ends V-I (Eb-Ab) in unison

Melodic Content -
Mixture of atonal/tonal: (I) parallel 4ths/5ths, (II) chromatic neighbor tones and chords, (III) pentatonic modal mixture, (IV) sustained unison tones which swell dynamically, prominent oboe solo near the end

Rhythmic Content -
Polyrhythmic ostinatos, mainly in 4/4 with some 3/4 meters, accented syncopations, quarter note triplets, jazz influences

Texture/Orchestration -
Homophonic, accented rhythms, layered ostinato patterns, (III) short phrases with silences, becomes layered, (IV) concludes with cascading layered entrances on unison Ab to final release

Performance Considerations -
Extended techniques: lip bends in clarinets and trombones, flutter tongue, extreme oboe vibrato

Programming Category -
Concert, Minimalistic, Jazz

Score Preface -
dedicated to Kathleen & Robert Boudreau

Resources

AWSO Records, 1957-2012, AIS.1981.19, Archives & Special Collections, University of Pittsburgh Library System.
1. Robert Austin Boudreau to Ülo Krigul. Letter. September 14, 2011.
2. AWSO 2012 Season Funding Objectives. Undated.
3. Robert Austin Boudreau to Gene Caprioglio. Email. July 26, 2012, at 10:35 a.m.
4. Gene Caprioglio to Robert Austin Boudreau. Email. July 26, 2012, at 4:11 p.m.
5. Robert Austin Boudreau to Ülo Krigul. Letter. May 10, 2013.
6. AWSO Commissions for 2012 Season. Undated.

C. F. Peters/Wise Music Group Archives.
1. Robert Austin Boudreau to Gene Caprioglio. Email. June 11, 2012, at 9:15 a.m.

Other:
1. Robert and Kathleen Boudreau. *The Messengers and the Music: The Story of the World's Largest Commissioning Program for Wind Orchestra*, (Pittsburgh, 2019).
2. Ülo Krigul Biography from https://www.helilooja.ee/en/members/ulo-krigul/.
3. Robert and Kathleen Boudreau. AWSO Master List of Commissions Only. February 2022.

Mario Kuri-Aldana

Macuil-Xochitl

for cello and wind orchestra

arranged for Wind Orchestra by composer

Number of performers:	17 + 1
Soloist:	Cello
Date of composition/publication:	1957/Unknown
Publisher's number:	
Duration:	10:00
Score accessibility:	UMD Archives
Composer's nationality:	Mexico
Composer's date(s):	1931-2013

Instrumentation:

2 Flutes (Fl II double Piccolo)
2 Oboes (Ob II double English Horn)
2 Clarinets in Bb (Cl II double Bass Clarinet)
2 Bassoons (Bsn II double Contrabassoon)

2 Horns in F
2 Trumpets in Bb
Trombone

Timpani
3 Percussion
Vibraphone, Marimba, Xylophone, Tam-tam, Pitched Cowbells, Snare Drum

solo Cello

Composer Information:

Born in 1932, Mexico; studied piano and composition at the University of Mexico National School of Music; highly knowledgeable in Mexican folklore; recipient of numerous awards and honors in Mexico where he was an active teacher and composer; works often reflect Mexican folklore influence.

Compositional Characteristics:

Movement/Form -
3 Movements "Song of Five Flowers": (I) - Girasol, Allegro (♩ = 120); (II) - Zempa Suchil, Adagio (♩ = 54); (III) - Mezcalito, Allegro (. = 120)

Harmonic Content -
Tonal, Modal, (I) key signature of A minor, secundal and minor 7th chords; (II) key signature of D minor, secundal, quartal; (III) key signature of E minor to G# minor, rocking ostinato between chromatic open fourths/fifths

Melodic Content -
Tonal, Modal, pentatonic scales, (I) quasi-rondo; (II) quartal, winding chromatic lines in triplet 8th notes, extended techniques in cello; (III) tetratonic scales using modal treatments in running 16th note lines

Rhythmic Content -
Straightforward, (I) rubato; (II) mixture of compound and duple subdivisions; (III) mixed meter (3/8, 5/8), march-like, ostinato in rondo form

Texture/Orchestration -
(I) Light, playful, woodwinds; (II) mysterious, percussive, brass and percussion added, call and response in unisons; (III), rhythmic, alternating between fast 16th notes lines and fast lyrical

Performance Considerations -
Fragments of Aztec indigenous music, range of cello part is high (tenor and treble clef)

Programming Category -
Chamber, Soloist, Indigenous music

Score Preface -
A Luis Garcia Kenart

Resources

Other:

1. Jeffrey Renshaw. *The American Wind Symphony Commissioning Project: A Descriptive Catalog of Published Editions, 1957-1991.* Greenwood Press: Westport, CT, 1991.

Mario Kuri-Aldana

Pasos

for Piano and Orchestra

orchestrated for wind symphony by composer

Number of performers: 30 + 1
Soloist: Piano
Date of composition/publication: 1963/1972
Publisher's number:
Duration:
Score accessibility: UMD Archives
Composer's nationality: Mexican
Composer's date(s): 1931-2013

Instrumentation:

Piccolo (double Flute)
2 Flutes
2 Oboes
English Horn
2 Clarinets in Bb
Bass Clarinet
2 Bassoons
Contrabassoon

4 Horns in F
3 Trumpets in Bb
3 Trombones
Tuba

String Bass

Timpani
4 Percussion
Military Drum, Claves, Castanets, Guiro,
Large Tom-tom, Gong, Xylophone, Pandero,
Suspended Cymbal, Snare Drum, Marimba

Harp

solo Piano

Composer Information:

Born in 1932, Mexico; studied piano and composition at the University of Mexico National School of Music; highly knowledgeable in Mexican folklore; recipient of numerous awards and honors in Mexico where he was an active teacher and composer; works often reflect Mexican folklore influence.

Compositional Characteristics:

Movement/Form -

Harmonic Content -

Melodic Content -

Rhythmic Content -

Texture/Orchestration -

Performance Considerations -

Programming Category -
Concerto

Score Preface -
Pasos means "Steps"

Program Notes

Premiered on July 2, 1972.

Resources

AWSO Records, 1957-2012, AIS.1981.19, Archives & Special Collections, University of Pittsburgh Library System.

1. Mario Kuri-Aldana to Robert Austin Boudreau. Letter. September 29, 1970.
2. Mario Kuri-Aldana to Robert Austin Boudreau. Letter. May 20, 1971.
3. Robert Austin Boudreau to Mario Kuri-Aldana. Letter. September 21, 1971.
4. American Wind Symphony Orchestra, 1972 Season Program.

C. F. Peters/Wise Music Group Archives.

1. AWSO Premieres List from 1958-1978.

Other:

1. Jeffrey Renshaw. *The American Wind Symphony Commissioning Project: A Descriptive Catalog of Published Editions, 1957-1991.* Greenwood Press: Westport, CT, 1991.
2. Robert and Kathleen Boudreau. AWSO Master List of Commissions Only. February 2022.
3. Markus Mauderer. *Robert Austin Boudreau und das American Wind Symphony Orchestra.* (Adliswil, Switzerland: Ruh Music AG, 2003).

Mario Kuri-Aldana

Son de Michoacan

"They are from Michoacan"

Number of performers: 28
Soloist:
Date of composition/publication: Unknown
Publisher's number:
Duration: 1:30
Score accessibility: UMD Archives
Composer's nationality: Mexico
Composer's date(s): 1931-2013

Instrumentation:

Piccolo*
2 Flutes
3 Oboes
2 Clarinets in Bb
Bass Clarinet*
2 Bassoons
Contrabassoon*

3 Horns in F
3 Trumpets in Bb
2 Tenor Trombones
Bass Trombone
Tuba

6 Percussion
Guiro, Maracas, Cymbals, Bass Drum, Pandero, Snare Drum

*No part written out, but assumed

Composer Information:

Born in 1932, Mexico; studied piano and composition at the University of Mexico National School of Music; highly knowledgeable in Mexican folklore; recipient of numerous awards and honors in Mexico where he was an active teacher and composer; works often reflect Mexican folklore influence.

Compositional Characteristics:

Movement/Form -
Single Movement: Allegro di Danza, Con Fuoco

Harmonic Content -
Tonal, homophonic, straightforward

Melodic Content -
Tonal, arpeggiated, repeated fanfare figures

Rhythmic Content -
Alternating meters (6/8, 3/4), overlapping 2 vs. 3 feel

Texture/Orchestration -
Limited dynamic range (double forte to triple forte), but varied articulations, very homophonic,

Performance Considerations -
Unclear unison writing, brass in lower to middle register

Programming Category -
Incidental, Dance, Encore

Score Preface -

Program Notes

Resources

Other:

1. Jeffrey Renshaw. *The American Wind Symphony Commissioning Project: A Descriptive Catalog of Published Editions, 1957-1991.* Greenwood Press: Westport, CT, 1991.
2. Robert and Kathleen Boudreau. AWSO Master List of Commissions Only. February 2022.
3. Markus Mauderer. *Robert Austin Boudreau und das American Wind Symphony Orchestra.* (Adliswil, Switzerland: Ruh Music AG, 2003).

Philip J. Lang

Casey Jones

orchestrated for wind symphony by composer

Number of performers: 37
Soloist:
Date of composition/publication: 1973
Publisher's number:
Duration: 3:30
Score accessibility: UMD Archives
Composer's nationality: American
Composer's date(s): 1911-1986

Instrumentation:

4 Flutes (Fl I double Piccolo)
4 Oboes
4 Clarinets in Bb
2 Bassoons
2 Contrabassoons

4 Horns in F
4 Trumpets in Bb
4 Trombones
Tuba

Timpani
5 Percussion
Snare Drum, Sand Paper Blocks, Xylophone, Bells, Bass Drum, Train Bell (Bell Plate), Cowbell

Harp
Organ

Composer Information:

Studied at Ithaca College and the Juilliard School of Music; taught summers at the University of Michigan and the University of Colorado; best known for his orchestrations of Broadway musicals

Compositional Characteristics:

Movement/Form -
Single movement: Allegro in Cut-time

Harmonic Content -
Tonal, chromatic upper neighbor, key areas of F, A-flat, C, D-flat, D, E-flat, secundal for train whistle effect

Melodic Content -
Tonal, straightforward, unison lines

Rhythmic Content -
Straightforward, short ostinato patterns, offbeats important

Texture/Orchestration -
Steam locomotive sounds from percussion, begins and ends quietly

Performance Considerations -

Programming Category -
Concert, Patrol, March

Score Preface -

Program Notes

A setting of "Casey Jones" on patrol. The train is first heard in the distance, rocking on the track and signaling it's approach with whistle and bell. As it approaches it gets louder and louder and finally is abreast of the listener in a majestic blast of frenzied working machinery. As it passes it fades into the distance except for a final defiant utterance.

Program Note taken from a letter by Philip Lang to Robert Austin Boudreau on July 9, 1973.

Resources

AWSO Records, 1957-2012, AIS.1981.19, Archives & Special Collections, University of Pittsburgh Library System.

1. Philip J. Lang to Robert Austin Boudreau. Letter. Unknown date (possibly 1973).
2. Philip J. Lang to Robert Austin Boudreau. Letter. July 9, 1973.
3. Robert Austin Boudreau to Philip J. Lang. September 3, 1973.

Other:

1. Jeffrey Renshaw. *The American Wind Symphony Commissioning Project: A Descriptive Catalog of Published Editions, 1957-1991.* Greenwood Press: Westport, CT, 1991.
2. Robert and Kathleen Boudreau. AWSO Master List of Commissions Only. February 2022.
3. Markus Mauderer. *Robert Austin Boudreau und das American Wind Symphony Orchestra.* (Adliswil, Switzerland: Ruh Music AG, 2003).

Lester Lee & Zeke Manners

Pennsylvania Polka

orchestrated by James "Jim" Drake

Number of performers: 28
Soloist:
Date of composition/publication: 1942/1980
Publisher's number:
Duration: 4:00
Score accessibility: UMD Archives
Composer's nationality: American
Composer's date(s): 1903-1956/1911-2000

Instrumentation:

Piccolo
2 Flutes
2 Oboes
2 Clarinets in Bb
3 Bassoons
Contrabassoon

4 Horns in F
4 Trumpets in Bb
4 Tenor Trombones
2 Bass Trombones
Tuba

Timpani
2 Percussion
Bass Drum, Snare Drum, Suspended Cymbal, Crash Cymbal, Tambourine

Composer Information:

Lee: Born in New York, died in Los Angeles of a heart attack

Manners: Born in San Francisco, learned the fiddle, banjo, and piano; led the radio show The Beverly Hill Billies, Zeke & the City Fellers; performed stand-up comedy, author of over 100 songs

Compositional Characteristics:

Movement/Form -
Single movement in cut-time, no tempo marking, strophic

Harmonic Content -
Tonal, chromatic passing tones in bass,

Melodic Content -
Tonal, skips of 3rds/4ths for chorus, rising stepwise motion in verses; dance break: 3-part woodwind canon, augmentation of melody,

Rhythmic Content -
Polka, straightforward, mainly homophonic

Texture/Orchestration -
Broadway style, walking bass lines, alternating woodwind/brass choirs, sweeping woodwind lines into melody, some accordion counterline melodies, ritard into last statement

Performance Considerations -
Drum Set can be substituted for Bass/Snare Drums, Suspended/Crash Cymbals

Programming Category -
Arrangement

Score Preface -

Program Notes

Resources

AWSO Records, 1957-2012, AIS.1981.19, Archives & Special Collections, University of Pittsburgh Library System.

1. American Wind Symphony Orchestra, 1980 Season Program.
2. American Wind Symphony Orchestra, 1981 Season Program A.
3. American Wind Symphony Orchestra, 1983 Season Program.
4. American Wind Symphony Orchestra, 1986 Season Program.
5. American Wind Symphony Orchestra, 1987 Season Program.

Other:

1. Robert and Kathleen Boudreau. AWSO Master List of Commissions Only. February 2022.
2. Markus Mauderer. *Robert Austin Boudreau und das American Wind Symphony Orchestra.* (Adliswil, Switzerland: Ruh Music AG, 2003).

Alan Jay Lerner & Frederick Loewe

My Fair Lady

arranged by J. Billy Ver Planck

Number of performers: 40
Soloist:
Date of composition/publication: 1956/1988
Publisher's number:
Duration: 10:00
Score accessibility: UMD Archives
Composer's nationality: American/Austrian American
Composer's date(s): 1918-1986/1901-1988

Instrumentation:

Piccolo
3 Flutes
2 Oboes
English Horn
Heckelphone
Clarinet in Eb
2 Clarinet in Bb
Bass Clarinet
3 Bassoons
Contrabassoon

5 Horns in F
5 Trumpets in Bb
3 Tenor Trombones
2 Bass Trombones
2 Tubas

Timpani
5 Percussion
Xylophone, Vibraphone, Cymbals, Bells, Snare Drum, Bass Drum, Hi-hat, Triangle, Crash Cymbals, Marimba, Ash Tray, Hand Cymbal, Sand Paper, Bell Tree, Suspended Cymbal

Harp

Composer Information:

Lerner: Born in New York City, attended Bedales School (England), Choate School (CT), Harvard, Juilliard; wrote radio scripts during WWII; collaborated with Loewe on several musicals, died of lung cancer in NYC

Loewe: Born in Berlin, Germany, attended Stern Conservatory in Berlin, appeared with Berlin Philharmonic at the age of 13, moved to New York City and played in German clubs, eventually wrote musicals with Lerner, inducted into Songwriters Hall of Fame

Compositional Characteristics:

Movement/Form -
Single movement, sectionalized: Moderate Fast, Broadway Double time, Slower, Brite Double time 4, Slower (non rhythmic), Tempo Moderato, Tempo Slow 3, Lisstesso, Very Broad, Jazz 8ths, Vivo,

Harmonic Content -
Tonal, extended Broadway harmonies

Melodic Content -
"Overture", "On the Street Where You Live", "I Could Have Danced All Night", "With a Little Bit of Luck", "Why Can't the English",

Rhythmic Content -
Straightforward, swing

Texture/Orchestration -
Stays true to original orchestration, some transitions are modified

Performance Considerations -

Programming Category -
Arrangement, Medley, Music Theatre

Score Preface -

Resources

Other:

1. Markus Mauderer. *Robert Austin Boudreau und das American Wind Symphony Orchestra.* (Adliswil, Switzerland: Ruh Music AG, 2003).

Vincent Rose, Larry Stock, & Al Lewis

Blueberry Hill

arranged by James "Jim" Drake

Number of performers: 11 + 1
Soloist: Vocal
Date of composition/publication: 1940/Unknown
Publisher's number:
Duration: 3:00
Score accessibility: UMD Archives
Composer's nationality: Italian-American/American
Composer's date(s): 1880-1944/1896-1984/1901-1967

Instrumentation:

Clarinet in Bb
Trumpet in Bb
6 Trombones
Tuba

Drum Set
Piano

Vocal

Composer Information:

Rose: Born in Palermo, Italy; was a violinist, pianist, composer, and bandleader with the Montmartre Orchestra for RCA and Columbia Records

Stock: Born in NYC; studied at the Juilliard School, City College of NY

Lewis: Born in NYC; was a lyricist, songwriter and music publisher during the Tin Pan Alley era

Compositional Characteristics:

Movement/Form -
Single movement: Moderate Slow Four, D. S. al Coda

Harmonic Content -
Tonal, jazz harmonies

Melodic Content -
Tonal, mainly intervallic melodies outlining chords with some stepwise motion

Rhythmic Content -
Swing

Texture/Orchestration -
Dixie combo mainly providing counterlines and musical interludes; middle section is homophonic trombone section feature and also end the piece

Performance Considerations -
Lead sheet for Jazz Pianist

Programming Category -
Arrangement, Dixie Trio, Chamber

Score Preface -

Resources

Other:
1. Robert and Kathleen Boudreau. AWSO Master List of Commissions Only. February 2022.
2. Markus Mauderer. *Robert Austin Boudreau und das American Wind Symphony Orchestra.* (Adliswil, Switzerland: Ruh Music AG, 2003).

Anatoly Lyadov (Liadov)

Eight Popular Russian Songs, Op. 58

transcription for wind symphony orchestra by Blas Atehortua

Number of performers: 26
Soloist:
Date of composition/publication: 1905/1992
Publisher's number:
Duration: 14:00
Score accessibility: UMD Archives
Composer's nationality: Russian
Composer's date(s): 1855-1914

Instrumentation:

Piccolo
2 Flutes
2 Oboes
English Horn
2 Clarinets in Bb
Bass Clarinet
Contrabass Clarinet
2 Bassoons

4 Horns in F
2 Trumpets in Bb
3 Trombones
Tuba

Timpani (3)
2 Percussion
Glockenspiel, Snare Drum, Cymbals,
Tambourine, Bass Drum, Suspended Cymbal
2 Triangles

Harp

Composer Information:

Born in St. Petersburg, Russian; taught by step-father Konstantin Lyadov, attended St. Petersburg Conservatory studying piano/violin and counterpoint/fugue, became associated with The Russian Five and received composition classes from Rimsky-Korsakov, taught at St. Petersburg Conservatory including Prokofiev and Nikolai Malko

Compositional Characteristics:

Movement/Form -
Eight movements: for a detailed description on tempo markings and form, see Program Note section

Harmonic Content -
Tonal, (I) harmony made from a imitative round, 3rds (II) homophonic brass sections, contrapuntal woodwinds, (IV) woodwinds, horns, trumpets, harp with melody and homophonic 8th notes

Melodic Content -
Tonal, (I) somewhat sounds like Westminster Chimes, (II) modal, stepwise descent, (III) A minor based, (IV/VII) G major based (V) modal, mainly stepwise within a 3rd,

Rhythmic Content -
Straightforward, (VI) hemiola figures (2 vs 3), (VII) rondo in quasi-theme and variation

Texture/Orchestration -
Percussion used only in mvts. 4, 5, 7, 8; heavy use of woodwind choir with horns, brass added at more climatic phrases/areas; muted brass for pizzicato figures; use of lower register woodwinds throughout, (VIII) festive conclusion

Performance Considerations -

Programming Category -
Arrangement, Popular, Russian Folk, Suite

Score Preface -
Commissioned by the American Waterways Wind Orchestra, Music Director, Maestro Robert Austin Boudreau, 1992.

Program Notes

(I) Religious Song: Moderato (𝅗𝅥. = 68) in 2/4

(II) Christmas Carol: Allegretto (♩ = 104) in shifting meters (2/4, 3/4), somewhat strophic

(III) Complacency: Andante (𝅗𝅥. = 68) in 4/4

(IV) Comical Song: Allegretto (♩ = 80) in 2/4

(V) Fable of Birds: Allegretto (♩ = 96) in 2/4, Piu mosso (woodwind imitation bird sounds/calls)

(VI) Cradle Song: Moderato (♩ = 52) in 3/4, woodwind sextet (flute, oboe, English horn, clarinet, bassoons)

(VII) Short Rondo: Allegro (♩ = 108) in 2/4

(VIII) Choir Dance: Vivo (♩ = 152) in 2/4

Resources

AWSO Records, 1957-2012, AIS.1981.19, Archives & Special Collections, University of Pittsburgh Library System.

1. Blas Atehortua to Robert Austin Boudreau. Compositions and orchestrations for AWWO. April 7, 1992.
2. Blas Atehortua to Robert Austin Boudreau. Letter 1. August 17, 1992.
3. Blas Atehortua to Robert Austin Boudreau. Letter. October 16, 1992.
4. Blas Atehortua to Robert Austin Boudreau. Letter. October 19, 1992.
5. Blas Atehortua to Robert Austin Boudreau. Letter. October 23, 1992.
6. Robert Austin Boudreau to Michael Hoffman. Letter. October 23, 1992.
7. Blas Atehortua to Robert Austin Boudreau. Letter 1. December 27, 1992.
8. Blas Atehortua to Robert Austin Boudreau. Letter 2. December 28, 1992.
9. Kathleen Boudreau to Bruce Taub. Fax. April 14, 1993.

C. F. Peters/Wise Music Group.

1. Gene Caprioglio to Robert Austin Boudreau. Letter. April 26, 2007.

Other:

1. Robert and Kathleen Boudreau. *The Messengers and the Music: The Story of the World's Largest Commissioning Program for Wind Orchestra*, (Pittsburgh, 2019).
2. Robert and Kathleen Boudreau. AWSO Master List of Commissions Only. February 2022.
3. Markus Mauderer. *Robert Austin Boudreau und das American Wind Symphony Orchestra.* (Adliswil, Switzerland: Ruh Music AG, 2003).

Ivana Loudova

Wind Story

Number of performers: 8
Soloist:
Date of composition/publication: 1997
Publisher's number:
Duration: 6:00
Score accessibility:
Composer's nationality: Czechoslovakian
Composer's date(s): 1941-2017

Instrumentation:

2 Flutes (Fl. II doubles Piccolo)
2 Oboes
2 Clarinets
2 Bassoons

Composer Information:

Born in Chlumec nad Cidlinou; studied composition with Kabelae and Hlobil in Prague, and Messiaen and Jolivet in Paris; composer of several dramatic works which are richly dissonant and impressionistically colorful

Compositional Characteristics:

Movement/Form -
Single movement: Molto sostenuto, misterioso (. = 46-52); Poco animato, rubato; Misterioso (. = 72); Piu mosso, rubato; Tutti indipendente, quasi improvvisando; Tempo I

Harmonic Content -
Atonal, bitonal (neighbor major/minor triads, augmented/whole-tone tetrachords)

Melodic Content -
Atonal

Rhythmic Content -
Straightforward metered time, free time with layered polyphonic repeated patterns

Texture/Orchestration -
Chorales in upper registers of all instruments at beginning, slowly works down to middle registers, begins/ends softly, climax at end of free time section

Performance Considerations -
Piccolo predominate almost like soloist or recitative style

Programming Category -
Chamber, Woodwind octet

Score Preface -
To Robert Austin Boudreau and his American Wind Symphony Orchestra

Resources

AWSO Records, 1957-2012, AIS.1981.19, Archives & Special Collections, University of Pittsburgh Library System.
1. Ivana Loudova to Robert Austin Boudreau. Letter. June 5, 1996.
2. 1997 Program Booklet providing the world premiere in Ft. Myers, FL.

Other:
1. Jeffrey Renshaw. *The American Wind Symphony Commissioning Project: A Descriptive Catalog of Published Editions, 1957-1991.* Greenwood Press: Westport, CT, 1991.
2. Robert and Kathleen Boudreau. AWSO Master List of Commissions Only. February 2022.
3. Markus Mauderer. *Robert Austin Boudreau und das American Wind Symphony Orchestra.* (Adliswil, Switzerland: Ruh Music AG, 2003).

Robert Lowry

Shall We Gather at the River

arranged by Hale Smith

Number of performers: 32 + choir
Soloist:
Date of composition/publication: 1864/Unknown
Publisher's number:
Duration: 4:00
Score accessibility: UMD Archives
Composer's nationality: American
Composer's date(s): 1826-1899

Instrumentation:

2 Flutes
2 Alto Flutes
2 Oboes
2 English Horns
2 Clarinets in Bb
Bass Clarinet
3 Bassoons
Contrabassoon

4 Horns in F
4 Trumpets in Bb
3 Trombones
Tuba

4 Percussion
Tambourine, Cymbals, Vibraphone, Crotales, Marimba, Snare Drum, Suspended Cymbal

SATB Choir

Piano

Composer Information:

Born in the United States in 1925; studied at Cleveland Institute of Music with Ward Lewis and Marcel Dick; worked with Chico Hamilton, Dizzy Gillespie, Oliver Nelson, Ahmad Jamal; received several honors including Cleveland Arts Prize, American Academy, and Institute of Arts and Letters; taught at C. W. Post College, University of Connecticut, Xavier University.

Compositional Characteristics:

Movement/Form -
Single movement, strophic: Moderately (♩ = 63-69), A little slower (. = unknown)

Harmonic Content -
Tonal, chromatic inner passing tones, modulation from C to E-flat

Melodic Content -
Tonal, mainly stepwise, some dotted rhythms and quarter-note triplet passing tones, homophonic voices for 4th verse

Rhythmic Content -
Straightforward, some light syncopations

Texture/Orchestration -
Repeated section at beginning with instrumentalists, contrapuntal, choir enters at E-flat section in unison with woodwinds and horns, gradually builds in orchestration, full ending with percussion vibes and piano chords

Performance Considerations -
No Baritone/Bass part written, but can be added

Programming Category -
Arrangement, Religious

Score Preface -

Resources

C. F. Peters/Wise Music Group Archives.
1. Don Gillespie to Robert Austin Boudreau. Letter. August 10, 1992.
2. Robert Austin Boudreau to Don Gillespie. Letter. September 2, 1992.

Other:
1. Robert and Kathleen Boudreau. *The Messengers and the Music: The Story of the World's Largest Commissioning Program for Wind Orchestra*, (Pittsburgh, 2019).
2. Markus Mauderer. *Robert Austin Boudreau und das American Wind Symphony Orchestra.* (Adliswil, Switzerland: Ruh Music AG, 2003).

Mathieu Lussier

Nightfall, Op. 27

Concerto Grosso for Trumpet, Bassoon, Harp, and Wind Orchestra

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Number of performers: 22 + 3
Soloist: Trumpet, Bassoon, Harp
Date of composition/publication: 2008
Publisher's number: 68244
Duration: 11:00
Score accessibility: Edition Peters
Composer's nationality: Canadian
Composer's date(s): b. 1973

Instrumentation:

2 Flutes
2 Oboes
English Horn
2 Clarinets in Bb
Bass Clarinet
Contrabass Clarinet
2 Bassoons
Contrabassoon

2 Horns in F
2 Trumpets in C
Trombone
Bass Trombone
Tuba

Timpani
2 Percussion
Tubular Bells, Glockenspiel, Cymbals, Bass Drum

solo Bassoon
solo Trumpet in C
solo Harp

Composer Information:

A bassoonist with the Pentaèdre and specializes in Baroque bassoon performance in solo and chamber ensemble settings; also employed as Artistic Director of Arion Baroque Orchestra, Associate Conductor of Les Violons du Roy, and Lamèque International Baroque Music Festival; serves on the music faculty at Université de Montréal; previously served as President of Conseil québécois de la musique and CAMMAC

Compositional Characteristics:

Movement/Form -
Single movement in quasi-sonata form: Lent (♩. = 72), Rondo Allegro), Largamente, Lento, Un poco piu Mosso, Encora un poco piu Mosso, Maestoso

Harmonic Content -
Tonal, chromatic mediants (F major, D minor, A-flat major, D-flat major, G minor), broken arpeggios, major 7ths with added 9ths

Melodic Content -
Tonal, stepwise with escape tones, harp soloist is more accompaniment for trumpet/bassoon, inversion of melody

Rhythmic Content -
Straightforward, mainly in 4/4, Rondo section with arpeggios and 16th notes woodwind runs, some dotted quarter syncopations

Texture/Orchestration -
Chorale-like accompaniment, brass fanfares leading into Rondo section, ends with slight dynamic swell before dying away, mainly woodwind chamber orchestration

Performance Considerations -
Bassoon occasionally in tenor clef, brass playing is limited

Programming Category -
Concerto, Lyrical

Score Preface -

Resources

AWSO Records, 1957-2012, AIS.1981.19, Archives & Special Collections, University of Pittsburgh Library System.
1. Robert Austin Boudreau to Mathieu Lussier. Letter. October 30, 2007.

Other:
1. Robert and Kathleen Boudreau. AWSO Master List of Commissions Only. February 2022.

Henry Francis Lyte & William Henry Monk

Abide With Me

orchestration by Hale Smith

Number of performers: 20
Soloist:
Date of composition/publication: 1847/1999
Publisher's number:
Duration: 3:30
Score accessibility: UMD Archives
Composer's nationality: Scottish/English
Composer's date(s): 1793-1847/1823-1889

Instrumentation:

2 Flutes
2 Alto Flutes
2 Oboes
2 Clarinets in Bb
2 Bass Clarinets
3 Bassoons
Contrabassoon

2 Horns in F
Trumpet in Bb
2 Tenor Trombones
2 Bass Trombones

Glockenspiel

Composer Information:

Lyte: Born in Ednam in 1793; studied at Trinity College, Dublin; took Anglican holy orders in 1815; served as curate throughout Scotland; wrote poetry and hymns.

Monk: Born in London in 1823; organist at various churches in London; was choirmaster/organist at King's College London from 1847-1852, at St. Matthias' Church, Stoke Newington; incorporated plainchant into Anglican services; appointed musical editor of Hymns Ancient and

Compositional Characteristics:

Movement/Form -
Single Movement; 𝅗𝅥. = 46-50; 3 verses of tune plus coda, based on Luke 24:29

Harmonic Content -
Tonal; dominant/extended harmonies created through contrapuntal lines

Melodic Content -
Tonal; "Eventide" tune by Monk; embellished melody in 3rd verse

Rhythmic Content -
Hymn meter 10.10.10.10; straightforward

Texture/Orchestration -
Very chamber-like, independent lines, no doublings

Performance Considerations -
𝅗𝅥. = 46-50 is slow, half note = 46-50 preferred; balance of voice-leading

Programming Category -
Arrangement, Religious, Incidental, Chamber

Score Preface -

Resources

C. F. Peters/Wise Music Group Archives.

1. Don Gillespie to Robert Austin Boudreau. Letter. August 10, 1992.
2. Robert Austin Boudreau to Don Gillespie. Letter. September 2, 1992.
3. Gene Caprioglio to Robert Austin Boudreau. Letter. April 26, 2007.

Other:

1. Robert and Kathleen Boudreau. *The Messengers and the Music: The Story of the World's Largest Commissioning Program for Wind Orchestra*, (Pittsburgh, 2019).
2. Robert and Kathleen Boudreau. AWSO Master List of Commissions Only. February 2022.
3. Markus Mauderer. *Robert Austin Boudreau und das American Wind Symphony Orchestra.* (Adliswil, Switzerland: Ruh Music AG, 2003).
4. Orchestration by Hale Smith. "Abide With Me," *American Wind Symphony Orchestra Music for a Waterfront Concert*, conducted by Robert Austin Boudreau, AWSO111, 1994, CD.

Arthur Terence Galt MacDermot

Aquarius

from musical *Hair*

arranged by James "Jim" Drake

Number of performers: 18
Soloist:
Date of composition/publication: 1967/Unknown
Publisher's number:
Duration: 6:00
Score accessibility: UMD Archives
Composer's nationality: Canadian-American
Composer's date(s): 1928-2018

Instrumentation:

4 Horns in F
4 Trumpets in Bb
3 Tenor Trombones
Bass Trombone
Tuba

Timpani
4 Percussion
Drum Set, Suspended Cymbal, Maracas, Guiro, 2 Tambourines, Xylophone, Bongos

Composer Information:

Born in Montreal, Quebec, Canada; studied at Cape Town University, South Africa; composed mainly for film soundtracks, jazz and funk albums; best known for his work on the music *Hair*; died of natural causes in New York City

Compositional Characteristics:

Movement/Form -
Single movement: no metronome marking, in common time, but slow 2 feel; verse-chorus form; Coda is Latin Rock bridge; Moderato, Moderato Fast Two, Poco Rubato, A Tempo, Bright Two

Harmonic Content -
Tonal, extended jazz harmonies, coda includes modulations and modal mixtures in A-flat, D-flat, G-flat

Melodic Content -
Tonal, modal mixture mainly stepwise in verses, , unison writing within each instrument

Rhythmic Content -
Straightforward, not as syncopated as original; Latin Rock at Coda/Bridge, mainly homophonic

Texture/Orchestration -
Mainly homophonic writing with rhythm section providing the basic beat; verse 2 is in canon with trumpets and horns; vamp section; ending verse and chorus is full ensemble at double forte

Performance Considerations -
Unison lines, especially in upper ranges of the instruments may pose intonation issues

Programming Category -
Arrangement, Jazz, Funk, Chamber, Brass Choir

Score Preface -

Resources

Other:
1. Robert and Kathleen Boudreau. AWSO Master List of Commissions Only. February 2022.
2. Markus Mauderer. *Robert Austin Boudreau und das American Wind Symphony Orchestra.* (Adliswil, Switzerland: Ruh Music AG, 2003).

M. Makinen

Kotkan Ruusu

Tango

arranged by James "Jim" Drake

Number of performers: 18
Soloist:
Date of composition/publication: Unknown
Publisher's number:
Duration: 3:30
Score accessibility: UMD Archives
Composer's nationality:
Composer's date(s):

Instrumentation:

4 Horns in F
4 Trumpets in Bb
4 Tenor Trombones
Bass Trombone
Tuba

Timpani
Drum Set
Marimba
Vibraphone

Composer Information:

Arranger: Born in the United States in 1935; studied at Duquesne University; was a member of the vocal group The Tempos; taught at Quaker Valley School District in Sewickley, PA; was arranger for the Pittsburgh Civic Light Opera, Pittsburgh Symphony Pops, and American Wind Symphony Orchestra

Compositional Characteristics:

Movement/Form -
Single movement: Moderate Tango in 4 in common time, but can be done in slow 2; strophic form

Harmonic Content -
Tonal, minor keys of F minor, G minor, straightforward

Melodic Content -
Tune: Helvi Mäkinen

Rhythmic Content -
Tango, light syncopations on at end of measures, straightforward

Texture/Orchestration -
Mainly homophonic accompaniment with solo melody or harmonized melody

Performance Considerations -
May add accordion

Programming Category -
Arrangement, Popular, Folk

Score Preface -

Resources

Other:
1. Robert and Kathleen Boudreau. AWSO Master List of Commissions Only. February 2022.
2. Markus Mauderer. *Robert Austin Boudreau und das American Wind Symphony Orchestra.* (Adliswil, Switzerland: Ruh Music AG, 2003).

Paul Francis Webster & John Alfred Mandel

A Time for Love

from the film "An American Dream"

arranged by Bill Prince

Number of performers:	27 + 1
Soloist:	Bb instrument
Date of composition/publication:	1966/Unknown
Publisher's number:	
Duration:	3:00
Score accessibility:	UMD Archives
Composer's nationality:	American
Composer's date(s):	1907-1984/1925-2020

Instrumentation:

2 Flutes
Oboe
3 Clarinets in Bb
Bass Clarinet
Bassoon

4 Horns in F
4 Trumpets in Bb
3 Tenor Trombones
Bass Trombone
Tenor Trombone V (optional)
Tuba

String Bass

2 Percussion: Drum Set, Bells

Harp
Piano

solo Bb Instrument

Composer Information:

Arranger: professor emeritus at University of North Florida; performed with Buddy Rich, Billy Maxted, Pee Wee Hunt, the NORAD Band, the Denver, Ft. Lauderdale, Palm Beach, and Jacksonville Symphonies and the American Wind Symphony Orchestra; received DMA in Theory and Composition from the University of Miami. He has taught at Florida Atlantic U, the U of Colorado/Denver, St. Francis Xavier U, Nova Scotia, the U of North Florida, and served as a visiting lecturer at Cape Town U and Natal U, South Africa

Compositional Characteristics:

Movement/Form -
Single movement: ♩ = 56

Harmonic Content -
Tonal, parallel chromatic motion, arpeggiated motion throughout as transition material

Melodic Content -
Tonal, mainly stepwise in sequential patters with neighbor tones, improvisation is possible

Rhythmic Content -
Straightforward

Texture/Orchestration -
Chamber-like while soloist is playing, forte interludes, ends softly

Performance Considerations -
Piano and drum set read off lead sheet, condensed score, potential for improvisation

Programming Category -
Arrangement, Lyrical, Jazz

Score Preface -

Program Notes

Resources

Other:

1. “Biography.” Bill Prince. Accessed February 29, 2024. http://www.billprince.net/biography.html.

Colin Mawby

There's Herrings for Dinner Tonight

for Wind Symphony Orchestra & Choirs

poems by Anonymous, Seasmus Kavanagh, & Thomas Moore

Number of performers:	Unknown
Soloist:	Soprano
Date of composition/publication:	Unknown
Publisher's number:	
Duration:	15:00
Score accessibility:	UMD Archives
Composer's nationality:	England
Composer's date(s):	1936-2019

Instrumentation:

Unknown Instrumentation

Vocal Score
Choir I: American Choir
Choir II: Cork Chamber Choir
Piano

Composer Information:

Born in Portsmouth, Hampshire; received musical education at Westminster Cathedral choir school and Royal College of Music studying with George Malcolm (organ), Gordon Jacob and John Churchfill (composition); was the Master of Music at Westminster Cathedral (1961 -1981), choral director at Radio Telefis Eireann founding the Philharmonic Choir, children's choir, and chamber choir; was awarded the Knighthood of the Order of St. Gregory by Pope Benedict XVI in 2006

Compositional Characteristics:

Movement/Form -

4 movements: (I) Dicey Reilly, Allegretto (with humour), Adagio, Tempo I; (II) Believe Me, if all Those Endearing Young Charms, Andante Cantabile con rubato; (III) Mr. Nobody, Con moto; (IV) Biddy Mulligan, Allegro Vivace

Harmonic Content -

Tonal, suspended chords (2nds/4ths), modal mixture, web of 3rds, (IV) open 5ths with added 4ths

Melodic Content -

Tonal, shifts between homophonic harmony and unisons; (II) soprano soloist; (III) skips of 3rds/4ths/5ths; (IV) pentatonic

Rhythmic Content -

(I) Straightforward, some mixed meter (7/8) to depict being drunk, with swagger, syncopated; (II) sustained, slower; (III) bouncy, 3 vs. 4 rhythms; (IV) compound to duple meter, strong sense of swing

Texture/Orchestration -

Light, text painting (clapping, hiccups, glissandos, whisper) mainly strophic and homophonic with more melodic and accompaniment variation with each verse, varied dynamics; (IV) improvised/ad lib flute solo

Performance Considerations -

Instrumentalists required to be theatrical (blow a raspberry, trombone glissandos, swagger)

Programming Category -

Theatre, Whimsical, Popular, Choir

Score Preface -

Commissioned by Dr. Robert Boudreau for the American Wind Symphony Orchestra and Choirs

Program Notes

Resources

AWSO Records, 1957-2012, AIS.1981.19, Archives & Special Collections, University of Pittsburgh Library System.
1. Robert Austin Boudreau to Geoffrey Spratt. Email. November 19, 2002, at 11:59 a.m.
2. Robert Austin Boudreau to Geoffrey Spratt. Email. November 20, 2002, at 12:24 p.m.
3. Geoffrey Spratt to Robert Austin Boudreau. Email. January 28, 2003, at 4:24 p.m.

Other:
1. Markus Mauderer. *Robert Austin Boudreau und das American Wind Symphony Orchestra.* (Adliswil, Switzerland: Ruh Music AG, 2003).

Tom McIntosh

The Pasture

poem by Robert Frost

Number of performers:	2 +1
Soloist:	Narrator
Date of composition/publication:	Unknown
Publisher's number:	
Duration:	1:30
Score accessibility:	UMD Archives
Composer's nationality:	American
Composer's date(s):	1927-2017

Instrumentation:

Flute
English Horn

Narrator

Score in C

Composer Information:

Born in Baltimore, MD; studied at Peabody Conservatory and Juilliard, played trombone in US Army Band and New York City with Lee Morgan, Roland Kirk, and James Moody; moved to Los Angeles to pursue career in TV and film composing; named a Jazz Master by National Endowment for the Arts

Compositional Characteristics:

Movement/Form -
Single movement: no tempo marking, but in 4/4

Harmonic Content -
Tonal, open 4ths/5ths

Melodic Content -
Tonal, chromatic embellishments, some canonic phrases

Rhythmic Content -
Straightforward, contrapuntal duet

Texture/Orchestration -
Duet

Performance Considerations -

Programming Category -
Poem, Chamber

Score Preface -

Program Notes

Resources

AWSO Records, 1957-2012, AIS.1981.19, Archives & Special Collections, University of Pittsburgh Library System.
1. Environmental Circus, Point Park College, June 13-14, 1970.

Tom McIntosh

This Compost

poem by Walt Whitman

Number of performers: 28 + Children's Choir + 1
Soloist: Narrator
Date of composition/publication: Unknown
Publisher's number:
Duration: 8:30
Score accessibility: UMD Archives
Composer's nationality: American
Composer's date(s): 1927-2017

Instrumentation:

Piccolo
Flute (double Alto Flute)
Oboe
English Horn
Clarinet in Eb
2 Clarinet in Bb (Cl II double Bass Clarinet)
2 Bassoons (Bsn II double Contrabassoon)

4 Horns in F
3 Trumpets in Bb
3 Tenor Trombones
Bass Trombone
Tuba

Timpani
4 Percussion
Bass Drum, Vibraphone, Cymbals, Triangle, Bells, Chimes, Tambourine, Snare Drum, Xylophone

Harp
Piano

Children Vocals

Narrator

Score in C

Composer Information:

Born in Baltimore, MD; studied at Peabody Conservatory and Juilliard, played trombone in US Army Band and New York City with Lee Morgan, Roland Kirk, and James Moody; moved to Los Angeles to pursue career in TV and film composing; named a Jazz Master by National Endowment for the Arts

Compositional Characteristics:

Movement/Form -
Single movement: No tempo marking at beginning, but in Cut-time, ♩. = 60 in 4/4, Faster, A Tempo, dotted ♩ = 96 in 6/8, ♩. = 96 in 4/4, ♩. = 72, Cut-time

Harmonic Content -
Tonal, quintal harmonies, direct modulations, ostinato bass line pattern under "America", modal mixture and chord substitutions

Melodic Content -
Tonal: includes melodies of "This Land is Your Land", "Down at the Cross", "When Johnny Comes Marching Home", "America, the Beautiful", occasional overlap of melodic themes

Rhythmic Content -
Straightforward, composite syncopated lines, 6/8 march

Texture/Orchestration -
Mainly homophonic and chamber-like, sustained ending at double forte, alternating between brass and woodwind choirs

Performance Considerations -

Programming Category -
Poem, Arrangement, Patriotic, Folk

Score Preface -

Program Notes

Poem by Walt Whitman.

Resources

Other:

1. Robert and Kathleen Boudreau. AWSO Master List of Commissions Only. February 2022.
2. Markus Mauderer. *Robert Austin Boudreau und das American Wind Symphony Orchestra.* (Adliswil, Switzerland: Ruh Music AG, 2003).

Wilfrid Mellers

Noctambule and Sun-Dance

for wind, brass, percussion and piano

Number of performers: 23
Soloist:
Date of composition/publication: 1967
Publisher's number:
Duration: 9:00
Score accessibility: Novello & Co.
Composer's nationality: English
Composer's date(s): 1914-2008

Instrumentation:

2 Flutes (with or without Piccolos)
2 Oboes
2 Clarinets in Bb
2 Bassoons (Clarinet III can substitute for Bassoon

2 Horns in F (can be doubled)
2 Trumpets in Bb
2 Tenor Trombones
Tuba (Trombone III can substitute for Tuba)

Timpani
5 Percussion
I: Tam-Tam, Triangle, Tambourine,
Clashed Cymbals
II: Side Drum, Claves
III: Cymbals, rolled and struck suspended
IV: Bongos, Tam-Tam (shared with I)
V: Xylophone (optional)*

Piano*

* If Xylophone is omitted, use Piano Duet version.

Composer Information:

Born in Leamington, Warwickshire; attended Downing College, received private composition lessons from Egon Wellesz and Edmund Rubbra; taught at Dartington Hall, Downing College, Birmingham University, University of Pittsburgh, and founding professor of the Music Department at University of York (UK)

Compositional Characteristics:

Movement/Form -
Single movement divided into two sections: (I) Noctambule: Grave (8th = 66), poco piu largamente; (II) Sun Dance: Allegro vivo (. = 160), Allargando poco a poco, Maestoso (. = 72), Allargando

Harmonic Content -
Tonal, (I) parallel 3rds/6ths/tritones/7ths in bass voices, stacked 4ths including tritones, (II) parallel P5s, open 5th arpeggios

Melodic Content -
Tonal, parallel pitch class sets (013) and P4, repetitive thematic phrases with different orchestrations and embellishments, overlapping themes

Rhythmic Content -
(I) Double dotted rhythms, gradually accelerates into Sundance, (II) ostinato patterns, octave hemiolas, driving 8th/16ths

Texture/Orchestration -
(I) Soft percussion at beginning, alternating woodwind/brass choirs, dynamic swells leading into Sundance, (II)

Performance Considerations -
Material from "Prothalamion"

Programming Category -
Concert, Folk

Score Preface -

Program Notes

This work was written in 1961, when I was in America. It was commissioned by the American Wind Symphony and was originally scored for the bast resources of the this band (three piccolos, three flutes, three alto flutes, and so on). The published version is re-scored for normal resources but preserves, I hope, the festive and ceremonial manner of a work that was intended for performance in the open air. The Noctambule is a slow procession by night, with torches. It leads without break into the Dance which celebrates the sun's rising at dawn. This is a rondo and returns, very loud to the initial material of the Noctambule. I think the piece may have been influenced by a visit to the deserts of Arizona and New Mexico.

Program Note by Wilfred Mellers from the University of York Archives.

Resources

Other:

1. Wilfred Mellers. Memo. Undated. Mellers The Borthwick Institute for Archive, University of York.
2. Wilfred Mellers, *Noctumbale and Sundance*. Novello & Co.

Wilfrid Mellers

Prothalamion

for Double Wind Symphony & Percussion

Number of performers: 45
Soloist:
Date of composition/publication: 1962
Publisher's number:
Duration: 20:00
Score accessibility: UMD Archives
Composer's nationality: English
Composer's date(s): 1914-2008

Instrumentation:

1st Wind Symphony
Piccolo
3 Flutes
2 Alto Flutes
3 Clarinets in Bb
2 Bass Clarinets
3 Horns in F
3 Trumpets in Bb
2 Tenor Trombones
Bass Trombone
Tuba
Harp

2nd Wind Symphony
Piccolo
3 Oboes
2 English Horns
3 Bassoons
2 Contrabassoons
3 Horns in F
3 Trumpets in Bb
2 Tenor Trombones
Bass Trombone
Harp

Timpani
4 Percussion: Side Drum, Bass Drum, Bongos, Claves, Tambourine, Woodblock, Cymbals,

Composer Information:

Born in Leamington, Warwickshire; attended Downing College, received private composition lessons from Egon Wellesz and Edmund Rubbra; taught at Dartington Hall, Downing College, Birmingham University, University of Pittsburgh, and founding professor of the Music Department at University of York (UK)

Compositional Characteristics:

Movement/Form -
Four movements: for more detailed tempo markings, please see Program Notes section.

Harmonic Content -
Tonal, bitonality, parallel chromatic movement, added chromatic neighbors to major chords/octaves, (II) pedal tones

Melodic Content -
Tonal, mainly stepwise motion, (II) modal, contrapuntal, (III) scherzo-like theme, (IV) similar themes like beginning

Rhythmic Content -
Double-dotted rhythms, driving accented rhythms, short ostinato patterns and fanfares, (III) mixed meter at fast tempos, crescendo to end, (IV) slow introduction

Texture/Orchestration -
Call and response between Symphonies 1/2, (II) quasi-cadenza, mainly Symphony 1, upper woodwinds with harp and celeste, (III) alternates between Symphony 1/2, percussion break

Performance Considerations -
"The percussion players should be placed between the wind orchestras." Maybe able to consolidate into a single orchestra if re-orchestrated properly. Alto flutes are listed as bass flutes in staff.

Programming Category -
Suite, Folk

Score Preface -
for Robert Boudreau and the American Wind Symphony

Program Notes

(I) Fanfare and Sun-Dance: Maestoso (𝅗𝅥. = 69), Allegro Vivo (𝅗𝅥. = 160), Tempo I (𝅗𝅥 = 80), Largamente (𝅗𝅥. = 69)

(II) Siesta: Molto calmo (𝅗𝅥 = 72), ♩ = 66

(III) Satyricon: Allegro in 7/8 (𝅗𝅥. + dotted 𝅗𝅥. + 𝅗𝅥. = 52), each measure is a beat, Moderato e dolcissimo (𝅗𝅥. = 96), Presto, scherzo with trio and CODA

(IV) Noctambule and Fanfare: Poco Grave (8th = 66)

Resources

AWSO Records, 1957-2012, AIS.1981.19, Archives & Special Collections, University of Pittsburgh Library System.

1. Robert Austin Boudreau to Wilfred Mellers. Letter. August 20, 1963.

Other:

1. Markus Mauderer. *Robert Austin Boudreau und das American Wind Symphony Orchestra.* (Adliswil, Switzerland: Ruh Music AG, 2003).

Walter Melrose, Louis Panico & Elmer Schoebel

Tampeekoe

transcribed & arranged by David Morgan

Number of performers: 16-24
Soloist:
Date of composition/publication: 1926/2011
Publisher's number:
Duration: 3:00
Score accessibility: UMD Archives
Composer's nationality: American
Composer's date(s): 1889-1973/1898-1986/1896-1970

Instrumentation:

3 Flutes
3 Clarinets in Bb
Bass Clarinet
2 Bassoons
3 Horns in F
3 Trumpets in Bb
2 Tenor Trombones
Bass Trombone
Tuba

Banjo (or Piano, Harp, or Marimba)

4 Percussion (or Drum Set)
Snare Drum, High Hat, Bass Drum, Cymbals, Wood Block

Composer Information:

Melrose: a music publisher and lyricist born in Sumner, IL who founded Melrose Publishing House with his brother Lester in Chicago, IL.
Panico: a cornet and bandleader in the Chicago area credited with inventing the "laughing cornet" and "wah-wah"
Schoebel: a jazz pianist born in East St. Louis, IL. He was an arranger for Melrose Publishing House and Warner Brothers Publishing Division.

Compositional Characteristics:

Movement/Form -
Single movement: Dixieland foxtrot

Harmonic Content -
F major modulating to D-flat major; secondary dominants and diminished sevenths abound

Melodic Content -
Tonal, diminished chord arpeggios

Rhythmic Content -
Common time swing

Texture/Orchestration -
Rhythm section throughout with section/individual solos above until shout section, mainly homophonic

Performance Considerations -
Trumpet, Trombone, Clarinet jazz soloists are essential

Programming Category -
Arrangement, Jazz

Score Preface -
The piece may be performed without flutes, bass clarinet, bassoons, and horns. Drum set may substitute for the four percussion parts.

Program Notes

Resources

Other:

1. Robert and Kathleen Boudreau. AWSO Master List of Commissions Only. February 2022.

Akira Miyoshi

Concerto

for Timpani and Wind Symphony Orchestra "West Wind"

Number of performers:	36 + 1
Soloist:	Timpani
Date of composition/publication:	2003
Publisher's number:	68185
Duration:	13:00
Score accessibility:	Edition Peters
Composer's nationality:	Japanese
Composer's date(s):	1933-2013

Instrumentation:

4 Flutes (Fl I/II double Piccolo)
4 Oboes
4 Clarinets in Bb (Cl IV double Bass Clarinet)
4 Bassoons (Bsn IV double Contrabassoon)

4 Horns in F
4 Trumpets in C
4 Trombones
Tuba

5 Percussion
Side Drum, 5 Tom-toms, 2 Makushas,
2 Makugyos, Marimba, 2 Tubular Bells,
Suspended Cymbal, Maracas, Bass Drum,
2 Bongos, 2 Tam-tams, Vibraphone, Guiro,
Naruko (Bamboo), Claves, 2 Cowbells,
Cymbals

Harp
Piano

solo Timpani

Composer Information:

Born in Suginami, Tokyo; studied piano with Kozaburo Hirai and Tomojiro Ikenouchi; studied composition at the Paris Conservatory with Henri Challan and Raymond Gallois-Montbrun (1955-1957); professor at the Toho Gakuen School of Music; awarded the Officier de l'Ordre des Arts et des Lettres from the French government (1996), the Suntory Music Award (1999), and the Otaka prize six times

Compositional Characteristics:

Movement/Form -
3 movements: I. Mouvment (♩ = 54, 100, 120), through-composed with solo introduction; II. Mouvment (♩ = 48); III. Mouvment (♩ = 138), somewhat rondo-like

Harmonic Content -
Tonal: I. homophonic parallel tritone and half-diminished 7th chord passages; II. octatonic built chords; III. major chords with 2nds, 7ths

Melodic Content -
Tonal, varied repeated pitch figures; mainly leaps in 3rds, 4ths, 5ths, and octaves; II. octatonic theme is embellished with each statement; III. tritone and minor 3rd leaps prevalent, escape tones

Rhythmic Content -
Straightforward time signatures; syncopated, influenced by Japanese folk music and drumming; III. hemiola patterns (3 vs 4), straight quarters

Texture/Orchestration -
Varied polyphonic, dynamic, rhythmic, and articulate phrases; percussive; I. call and response, chromatic woodwind lines; II. soloist, keyboard percussion, harp, and piano; III. percussive, mixture of Japanses folk and popular dance music

Performance Considerations -
Balance between soloist and ensemble, especially lower tones; unconventional time signature placement in score;

Programming Category -
Concerto

Score Preface -

Program Notes

West Wind, a concerto for timpani and wind orchestra by Akira Miyoshi, was composed in 2003 for the orchestra's performances at the Beaver Valley International Arts Festival in western Pennsylvania and features an AWSO alumnus from the early 1960s as timpani soloist. Koichi Yamaguchi went on from his summer experiences with the American Wind Symphony to become principal timpanist with the Japan Philharmonic from which he has since retired as Principal Timpanist Emeritus. Presently he is president of the Tokyo Royal Philharmonic and general manager of the Japan Percussion Society. In discussing Koichi's possible return visit to the American Wind Symphony Orchestra stage in 2003, Robert Boudreau requested his recommendation for a Japanese composer to write a concerto for timpani. Without hesitation, the name of Akira Miyoshi was put forth.

According to Miyoshi, "The west wind is thought of in Japan as the source of fantasy - the fountainhead of something gallant, dreamt. Really, the Japanese are favored from ancient times by westerlies. In this piece I tried to express Japanese latent longings, the subconscious hope for west wind."

Resources

AWSO Records, 1957-2012, AIS.1981.19, Archives & Special Collections, University of Pittsburgh Library System.

1. Robert Austin Boudreau to Fumitomo Horiuchi. Letter. October 24, 2002.
2. Beaver Valley International Arts Festival 2003, proposed contributions from Irish personnel to Irish festival.
3. Robert Austin Boudreau to Gene Caprioglio. Fax. July 29, 2003.

Other:

1. Akira Miyoshi, "West Wind", on *Concertos from Three Continents*, Kohichi Yamaguchi, American Wind Symphony Orchestra, Robert Austin Boudreau, recorded June 29 through July 1, 2003, by Blake Norton, AWSO112, released 2003, CD.
2. Andrew Druckenbrod. "Winds on the Water: Orchestra Docks for Concert Series." *Pittsburgh Post-Gazette*, May 25, 2003.
3. Robert and Kathleen Boudreau. AWSO Master List of Commissions Only. February 2022.
4. Markus Mauderer. *Robert Austin Boudreau und das American Wind Symphony Orchestra.* (Adliswil, Switzerland: Ruh Music AG, 2003).

Jacques Morali & Victor Willis

YMCA

arranged by James "Jim" Drake

Number of performers: 35
Soloist:
Date of composition/publication: 1978/Unknown
Publisher's number:
Duration: 5:00
Score accessibility: UMD Archives
Composer's nationality: French/American
Composer's date(s): 1947-1991/b. 1951

Instrumentation:

Piccolo
3 Flutes
4 Oboes
4 Clarinets in Bb
4 Bassoons

4 Horns in F
4 Trumpets in Bb
4 Trombones
Tuba

Timpani
5 Percussion
Vibraphone, Xylophone, Bells, Drum Set
Crash Cymbals, Suspended Cymbals

Composer Information:

Morali: Born in Casablanca, Morocco; a French disco and dance music producer and songwriter for the Village People and The Ritchie Family; worked with Philadelphia International Records; died of HIV

Willis: Born in Dallas, TX; founding member of Village People, sang with the Negro Ensemble Company

Compositional Characteristics:

Movement/Form -
Single movement: Disco (♩. = 120), verse-chorus form

Harmonic Content -
Tonal, F Major, straightforward, some chromatic bass ascents

Melodic Content -
Tonal, straightforward, mostly pentatonic, stepwise motion

Rhythmic Content -
Disco back beat, syncopation

Texture/Orchestration -
Gradually builds in orchestration with rhythm section underneath melody, counterlines, little woodwind flourishes, and sustained lines; homophonic texture during choruses; call and response between brass and woodwinds in verse 2

Performance Considerations -

Programming Category -
Arrangement, Popular Music, Encore

Score Preface -

Program Notes

Resources

Other:

1. Robert and Kathleen Boudreau. AWSO Master List of Commissions Only. February 2022.

David Morgan

Colors of Your Dreams

Number of performers: 8
Soloist:
Date of composition/publication: 2014
Publisher's number: 68467
Duration: 13:45
Score accessibility: Edition Peters
Composer's nationality: American
Composer's date(s): b. 1957

Instrumentation:

Flute
Alto Flute
Oboe
English Horn
Clarinet in Bb
Bass Clarinet
Bassoon
Contrabassoon

Composer Information:

Born in Cleveland, OH, self-taught composer, studied jazz arranging with Richard Lawn. Originally a classical guitarist, but moved to electric bass and double bass and attended the University of Texas. Professor of composition and double bass at Youngstown State University, wrote several pieces for Dr. Stephan Gage and the Wind Ensemble. Performed as guest artist with many musicians and organizations including Apollo's Fire, Chicago Jazz Orchestra, Cleveland Jazz Orchestra, and many others.

Compositional Characteristics:

Movement/Form -
3 Movements: (I) 𝅗𝅥 = 80; (II) ♩. = 96 to 60 to 108;
(III) ♪ = 152; mvt. I similar to Section 3 of "The Art of Seven", ABA form

Harmonic Content -
Tonal, mixture of various 7th/9th chords acting as suspensions

Melodic Content -
(I) 16-bar phrases based on harmonic major/minor, natural minor; (II) 5-bar phrases which are transposed, Andante section is more elaborate, (III) pentatonic 11-bar ostinato melody

Rhythmic Content -
(I) includes "Salsa"; (II) straightforward (III) Compound meter in 6/4, syncopations, hemiolas of 2v3, 3v4, middle section is compound swing

Texture/Orchestration -
(I) Homophonic accompaniment over melody with repeated phrases; (II) Moderato section begins with solos and gradually builds to conclusion; (III) homophonic accompaniment, section B is musical interlude, coda is mixture of section A/B material

Performance Considerations -
Limited dynamic/articulation markings, performers use best judgment based on jazz style

Programming Category -
Chamber, Jazz, Popular; Title is from a lyric by an English art rock band "Yes"

Score Preface -
Commissioned by American Wind Symphony Orchestra, Robert Boudreau, Music Director

Resources

AWSO Records, 1957-2012, AIS.1981.19, Archives & Special Collections, University of Pittsburgh Library System.
1. Robert Austin Boudreau to David Morgan. Letter. December 13, 2013.

Other:
1. Robert and Kathleen Boudreau. AWSO Master List of Commissions Only. February 2022.

David Morgan

Reflections and Meditations

for clarinet and wind symphony orchestra

Number of performers:	39 + 1
Soloist:	Clarinet in Bb
Date of composition/publication:	2007
Publisher's number:	
Duration:	12:00
Score accessibility:	UMD Archives
Composer's nationality:	American
Composer's date(s):	b. 1957

Instrumentation:

- 3 Flutes
- Alto Flute
- 2 Oboes
- 2 English Horns
- 2 Clarinets in Bb
- 2 Bass Clarinets
- 3 Bassoons
- Contrabassoon

- 6 Horns in F
- 4 Trumpets in Bb
- 2 Tenor Trombones
- 2 Bass Trombones
- Tuba

- Timpani
- 5 Percussion
- I: Vibraphone I
- II: Vibraphone II
- III: Marimba I, Gong
- IV: Marimba II
- V: Glockenspiel, Triangle

- Harp
- Piano

- solo Clarinet in Bb

Composer Information:

Born in Cleveland, OH, self-taught composer, studied jazz arranging with Richard Lawn. Originally a classical guitarist, but moved to electric bass and double bass and attended the University of Texas. Professor of composition and double bass at Youngstown State University, wrote several pieces for Dr. Stephan Gage and the Wind Ensemble. Performed as guest artist with many musicians and organizations including Apollo's Fire, Chicago Jazz Orchestra, Cleveland Jazz Orchestra, and many others.

Compositional Characteristics:

Movement/Form -

Single movement in quasi-arch form: Introduction, Main Theme, Mixed Meter, Soloistic, Mixed Meter with solos, Main Theme, Coda

Harmonic Content -

Static motion built on G natural minor/parallel major, E natural minor; jazz chord extensions, quartal harmonies

Melodic Content -

built on chromatic sequences with occasional escape tones and arpeggiations of fifths

Rhythmic Content -

Static, mixed meters, light syncopation

Texture/Orchestration -

Quasi-minimalist, static harmonic motion with steady 8th note pattern, reflective and meditative

Performance Considerations -

Also orchestrated for alto saxophone, flute, and orchestra (2011)

Programming Category -

Jazz, Soloist

Score Preface -

Commissioned by the American Wind Symphony Orchestra for Robert Fitzer, clarinet professor at Youngstown State University

Resources

Other:

1. Robert and Kathleen Boudreau. *The Messengers and the Music: The Story of the World's Largest Commissioning Program for Wind Orchestra*, (Pittsburgh, 2019).
2. Robert and Kathleen Boudreau. AWSO Master List of Commissions Only. February 2022.
3. David Morgan. "Meditations and Reflections," *American Wind Symphony Orchestra Reflections*, conducted by Robert Austin Boudreau, AWSO118, unknown, CD.

David Morgan

The Art of Seven

for Wind Symphony

Number of performers: 28
Soloist:
Date of composition/publication: 2008
Publisher's number: 68272
Duration: 19:00
Score accessibility: Edition Peters
Composer's nationality: American
Composer's date(s): b. 1957

Instrumentation:

2 Flutes
2 Alto Flutes
2 Oboes
English Horn
2 Clarinets in Bb
2 Bass Clarinets
3 Bassoons

3 Horns in F
3 Trumpets in Bb
2 Tenor Trombones
Bass Trombone
Tuba

3 Percussion
2 Marimbas, Vibraphone

Piano

Composer Information:

Born in Cleveland, OH, self-taught composer, studied jazz arranging with Richard Lawn. Originally a classical guitarist, but moved to electric bass and double bass and attended the University of Texas. Professor of composition and double bass at Youngstown State University, wrote several pieces for Dr. Stephan Gage and the Wind Ensemble. Performed as guest artist with many musicians and organizations including Apollo's Fire, Chicago Jazz Orchestra, Cleveland Jazz Orchestra, and many others.

Compositional Characteristics:

Movement/Form -
Single movement in 3 sections: Section I ♩. = 76, transition ♩. = 80, Section II ♩. = 144, transition ♩. = 74, Section III ♩ = 80

Harmonic Content -
Harmonic major/minor scales, secundal/extended chords; Section II: A minor blues; progressions also built around 7 pitches in circle of fifths (A, D, G, C, F, Bb, Eb)

Melodic Content -
Tonal, variety of unison and soloist statements, starts with small set of scale and gradually builds to include all notes in scales and modal shirts

Rhythmic Content -
Mixed Meter influenced by frame drummer, Section I subdivides 7/8 in various ways; Section II in 13/4; Section III in 4/4 based on 3:2 rumba claves

Texture/Orchestration -
Slow, lyrical interludes between sections without frame drum; Section 3 takes material from mvt. I of "Colors of Your Dreams"

Performance Considerations -
Section 3 key signature of C-flat; limited articulations & dynamics, performers use best judgment based on jazz style; refers to Law of Seven by G. I. Gurdjieff

Programming Category -
Concerto, Jazz, See program notes from David Morgan

Score Preface -

Program Notes

Resources

Other:

1. Robert and Kathleen Boudreau. AWSO Master List of Commissions Only. February 2022.

David Morgan

The Glory Days

orchestrated by the composer

Number of performers: 27-29
Soloist:
Date of composition/publication: 2012
Publisher's number:
Duration: 7:30
Score accessibility: UMD Archives
Composer's nationality: American
Composer's date(s): b. 1957

Instrumentation:

Piccolo
2 Flutes
2 Oboes
Clarinet in Eb
3 Clarinets in Bb
Bass Clarinet
2 Bassoons

4 Horns in F
3 Trumpets in Bb
3 Tenor Trombones
Bass Trombone
Tuba

1 or 2 Vibraphones
1 or 2 Marimbas

Piano

Composer Information:

Born in Cleveland, OH, self-taught composer, studied jazz arranging with Richard Lawn. Originally a classical guitarist, but moved to electric bass and double bass and attended the University of Texas. Professor of composition and double bass at Youngstown State University, wrote several pieces for Dr. Stephan Gage and the Wind Ensemble. Performed as guest artist with many musicians and organizations including Apollo's Fire, Chicago Jazz Orchestra, Cleveland Jazz Orchestra, and many others.

Compositional Characteristics:

Movement/Form -
Single movement: ♩ = 144 (No Rubato)

Harmonic Content -
Tonal: secundal tone clusters in closed and open position, arpeggiated and sustained; variety of major/minor, modal keys explored

Melodic Content -
Tonal: unison secundal, stepwise descent in repeated fashion; ascending stepwise motion of falling P4 sequence; descending stepwise motion of falling P5 sequence in minor; pentatonic scale; brief inversions of melodies (ascent vs descent)

Rhythmic Content -
Mainly in 4/4 some mixed meters (2/4, 5/4, 6/4, 7/4, 10/8, 12/8, 13/8); variety of 8th note groupings, hemiola, and ostinato patterns

Texture/Orchestration -
Minimalist Jazz; rhythmic patterns; abundant unisons of melody and accompaniment

Performance Considerations -
Limited dynamics and articulation markings, rely on jazz style to influence performance practice; key areas

Programming Category -
Jazz, Concert

Score Preface -
Commissioned by the Packard Band in Warren, OH

Program Notes

Resources

Other:

1. Robert and Kathleen Boudreau. AWSO Master List of Commissions Only. February 2022.

Vaclav Nelhybel

Allegro Imperitavo

for Wind Orchestra

Number of performers:	Unknown
Soloist:	
Date of composition/publication:	1959
Publisher's number:	
Duration:	Unknown
Score accessibility:	Unpublished/Lost
Composer's nationality:	American
Composer's date(s):	1919-1996

Instrumentation:

Composer Information:

Compositional Characteristics:

Movement/Form -

Harmonic Content -

Melodic Content -

Rhythmic Content -

Texture/Orchestration -

Performance Considerations -

Programming Category -

Score Preface -

Program Notes

Originally "Adagio for Oboe and Wind Orchestra".

John Nussbaum from the *Pittsburgh Sun-Telegram*, "It is an extremely listenable work, thoroughly melodic as well as compellingly rhythmical. Comparatively unusual as a wind orchestra of this type is, Nelhybel writes for it with great facility, utilizing to good advantage its tonal potentials."

Henry Ward from the *Pittsburgh Press*, "The program consisted of only two works but both were significant. The first work was an ultra-modern work being given its world premiere. It was the 'Allegro Imperativo' by Vaclav Nelhybel. The work that leaned heavily on the dissonant side was given a brilliant debut by the young orchestra under the knowing direction of the AWS energetic director and founder, Robert Austin Boudreau. The music speaks vividly of the composer's homeland and for all its dissonance it has a sparkling underlying rhythm that pleases."

Was originally published by C. F. Peters as #6173.

Premiered on June 18, 1959.

Resources

AWSO Records, 1957-2012, AIS.1981.19, Archives & Special Collections, University of Pittsburgh Library System.
1. 1959 American Wind Symphony Orchestra Program.
2. John Nussbaum, "Wind Symphony, Choir in Concert, Birthday Party," *Pittsburgh Sun-Telegraph*, June 12, 1959.
3. Henry Ward, "Choir, Orchestra Join in Concert," *Pittsburgh Press*, June 12, 1959.
4. "American Wind Symphony Plans Big Summer Season," AWSO Press Release, March 1, 1959.

C. F. Peters/Wise Music Group Archives.
1. Walter Hinrichsen to Robert Austin Boudreau. Letter. December 7, 1959.
2. Robert Austin Boudreau to Walter Hinrichsen. Letter. October 10, 1960.
3. C. F. Peters Internal Memo with World Premiere Date and Peters Catalog Number. Undated.

Vaclav Nelhybel

Symphonic Excerpts

Number of performers:	Unknown
Soloist:	
Date of composition/publication:	1964
Publisher's number:	
Duration:	Unknown
Score accessibility:	Unpublished/Lost
Composer's nationality:	American
Composer's date(s):	1919-1996

Instrumentation:

Composer Information:

Compositional Characteristics:

Movement/Form -

Harmonic Content -

Melodic Content -

Rhythmic Content -

Texture/Orchestration -

Performance Considerations -

Programming Category -

Score Preface -

Program Notes

Composed, rehearsed, but never performed. Score and parts sent back to composer. Was supposed to premiere on June 20, 1964.

Resources

AWSO Records, 1957-2012, AIS.1981.19, Archives & Special Collections, University of Pittsburgh Library System.

1. Robert Austin Boudreau to Vaclav Nelhybel. Letter. May 7, 1964.
2. Robert Austin Boudreau to Vaclav Nelhybel. Letter. May 14, 1964.
3. Robert Austin Boudreau to Vaclav Nelhybel. Letter. August 21, 1964.
4. AWSO World Premieres for 1964. Undated.

Oliver Nelson

A Cucumber's Pickle

poem by William Cole

Number of performers: 3
Soloist:
Date of composition/publication: 1969
Publisher's number:
Duration: 1:30
Score accessibility: Unknown
Composer's nationality: American
Composer's date(s): 1932-1975

Instrumentation:

Timpani
Suspended Cymbal

Narrator

Composer Information:

Born in St. Louis, MO (June 4, 1932); performed with the Louis Jordan band, the US 3rd Marine Corps Division Band in Japan/Korea, Quincy Jones; studied composition at Washington University and Lincoln University with Elliott Carter, Robert Wykes, and George Tremblay; House arranger at the Apollo Theater and several artists including Thelonious Monk, Cannonball Adderley, Sonny Rollins, Billy Taylor; Composed background music for TV/films in Los Angeles

Compositional Characteristics:

Movement/Form -
Single movement

Harmonic Content -
N/A

Melodic Content -
N/A

Rhythmic Content -
Ostinato patterns in timpani, steady quarters with suspended cymbals

Texture/Orchestration -

Performance Considerations -

Programming Category -
Suite, Poetry

Score Preface -

Program Notes

Premiered on June 12, 1969.

Resources

AWSO Records, 1957-2012, AIS.1981.19, Archives & Special Collections, University of Pittsburgh Library System.

1. Robert Austin Boudreau to Donald Riggs. Letter. May 1, 1969.
2. Robert Austin Boudreau to Samuel Hazo. Letter. June 4, 1969.
3. American Wind Symphony Orchestra, 15th Season, 1971 Program Brochure.
4. American Wind Symphony Orchestra, 1972 Season Program.
5. American Wind Symphony Orchestra, 1986 Season Program.
6. American Wind Symphony Orchestra, 1987 Season Program.

C. F. Peters/Wise Music Group Archives.

1. Karen Dobbs to Kurt Michaelis. Letter. October 11, 1973.
2. AWSO Premieres List from 1958-1978.
3. American Wind Symphony Orchestra, 1969 Season Brochure.
4. American Wind Symphony Orchestra, 1982 Season Program.

Other:

1. Jeffrey Renshaw. *The American Wind Symphony Commissioning Project: A Descriptive Catalog of Published Editions, 1957-1991.* Greenwood Press: Westport, CT, 1991.
2. Bern Keating. "Good Music Barges In." *American Way*, June 1979. Magazine of American Airlines.
3. Andrew Druckenbrod. "American Wind Symphony Returns to City in Fine Style." *Pittsburgh Post-Gazette*, July 23, 2012.

Oliver Nelson

Complex City

from *Jazzhattan Suite*

arranged by Oliver Nelson

Number of performers:	34 + soloists
Soloist:	Jazz Soloists
Date of composition/publication:	1967/1977
Publisher's number:	
Duration:	8:00
Score accessibility:	Noslen
Composer's nationality:	American
Composer's date(s):	1932-1975

Instrumentation:

2 Piccolos (doubling Flute)
2 Flutes
2 Oboes
2 English Horns
2 Clarinets in Bb
2 Bass Clarinets
2 Bassoons

5 Horns in F
5 Trumpets in Bb
4 Trombones
Tuba

4 Percussion
I: Snare Drum, Timpani
II: Drum Set
III: Xylophone, Claves, Orchestra Cymbals, Bongos, Congas, ? (Latin Percussion)
IV: Vibraphone

Piano

Composer Information:

Born in St. Louis, MO (June 4, 1932); performed with the Louis Jordan band, the US 3rd Marine Corps Division Band in Japan/Korea, Quincy Jones; studied composition at Washington University and Lincoln University with Elliott Carter, Robert Wykes, and George Tremblay; House arranger at the Apollo Theater and several artists including Thelonious Monk, Cannonball Adderley, Sonny Rollins, Billy Taylor; Composed background music for TV/films in Los Angeles

Compositional Characteristics:

Movement/Form -
Single movement containing slow introduction (♩=80), transition (♩=100), main theme (♩=108), transition (♩=120), fast swing (♩=168), solo section, return to fast swing

Harmonic Content -
Parallel root position major chords built on octatonic/diminished scale

Melodic Content -
Opening theme is "La cucaracha", all other themes based on octatonic/diminished scale

Rhythmic Content -
Mixed meters (3/16, 6/16, 3/8, 4/8, 5/8, 6/8, 7/8, 2/4, 3/4, 4/4, 5/4, 6/4), Swing, 16-bar phrases

Texture/Orchestration -
Mainly homophonic accompaniment with melody and countermelody on top, solo section

Performance Considerations -
Lengthy and exposed English Horn solos, Jazz Trumpet writing; may substitute saxophones for English Horn/Bass Clarinet 2/Contrabassoon 2

Programming Category -
Jazz, Incidental, Soloist

Score Preface -

Program Notes

Resources

AWSO Records, 1957-2012, AIS.1981.19, Archives & Special Collections, University of Pittsburgh Library System.
1. Robert Austin Boudreau to Donald Riggs. Letter. May 1, 1969.
2. Karen Dobbs to Carl Bjarregaard. Letter. October 19, 1973.
3. Gertrud Mathys to Robert Austin Boudreau. Letter. December 3, 1973.
4. Western Michigan University to American Wind Symphony Orchestra. Purchase Order. February 1, 1974.
5. American Wind Symphony Orchestra, 1973 Season Program.

C. F. Peters/Wise Music Group Archives.
1. Robert Austin Boudreau to Kurt Michaelis. Letter. January 23, 1977.
2. Gertrud Mathys to Robert Austin Boudreau. Letter. February 22, 1977.
3. Gertrud Mathys Memo. March 16, 1977.
4. Gertrud Mathys to Robert Austin Boudreau. Letter. April 15, 1977.
5. Robert Austin Boudreau to Gertrud Mathys. Letter. July 22, 1977.
6. Audre Nelson to C. F. Peters. Letter. August 9, 1977.
7. Don Gillespie to Robert Austin Boudreau. Letter. December 7, 1979.
8. Don Gillespie to Robert Austin Boudreau. Letter. January 9, 1980.
9. Don Gillespie Memo. January 17, 1980.
10. C. F. Peters AWSO Spreadsheet. Undated.
11. American Wind Symphony Orchestra, 1969 Season Brochure.
12. American Wind Symphony Orchestra, 1982 Season Program

Other:
1. Robert and Kathleen Boudreau. *The Messengers and the Music: The Story of the World's Largest Commissioning Program for Wind Orchestra*, (Pittsburgh, 2019).
2. Jeffrey Renshaw. *The American Wind Symphony Commissioning Project: A Descriptive Catalog of Published Editions, 1957-1991.* Greenwood Press: Westport, CT, 1991.
3. Robert and Kathleen Boudreau. AWSO Master List of Commissions Only. February 2022.
4. Markus Mauderer. *Robert Austin Boudreau und das American Wind Symphony Orchestra.* (Adliswil, Switzerland: Ruh Music AG, 2003).

Oliver Nelson

Fugue and Bossa

Number of performers: 39
Soloist:
Date of composition/publication: 1971
Publisher's number: P66732R
Duration: min. 6:30
Score accessibility: Edition Peters
Composer's nationality: American
Composer's date(s): 1932-1975

Instrumentation:

2 Piccolos (tacet I)
2 Flutes
2 Oboes
2 English Horns
2 Clarinets in Bb (tacet I)
2 Bass Clarinets (tacet I)
2 Bassoons
2 Contrabassoons

5 Horns in F
5 Trumpets in Bb
5 Trombones (tacet I)
Tuba (tacet I)

Timpani (tacet I)
4 Percussion (tacet I)
I: Drum Set
II: Claves
III: Bongos
IV: Latin Percussion

Organ (tacet II)
Piano (tacet I)

Composer Information:

Born in St. Louis, MO (June 4, 1932); performed with the Louis Jordan band, the US 3rd Marine Corps Division Band in Japan/Korea, Quincy Jones; studied composition at Washington University and Lincoln University with Elliott Carter, Robert Wykes, and George Tremblay; House arranger at the Apollo Theater and several artists including Thelonious Monk, Cannonball Adderley, Sonny Rollins, Billy Taylor; Composed background music for TV/films in Los Angeles

Compositional Characteristics:

Movement/Form -
2 Movements: (I) Fugue: Andante con Moto, Sempre Legato; (II) Bossa: ♩. = 92, optional drum solo

Harmonic Content -
Tonal: (I) neo-Baroque harmonies created by fugue figures; (II) sustained extended jazz chords

Melodic Content -
Tonal: (I) fugue material in D minor; (II) ascending arpeggiated chords coming down in stepwise motion; dovetail with countermelodies in G minor

Rhythmic Content -
(I) light syncopation, (II) double bossa nova style, polyrhythic

Texture/Orchestration -
Limited dynamic markings, (I) double reed organ sound in polyphony; (II) polyphonic and doubling of various counterpoint lines

Performance Considerations -
Missing key and time signatures: (I) is most likely cut-time or 2/2; (II) is most likely 8/4; mvt. I double reed requirements; mvt. II bossa nova stylistic challenges

Programming Category -
Concert, Jazz, neo-Baroque

Score Preface -

Program Notes

Resources

AWSO Records, 1957-2012, AIS.1981.19, Archives & Special Collections, University of Pittsburgh Library System.
1. Karen Dobbs to Carl Bjerregaard. Letter. October 19, 1973.
2. American Wind Symphony Orchestra, 1976 Bicentennial Tour Season Program.
3. American Wind Symphony Orchestra, 1978 Season Program.
4. American Wind Symphony Orchestra, 1981 Season Program A.
5. American Wind Symphony Orchestra, 1983 Season Program.
6. American Wind Symphony Orchestra, 1984 Season Program.
7. American Wind Symphony Orchestra, 1987 Season Program.

C. F. Peters/Wise Music Group Archives.
1. Robert Austin Boudreau to Kurt Michaelis. Letter. January 23, 1977.
2. Gertrud Mathys to Robert Austin Boudreau. Letter. February 22, 1977.
3. Gertrud Mathys Memo. March 16, 1977.
4. Gertrud Mathys to Robert Austin Boudreau. Letter. April 15, 1977.
5. Robert Austin Boudreau to Gertrud Mathys. Letter. July 22, 1977.
6. Audre Nelson to C. F. Peters. Letter. August 9, 1977.

Other:
1. Robert and Kathleen Boudreau. *The Messengers and the Music: The Story of the World's Largest Commissioning Program for Wind Orchestra*, (Pittsburgh, 2019).
2. Jeffrey Renshaw. *The American Wind Symphony Commissioning Project: A Descriptive Catalog of Published Editions, 1957-1991.* Greenwood Press: Westport, CT, 1991.
3. Louisa Kreisberg. "Dobbs Ferry Exhilarating." *The Herald Statesman*, July 26, 1973.
4. Bern Keating. "Good Music Barges In." *American Way*, June 1979. Magazine of American Airlines.
5. Robert and Kathleen Boudreau. AWSO Master List of Commissions Only. February 2022.
6. Markus Mauderer. *Robert Austin Boudreau und das American Wind Symphony Orchestra.* (Adliswil, Switzerland: Ruh Music AG, 2003).

Oliver Nelson

Septet

for the Clarinet Family

Number of performers: 6
Soloist:
Date of composition/publication: 1968
Publisher's number:
Duration: Unknown
Score accessibility: Unknown
Composer's nationality: American
Composer's date(s): 1932-1975

Instrumentation:

- Clarinet in Eb
- Clarinet in Bb
- Basset horn
- Bass Clarinet
- Contrabass Clarinet in Eb
- Contrabass Clarinet in Bb

Composer Information:

Born in St. Louis, MO (June 4, 1932); performed with the Louis Jordan band, the US 3rd Marine Corps Division Band in Japan/Korea, Quincy Jones; studied composition at Washington University and Lincoln University with Elliott Carter, Robert Wykes, and George Tremblay; House arranger at the Apollo Theater and several artists including Thelonious Monk, Cannonball Adderley, Sonny Rollins, Billy Taylor; Composed background music for TV/films in Los Angeles

Compositional Characteristics:

Movement/Form -

Harmonic Content -

Melodic Content -

Rhythmic Content -

Texture/Orchestration -

Performance Considerations -

Programming Category -

Score Preface -

Program Notes

Premiered on June 16, 1968.

Resources

C. F. Peters/Wise Music Group Archives.

1. LaMonne Burton to Kurt Michaelis. Letter. May 14, 1968.
2. LaMonne Burton to Kurt Michaelis. Letter. July 17, 1968.
3. Gertrud Mathys to Robert Austin Boudreau. Letter. February 9, 1970.
4. Gertrud Mathys to Robert Austin Boudreau. Telegram. March 24, 1970.
5. Gertrud Mathys to Robert Austin Boudreau. Letter. April 3, 1970.
6. Robert Austin Boudreau to Gertrud Mathys. Letter. April 7, 1970.
7. AWSO Premieres List from 1958-1978.
8. C. F. Peters Internal Instrumentation Memo 1969.
9. American Wind Symphony Orchestra, 1968 Season Brochure.

Other:

1. Jeffrey Renshaw. *The American Wind Symphony Commissioning Project: A Descriptive Catalog of Published Editions, 1957-1991.* Greenwood Press: Westport, CT, 1991.

Oliver Nelson

Study in 5/4

based on a Paul Horn tune "Paramahansa"

Number of performers:	33 + 1
Soloist:	Trumpet
Date of composition/publication:	1966/1973
Publisher's number:	
Duration:	6:00
Score accessibility:	UMD Archives
Composer's nationality:	American
Composer's date(s):	1932-1975

Instrumentation:

4 Flutes
2 Oboes
2 English Horns
2 Clarinets in Bb
2 Bass Clarinets
2 Bassoons
2 Contrabassoons

4 Horns in F
4 Trumpets in Bb
3 Tenor Trombones
Bass Trombone
Tuba

2 Timpani
Vibraphone
Cymbal*

solo Trumpet

*This cymbal should be the large kind suspended on a stand as used by jazz drummers. If the player is to use a drum stick of a light quality and is to play on the upper part of the cymbal. If two players are available, divide the job of playing the part between them.

Composer Information:

Born in St. Louis, MO (June 4, 1932); performed with the Louis Jordan band, the US 3rd Marine Corps Division Band in Japan/Korea, Quincy Jones; studied composition at Washington University and Lincoln University with Elliott Carter, Robert Wykes, and George Tremblay; House arranger at the Apollo Theater and several artists including Thelonious Monk, Cannonball Adderley, Sonny Rollins, Billy Taylor; Composed background music for TV/films in Los Angeles

Compositional Characteristics:

Movement/Form -
Single movement: ♩ = 108; introduction (A-C), shout section (C-D), soloist and orchestral tutti (D-F), soloist improvisation (F to D.S. al Coda), soloist and orchestral tutti (2x D-E), Coda

Harmonic Content -
Tonal, sustained bass line moving whole step down on beat 5, ascending parallel quartal intervals, extended jazz chords

Melodic Content -
Tonal, modal, begins sustained and then syncopated/embellished at ends of phrases, trumpet solo is improvised based on chord lead sheet

Rhythmic Content -
5/4 time signature in straight 8ths, 4-bar phrases, highly repetitive

Texture/Orchestration -
Layered ostinato/vamp patterns in unison writing, shout section mainly homophonic, free build to the end

Performance Considerations -
Potential copyright issues, influenced by Indian music/culture, trumpet soloist can read chord lead sheet

Programming Category -
Jazz, Concert, New Age

Score Preface -
The 5/4 is to be kept straight, not (2+3) or (3+2), but 5 equal quarter note strokes which are not to be varied in any way. Once the dynamic level (volume) has been established, this too is not to be varied.

Program Notes

Resources

AWSO Records, 1957-2012, AIS.1981.19, Archives & Special Collections, University of Pittsburgh Library System.
1. Gertrud Mathys to Robert Austin Boudreau. Letter. December 3, 1973.
2. American Wind Symphony Orchestra, 1973 Season Program.

C. F. Peters/Wise Music Group Archives.
2. Robert Austin Boudreau to Robert Hirschman. Letter. September 29, 1966.
3. Walter Hinrichsen to Robert Austin Boudreau. Letter. November 4, 1966.
4. Kurt Michaelis to Robert Austin Boudreau. Letter. October 13, 1967.
5. Robert Austin Boudreau to Kurt Michaelis. Letter. October 17, 1967.
6. Robert Hirschman to Walter Hinrichsen. Letter. December 8, 1967.
7. Gene Caprioglio to Robert Austin Boudreau. Letter. April 26, 2007.
8. C. F. Peters AWSO Spreadsheet. Undated.
9. American Wind Symphony Orchestra, 1968 Season Brochure.
10. American Wind Symphony Orchestra, 1969 Season Brochure.

Other:
1. Robert and Kathleen Boudreau. *The Messengers and the Music: The Story of the World's Largest Commissioning Program for Wind Orchestra*, (Pittsburgh, 2019).
2. Jeffrey Renshaw. *The American Wind Symphony Commissioning Project: A Descriptive Catalog of Published Editions, 1957-1991.* Greenwood Press: Westport, CT, 1991.
3. Robert and Kathleen Boudreau. AWSO Master List of Commissions Only. February 2022.
4. Markus Mauderer. *Robert Austin Boudreau und das American Wind Symphony Orchestra.* (Adliswil, Switzerland: Ruh Music AG, 2003).

Ron Nelson

Eden

for Wind Orchestra

Number of performers:
Soloist:
Date of composition/publication: 1961
Publisher's number:
Duration:
Score accessibility: Unpublished
Composer's nationality: American
Composer's date(s): b. 1929

Instrumentation:

Composer Information:

Compositional Characteristics:

Movement/Form -

Harmonic Content -

Melodic Content -

Rhythmic Content -

Texture/Orchestration -

Performance Considerations -

Programming Category -

Score Preface -

Program Notes

"It is a programmatic work without a program. That is, one should not look for 'the apple motif', or 'the snake motif.' Rather this is Eden unadulterated, unsophisticated...there is no time, no motion...no climax, no resolution. Creation is the only constant."

Premiered on June 29, 1961.

Resources

AWSO Records, 1957-2012, AIS.1981.19, Archives & Special Collections, University of Pittsburgh Library System.
1. American Wind Symphony Orchestra, *First International Festival of Contemporary Music for Wind Symphony Orchestra*, 1961 Program.

C. F. Peters/Wise Music Group Archives.
1. Robert Austin Boudreau to Walter Hinrichsen. Letter. October 10, 1960.
2. Walter Hinrichsen to Robert Austin Boudreau. Letter. October 27, 1961.
3. AWSO Premieres List from 1958-1978.

Other:
1. Bradley Stephen Jopek to Michele Nelson. Email. August 31, 2023, at 1:13 p.m.
2. Michele Nelson to Bradley Stephen Jopek. Email. September 3, 2023, at 1:37 p.m.

Christopher Tyler Nickel

Horizons

orchestrated for Wind Ensemble by Composer

Number of performers: 44
Soloist:
Date of composition/publication: 2006/2015
Publisher's number:
Duration: 7:00
Score accessibility: UMD Archives
Composer's nationality: Canadian
Composer's date(s): b. 1978

Instrumentation:

Piccolo
2 Flutes
2 Oboes
2 English Horns
Clarinet in Eb
3 Clarinets in Bb
Bass Clarinet
Contrabass Clarinet
2 Bassoons
2 Contrabassoons

6 Horns in F
Trumpet in D
2 Trumpets in C
3 Trumpets in Bb
4 Trombones
2 Bass Trombones
Tuba

Timpani
5 Percussion
I: Chimes
II: Suspended Cymbal
III: Glockenspiel
IV: Vibraphone, Crash Cymbal
V: Vibraphone

Harp
Piano

Composer Information:

Studied composition at the University of British Columbia with Stephen Chatman with additoinal studies in New York and Los Angeles; composed film and television music for Discovery Channel, Hallmark, NBC, National Geographic and many others; also composes concert music for various orchestras and wind ensembles; received four SOCAN Awards, two JPF awards for "Best Contemporary Classical Album" and "Best Contemporary Classical Song"

Compositional Characteristics:

Movement/Form -
Single movement: Adagio (♩ = 69), More Motion, Andante (. = 88), Moderator (. = 100), Maestoso (♩ = 86)

Harmonic Content -
Tonal, suspended and open chords, modal mixture, direct modulation in coda

Melodic Content -
Tonal: double at the octave; intervallic leaps of 4ths, 5ths, 6ths; some stepwise motion, modal mixture, embellishments with each new statement of melody, sense of flying

Rhythmic Content -
Straightforward, mainly in 4/4 (also 2/4, 3/4, 5/4, 6/4), always pushing ahead, sustains against arpeggiated/stepwise 8th note figures, syncopations in transitions

Texture/Orchestration -
Shimmering and chorale-like introduction; doubling of contrapuntal lines, softer/lighter development section with short musical gestures, sweeping woodwind runs in final statement, heroic yet peaceful ending

Performance Considerations -

Programming Category -
Concert, Cinematic, Lyrical

Score Preface -

Resources

Other:
1. Robert and Kathleen Boudreau. *The Messengers and the Music: The Story of the World's Largest Commissioning Program for Wind Orchestra*, (Pittsburgh, 2019).
2. Robert and Kathleen Boudreau. AWSO Master List of Commissions Only. February 2022.

Christopher Tyler Nickel

Tempest

Number of performers:	32 + 2
Soloist:	Guitar & Viola
Date of composition/publication:	2015
Publisher's number:	68382R
Duration:	8:00
Score accessibility:	Edition Peters
Composer's nationality:	Canadian
Composer's date(s):	b. 1978

Instrumentation:

- Piccolo
- 2 Flutes
- 2 Oboes
- 2 English Horns
- 3 Clarinets in Bb
- Bass Clarinet
- 2 Bassoons

- 4 Horns in F
- Trumpet in Bb
- Trumpet in D
- 2 Trumpets in C
- 2 Tenor Trombones
- Bass Trombone
- Tuba

- 2 Timpani
- 3 Percussion
  - I: Glockspiel, Crash Cymbals
  - II: Bass Drum, Pulli Sticks, Triangle
  - III: Tom-toms (4), Suspended Cymbal

- Harp
- Piano

- solo Guitar
- solo Viola

Composer Information:

Studied composition at the University of British Columbia with Stephen Chatman with additoinal studies in New York and Los Angeles; composed film and television music for Discovery Channel, Hallmark, NBC, National Geographic and many others; also composes concert music for various orchestras and wind ensembles; received four SOCAN Awards, two JPF awards for "Best Contemporary Classical Album" and "Best Contemporary Classical Song"

Compositional Characteristics:

Movement/Form -
Single movement: Allegro (♩ = 140), Maestoso (♩ = 90), Meno Mosso, Allegro, Piu Mosso (. = 160)

Harmonic Content -
Tonal, minor, mainly homophonic accompaniment

Melodic Content -
Tonal, 3 themes: (I) mainly legato, stepwise with leaps of 3rds, (II) accented parallel movement in 3rds, (III) staccato broken 3rds and arpeggios; alternates between themes I/II and then overlaps

Rhythmic Content -
Abundant mixed meter in various 8th note groupings, mainly in 10/8 (3+2+3+2); fast, ostinato patterns, rhythmic pedal tones; 4/4 section syncopated unison

Texture/Orchestration -
Phrases begin and gradually builds dynamics/orchestration, sustained dynamics at arrival phrases

Performance Considerations -
Repetitive themes in various key areas

Programming Category -
Soloist, Concert

Score Preface -
Commissioned by The American Wind Symphony Orchestra.

Program Notes

Resources

Other:

1. Robert and Kathleen Boudreau. AWSO Master List of Commissions Only. February 2022.

Michael Oesterle

above the forty-nine

Number of performers: 33
Soloist:
Date of composition/publication: 2017
Publisher's number:
Duration: 8:00
Score accessibility: Edition Peters
Composer's nationality: Canadian
Composer's date(s): b. 1968

Instrumentation:

2 Piccolos
2 Flutes
2 Oboes
English Horn
Clarinet in Eb
2 Clarinets in Bb
Bass Clarinet
2 Bassoons
Contrabassoon

4 Horns in F
3 Trumpets in C
3 Tenor Trombones
Bass Trombone
Tuba

Timpani
5 Percussion
Glockenspiel, Vibraphone, Wood block, Snare Drum, Bass Drum, Cymbals

Harp

Composer Information:

Born in Ulm, Germany; immigrated to Canada in 1982 and lives in Montreal; studied composition at the University of British Columbia and Princeton University; awarded the Gaudeamus Prize, Canada Council Jules Leger Prize, Grand Prize at 12th CBC Radio National Competition for Young Composers; composer-in-residence with l'Orchestre Metropolitan du Grand Montreal from 2001-2004, founded Ensemble KORE

Compositional Characteristics:

Movement/Form -
Single movement: ♩ = 138; sectionalized

Harmonic Content -
Mainly tonal, overlapping pitch sets create chords with minor 2nds, polyphonic, key of C and E-flat

Melodic Content -
Tonal, layered pitch set motives which are varied rhythmically and transposed, inspired by Canadian national anthem "O Canada"

Rhythmic Content -
Varied, syncopated, diminution, polyrhythmic, minimalistic but not repetitive

Texture/Orchestration -
Opaque, shimmering, limited doublings, gradually builds in rhythmic and dynamic intensity to end of each section, legato section (m. 58 -101), 2-part canon (m. 134-153), double forte reserved for final measure

Performance Considerations -
Exposed writing for most players

Programming Category -
Concert, Minimalist

Score Preface -
Commissioned by The American Wind Symphony Orchestra, Robert Austin Boudreau, music director

Resources

AWSO Records, 1957-2012, AIS.1981.19, Archives & Special Collections, University of Pittsburgh Library System.
1. Robert Austin Boudreau to Michael Oesterle. Email. February 14, 2017, at 11:25 a.m.
1. Michael Oesterle to Robert Austin Boudreau. Email. April 20, 2017, at 9:59 a.m.

Other:
1. Robert and Kathleen Boudreau. *The Messengers and the Music: The Story of the World's Largest Commissioning Program for Wind Orchestra*, (Pittsburgh, 2019).
2. Robert and Kathleen Boudreau. AWSO Master List of Commissions Only. February 2022.

Chico O'Farrill

Three Moods for Moody

Number of performers: 30 + 5
Soloist: Jazz Quintet
Date of composition/publication: 1969
Publisher's number:
Duration: 5:00
Score accessibility: UMD Archives, Rutgers Archives
Composer's nationality: Cuban-American
Composer's date(s): 1921-2001

Instrumentation:

2 Flutes (Fl II double Piccolo)
2 Alto Flutes
2 Oboes
English Horn
2 Clarinets in Bb
Bass Clarinet
2 Bassoons
Contrabassoons

4 Horns in F
4 Trumpets in Bb
3 Tenor Trombones
Bass Trombone
Tuba

Timpani
Percussion
Finger Cymbals, Vibraphone, Cymbals, Xylophone

Harp
Piano (double celeste)

solo Trumpet in Bb
solo Flute, Alto Saxophone, Tenor Saxophone
solo String Bass
solo Piano
solo Drum set

Composer Information:

Born in Havana, Cuba; studied at Havana Conservatory under Felix Guerrero; relocated to NYC in 1948 and studied at Juilliard School of Music with Stehan Wolpe, Bernard Wagenaar; composed and arranged jazz tunes Machito and Benny Goodman, arranged for Dizzy Gillespie and Stan Kenton; mainly known for Afro-Cuban Jazz style

Compositional Characteristics:

Movement/Form -
Single movement in sections: Slow in 4/4 (♩. = 54), Medium in 3/4 (♩. = 108-112), Brightly in 4/4 (♩. = 168-176), D. S. al Coda, ♩ = ♩., Slow (♩ = 44)

Harmonic Content -
Jazz Tonality, A-flat modal mixture, some chromatic embellishments and harmonic motion

Melodic Content -
Tonal, some chromatic embellishments, mixture of stepwise and arpeggiated 3rds, escape tones sliding down

Rhythmic Content -
Syncopations, can be swung, polyrhythmic of 6/8 vs 3/4

Texture/Orchestration -
Lyrical opening with bells, finger cymbals, upper woodwinds; jazz quintet solo moment mixed with ensemble shout sections

Performance Considerations -
Soloist playing Moody part needs to play flute, alto saxophone, and tenor saxophone

Programming Category -
Soloist, Jazz

Score Preface -
written for James Moody, has Dizzy and Moody's names in the score

Program Notes

Resources

Other:
1. Markus Mauderer. *Robert Austin Boudreau und das American Wind Symphony Orchestra.* (Adliswil, Switzerland: Ruh Music AG, 2003).

Chico O'Farrill

Windfall

Number of performers: 39 + 5
Soloist: Jazz Quintet
Date of composition/publication: 1969
Publisher's number:
Duration: min. 5:00
Score accessibility: UMD Archives, Rutgers Archives
Composer's nationality: Cuban-American
Composer's date(s): 1921-2001

Instrumentation:

Piccolo
3 Flutes (Fl III double Piccolo)
4 Oboes
4 Clarinets in Bb (Cl IV double Bass Clarinet)
4 Bassoons (Bsn III/IV double Contrabassoon)

5 Horns in F
5 Trumpets in Bb
3 Tenor Trombones
2 Bass Trombones
Tuba

Timpani
3 Percussion
Snare Drum, Gong, Xylophone, Cymbals, Bass Drum, Bell Tree, Tambourine

2 Harps
Piano

solo Trumpet in Bb
solo Tenor Saxophone
solo Jazz Piano
solo Jazz Bass
solo Jazz Drum Set

Composer Information:

Born in Havana, Cuba; studied at Havana Conservatory under Felix Guerrero; relocated to NYC in 1948 and studied at Juilliard School of Music with Stehan Wolpe, Bernard Wagenaar; composed and arranged jazz tunes Machito and Benny Goodman, arranged for Dizzy Gillespie and Stan Kenton; mainly known for Afro-Cuban Jazz style

Compositional Characteristics:

Movement/Form -
Single movement: Moderato (♩. = 96-104), ♩. = ♩. (or dotted ♩), repeat ad lib (solo section), Slightly faster (dotted ♩ = 108)

Harmonic Content -
Jazz Tonality, F minor and A-flat minor in modal mixture, harmonic vamping

Melodic Content -
Tonal, mainly stepwise, chromatic alterations

Rhythmic Content -
Polyrhythmic (quarter/half note triplets in Cut-time vs 2/4 in trumpet soloist, 6/8 vs. Cut-time, 4/4 vs. 12/8), second section includes more vamps

Texture/Orchestration -
Mainly homophonic quarter/half note triplets, jazz quintet acts as one unit, variety of orchestration with woodwinds, percussion prevalent throughout

Performance Considerations -
Layered time-signatures of differing subdivisions may cause some confusion with conductor and instrumentalists, 2 harps

Programming Category -
Soloist, Concert, Jazz

Score Preface -
score has the names of Dizzy Gillespie and James Moody

Resources

Other:

1. Markus Mauderer. *Robert Austin Boudreau und das American Wind Symphony Orchestra.* (Adliswil, Switzerland: Ruh Music AG, 2003).

Krzysztof Olczak

Concerto Grosso

for Accordion and Wind Orchestra

Number of performers: 40 + 1
Soloist: Accordion
Date of composition/publication: 1990
Publisher's number:
Duration: 15:00
Score accessibility: UMD Archives
Composer's nationality: Polish
Composer's date(s): b. 1956

Instrumentation:

4 Flutes (Fl. I/IV double Piccolo)
4 Oboes
4 Clarinets in Bb
4 Bassoons

5 Horns in F
5 Trumpets in Bb
6 Trombones
2 Tubas

6 Percussion
I: Marimba, Timpani, Snare Drum
II: Vibraphone, Timpani, 3 Tom-toms, 2 Bongos, Tambourine, Triangle, Gong, Whip
III: Marimba, Timpani, Snare Drum, Bells, Suspended Cymbal

solo Accordion* (doubles Bass Drum)

*If required, the sound of the accordion may be amplified.

Composer Information:

Born in Łódź, graduate of the Warsaw Academy of Music; lecturer at Gdansk Academy of Music; winner of several accordion competitions

Compositional Characteristics:

Movement/Form -
Three movements: see Program notes section for detailed tempo markings.

Harmonic Content -
Mixture of tonal/atonal/modal, chromatic lines, stacked scalar passages, parallel tritones, (II) tuba/sung chorale with P4/P5s

Melodic Content -
Mixture of tonal/atonal/modal, E/F#/G main pitches, (II) somewhat melodic line with tubas, (III) somewhat rondo-like

Rhythmic Content -
Mixed meters throughout, (I, III) free against metered time, very disjunct; (II) time, but feels free

Texture/Orchestration -
(I) Brass, Percussion, Accordion; (II) Tuba, Accordion; (III) Full ensemble, begins with woodwinds then adds brass and percussion, abruptly ends with accordion fall

Performance Considerations -
Distribution of Instruments diagram, Score in C, Performance notes included, (I) Tubas have improvisation, (II) Tubas sing and play at same time

Programming Category -
Concerto Grosso, Concert

Score Preface -
Commissioned by Robert Austin Boudreau and the American Waterways Wind Orchestra

Program Notes

(I) Lento (𝅗𝅥. = 50), Adagio (𝅗𝅥. = 58), Andante (𝅗𝅥. = 66), Moderato (𝅗𝅥. = 88), Allegretto (𝅗𝅥 = 104), attacca

(II) Quieto (𝅗𝅥. = 88), 𝅗𝅥. = 80, 𝅗𝅥. = 72, 𝅗𝅥. = 60, 𝅗𝅥. = 54, Adagio (𝅗𝅥. = 56), 𝅗𝅥. = 60, attacca

(III) Capriccioso (𝅗𝅥 = 69), Allegro assai (8th = 144)

Resources

AWSO Records, 1957-2012, AIS.1981.19, Archives & Special Collections, University of Pittsburgh Library System.

1. Gene Caprioglio to Robert Austin Boudreau. Email. June 9, 2016, at 3:04 p.m.
2. AWSO Commissioned Composers for 1990 Season. Undated.
3. Krzysztof Olczak Biography. Undated.

C. F. Peters/Wise Music Group Archives.

1. Robert Austin Boudreau to Krzysztof Olczak. Letter. February 20, 1990.
2. Kathleen C. Boudreau to Stephen Fisher. Letter. May 3, 1990.
3. Don Gillespie to Krzysztof Olczak. Letter. May 21, 1991.
4. Krzysztof Olczak to Don Gillespie. Letter. June 15, 1991.

Other:

1. Robert and Kathleen Boudreau. *The Messengers and the Music: The Story of the World's Largest Commissioning Program for Wind Orchestra*, (Pittsburgh, 2019).
2. Robert and Kathleen Boudreau. AWSO Master List of Commissions Only. February 2022.
3. Markus Mauderer. *Robert Austin Boudreau und das American Wind Symphony Orchestra.* (Adliswil, Switzerland: Ruh Music AG, 2003).

Abe Olman & Jack Yellen

Down by the Ohio

orchestrated by James Drake

Number of performers: 28
Soloist:
Date of composition/publication: 1920/1968
Publisher's number:
Duration: 6:00
Score accessibility: UMD Archives
Composer's nationality: American/Russian-American
Composer's date(s): 1887-1984/1892-1991

Instrumentation:

6 Horns in F
6 Trumpets
6 Trombones
Tuba

3 Timpani
6 Percussion

Composer Information:

Arranger: Born in the United States in 1935; studied at Duquesne University; was a member of the vocal group The Tempos; taught at Quaker Valley School District in Sewickley, PA; was arranger for the Pittsburgh Civic Light Opera, Pittsburgh Symphony Pops, and American Wind Symphony Orchestra

Compositional Characteristics:

Movement/Form -
Single movement: Moderato (in 2), Moderato (with a jazz feel) in 4, March (in 2), Moderate Fast Swing (in 2)

Harmonic Content -
Jazz tonality, modulates up from E-flat to F, G, and A-flat

Melodic Content -
Tonal, upper M2 neighbor tone and lower m3, 3-way timpani round,

Rhythmic Content -
Straight, Jazz (swing), March (straight 8ths) with roll-off, fast jazz swing, short waltz section

Texture/Orchestration -
Opens with percussion, layered thematic entrances in brass, Broadway style ending

Performance Considerations -
Marching on stage, need a lot of timpani drums

Programming Category -
Arrangement, Jazz, Folk, March

Score Preface -

Program Notes

Resources

AWSO Records, 1957-2012, AIS.1981.19, Archives & Special Collections, University of Pittsburgh Library System.
1. American Wind Symphony Orchestra, 1980 Season Program.
2. American Wind Symphony Orchestra, 1981 Season Program A.
3. American Wind Symphony Orchestra, 1983 Season Program.

C. F. Peters/Wise Music Group Archives.
1. C. F. Peters Internal Memo 1968.
2. LaMonne Burton to Kurt Michaelis. Letter. July 17, 1968.
3. Walter Hinrichsen to Robert Austin Boudreau. Letter. January 9, 1969.
4. Robert Austin Boudreau to Walter Hinrichsen. Letter. January 13, 1969.
5. Walter Hinrichsen to Robert Austin Boudreau. Letter. January 16, 1969.
6. C. F. Peters Internal Instrumentation Memo 1969.
7. American Wind Symphony Orchestra, 1968 Season Brochure.

Other:
1. Robert and Kathleen Boudreau. AWSO Master List of Commissions Only. February 2022.
2. Markus Mauderer. *Robert Austin Boudreau und das American Wind Symphony Orchestra.* (Adliswil, Switzerland: Ruh Music AG, 2003).

Vincent Persichetti

The Hollow Men, Op. 25

for Trumpet and Wind Orchestra

arranged by David Morgan

Number of performers: 22 + 1
Soloist: Trumpet
Date of composition/publication: 1944/2007
Publisher's number:
Duration: 8:00
Score accessibility: UMD Archives
Composer's nationality: American
Composer's date(s): 1915-1987

Instrumentation:

2 Flutes
2 Alto Flutes
Oboe
2 English Horns
2 Clarinets in Bb
Bass Clarinet
Contra Alto Clarinet
2 Bassoons
2 Contrabassoons

4 Horns in F
2 Tenor Trombones
2 Bass Trombones
Tuba

2 Marimbas

solo Trumpet in Bb

Composer Information:

Born in Philadelphia; studied piano, organ, double bass, tuba, theory, and composition; choir director of Arch Street Presbyterian Church; attended Combs College of Music studying with Russel King Miller; studied conducting with Fritz Reiner at Curtis Institute, piano with Olga Samaroff; taught at Juilliard School of Music and became chairman of Composition

Compositional Characteristics:

Movement/Form -
Single movement: Slowly, Slightly faster

Harmonic Content -
Tonal, open chords in P4/P5/M6/m7

Melodic Content -
Tonal, intervallic leaps of P4/P5/P8, quasi-fanfare like, similar to "Taps"

Rhythmic Content -
Straightforward, dotted rhythms, 3/4, 4/4, 5/4

Texture/Orchestration -
Mainly homophonic woodwind choir with soloist, orchestration in lower register of most instruments, musical interludes between soloist passages, ends softly

Performance Considerations -
Score in concert pitch

Programming Category -
Soloist, Solemn, Poetry

Score Preface -

Program Notes

Resources

Other:

1. Robert and Kathleen Boudreau. AWSO Master List of Commissions Only. February 2022.

Andrei Petrov

5 Russian Songs

for Wind Symphony Orchestra

Number of performers: 39
Soloist:
Date of composition/publication: 1997
Publisher's number:
Duration: 11:30
Score accessibility: UMD Archives
Composer's nationality: Russian
Composer's date(s): 1930-2006

Instrumentation:

Piccolo
3 Flutes (Fl. III doubles Alto Flute, Bass Flute)
3 Oboes
English Horn (doubles Oboe)
Clarinet in Eb (doubles Clarinet in Bb)
Clarinet in Bb
Bass Clarinet (doubles Clarinet in Bb)
Contrabass Clarinet (doubles Clarinet in Bb, Bass Clarinet)
4 Bassoons (Bsn. III/IV double Contrabassoon)

5 Horns in F
5 Trumpets in Bb
3 Tenor Trombones
3 Bass Trombones
Tuba

Timpani (doubles Drums, Triangle)
5 Percussion
Bells, Vibraphone, Triangle, Cymbals, Gong, Xylophone, Bass Drum, 2 Cajuns, Claves, Castanets, 3 Bongos, 2 Tom-toms, Tambourine, 2 Wood Blocks, Drum set?

Composer Information:

Born in Leningrad; studied with Evlakhov at the Leningrad Conservatory; compositional style follows the general precepts of socialist realism, ethnic in thematic material, euphonius in harmony, energy in rhythm, stimulating in modalities, optimistic in contemporary philosophy, realistic in treatment

Compositional Characteristics:

Movement/Form -
5 movements: (I) Andantino (♩ = 63); (II) Andante Peasante (𝅗𝅥. = 54); (III) Allegro (♩ = 132); (IV) Lento cantabile (𝅗𝅥. = 54); (V) Allegro (𝅗𝅥. = 144)

Harmonic Content -
Tonal, mainly in major/minor/modal keys, homophonic, closed quartal/quintal and tetrachords, open 5ths, winding chromatic counterlines

Melodic Content -
Russian folk-like materials; monophonic modal chant, alternating with homophonic reciting tones; some chromatic embellishments;

Rhythmic Content -
(I, II) Straightforward mainly homophonic; (III) percussion vamp, polyphonic, occasional hemiola; (IV) sustains over vamps and polyphonic canons; (V) syncopated entrances and phrases

Texture/Orchestration -
(I) Chant: instrument groups becoming more polyphonic; (II) dramatic/painful; (III) festive, light; (IV) soloistic over polyphonic accompaniment; (V) Bright, vivid, driving, and syncopated conclusion

Performance Considerations -
Large instrumentation and doublings; (III) unison articulations in woodwinds

Programming Category -
Concert, Popular, Folk

Score Preface -

Resources

C. F. Peters/Wise Music Group Archives.

1. Don Gillespie to Nina. Memo. September 14, 1993.
2. Bruce J. Taub to Robert Austin Boudreau. September 24, 1997.

Other:

1. Robert and Kathleen Boudreau. *The Messengers and the Music: The Story of the World's Largest Commissioning Program for Wind Orchestra*, (Pittsburgh, 2019).
2. Jeffrey Renshaw. *The American Wind Symphony Commissioning Project: A Descriptive Catalog of Published Editions, 1957-1991.* Greenwood Press: Westport, CT, 1991.
3. Robert and Kathleen Boudreau. AWSO Master List of Commissions Only. February 2022.
4. Markus Mauderer. *Robert Austin Boudreau und das American Wind Symphony Orchestra.* (Adliswil, Switzerland: Ruh Music AG, 2003).
5. Andrei Petrov. "Five Russian Songs," *American Wind Symphony Orchestra Reflections*, conducted by Robert Austin Boudreau, AWSO118, undated, CD.

Andrei Petrov

Concerto

for Trumpet and Wind Orchestra

Number of performers:	39 + 1
Soloist:	Trumpet
Date of composition/publication:	1991
Publisher's number:	67423
Duration:	6:30
Score accessibility:	Edition Peters
Composer's nationality:	Russian
Composer's date(s):	1930-2006

Instrumentation:

2 Piccolos
2 Flutes
3 Oboes
English Horn
Clarinet in Eb (doubles Clarinet in Bb)
2 Clarinets in Bb
Bass Clarinet (doubles Clarinet in Bb)
3 Bassoons
Contrabassoon

5 Horns in F
4 Trumpets in Bb
2 Tenor Trombones
3 Bass Trombones
2 Tubas

Timpani
5 Percussion
Triangle, Suspended Cymbal, Cymbal, Log Drum, Snare Drum, Whip, 3 Tom-toms, Tam-tam, Bass Drum, Xylophone, Chimes, Glockenspiel

Harp

solo Trumpet in Bb

Composer Information:

Born in Leningrad; studied with Evlakhov at the Leningrad Conservatory; compositional style follows the general precepts of socialist realism, ethnic in thematic material, euphonius in harmony, energy in rhythm, stimulating in modalities, optimistic in contemporary philosophy, realistic in treatment

Compositional Characteristics:

Movement/Form -
Single movement in sonata form: Allegro (♩. = 152-160), Poco meno mosso, Tempo I

Harmonic Content -
Tonal in A-flat, C, and F modal mixture, mainly in a minor mode, but ends in major; introduction built on intervalic diminiution octatonic scale (WWWWHHHH), open and extended chords

Melodic Content -
Tonal, themes built on stepwise, intervalic leaps, and inversion of octatonic scale (WWWWHHHH), inverted scale reminiscent of "Take the A-train", arpeggiated fanfare-like themes, cantabile and legato melody in a major key

Rhythmic Content -
Straightforward, percussive, two-note slurs abound in main theme, gradually becomes rhythmically active as piece progresses

Texture/Orchestration -
Quasi-march, galop, and circus like, call/response between soloist and ensemble, woodwind flourishes, unison tritone/halfstep transitions, bell-tone like development, cadenza entering recapitulation

Performance Considerations -
Double-tonguing required for soloist and some individual parts

Programming Category -
Concerto, Concert

Score Preface -

Program Notes

Resources

AWSO Records, 1957-2012, AIS.1981.19, Archives & Special Collections, University of Pittsburgh Library System.
1. Robert Austin Boudreau to Andrei Petrov. Letter. July 11, 1990.
2. Robert Austin Boudreau to Andrei Petrov. Letter. February 4, 1991.
3. Andrei Petrov to Robert Austin Boudreau. Letter. March 2, 1991.
4. Robert Austin Boudreau to Stephen Fisher. Letter. April 7, 1992.
5. Kathleen Boudreau to Bruce Taub. Fax. April 14, 1993.
6. AWSO Commissioned Composers for 1990 Season. Undated.

C. F. Peters/Wise Music Group Archives.
1. Bruce Taub to Stephen Fisher. Memo. October 24, 1991.

Other:
1. Robert and Kathleen Boudreau. *The Messengers and the Music: The Story of the World's Largest Commissioning Program for Wind Orchestra*, (Pittsburgh, 2019).
2. Jeffrey Renshaw. *The American Wind Symphony Commissioning Project: A Descriptive Catalog of Published Editions, 1957-1991.* Greenwood Press: Westport, CT, 1991.
3. Robert Croan. "Symphony Heads South, As Wind Orchestra Plies Local Rivers." *Pittsburgh Post-Gazette*, May 23, 1993.
4. Robert and Kathleen Boudreau. AWSO Master List of Commissions Only. February 2022.
5. Markus Mauderer. *Robert Austin Boudreau und das American Wind Symphony Orchestra.* (Adliswil, Switzerland: Ruh Music AG, 2003).
6. Andrei Petrov. "Concerto for Trumpet and Wind Orchestra," *American Wind Symphony Orchestra Music for a Waterfront Concert*, trumpet solo by Josquin Boudreau, conducted by Robert Austin Boudreau, AWSO111, 1994, CD.

Zbigniew Pniewski

Suite

for Brass Quartet and Wind Orchestra

Number of performers: 37 + 4
Soloist: Brass Quartet
Date of composition/publication: 1990
Publisher's number:
Duration: 12:00
Score accessibility: UMD Archives
Composer's nationality: Polish
Composer's date(s): b. 1946

Instrumentation:

4 Flutes (Fl. I doubles Piccolo)
4 Oboes (Ob. IV doubles English Horn)
4 Clarinets in Bb
2 Bassoons
2 Contrabassoons

4 Horns in F
4 Trumpets in C
3 Tenor Trombone
2 Bass Trombones
Tuba

Timpani
3 Percussion
2 Marimbas, Suspended Cymbal, Triangle, Jazz Drum Set

Harp
Piano
Celeste (Synthesizer - Bass Guitar)

2 solo Trumpets in C
solo Horn in F
solo Trombone

Composer Information:

Compositional Characteristics:

Movement/Form -
Four Parts: (I) Joy (♩. = 110-116) in ABA form, (II) Oberek (dotted ♩ = 69-76) in ABA form, (III) Ragtime (♩ = 108), (IV) Finale (Vivo, poco meno, Tempo I)

Harmonic Content -
Tonal: (I) open 5ths, falling bass line underneath sustained C major/minor chords, modal mixture; (II) quartal, rising suspensions; (III) chromaticism, suspensions; (IV) straightforward, secundal

Melodic Content -
Tonal, (I) mainly arpeggiated chord outlines with some neighbor tones; (II) skips of 3rds, neighbor tones, rising stepwise motion; (III) chromaticism, mainly stepwise; (IV) stepwise scale passages, fanfare type figures

Rhythmic Content -
(I) Rhythmic syncopation, repeated tones, straightforward; (II) Waltz; (III) straight time, no swing, but syncopated; (IV) straightforward

Texture/Orchestration -
Mainly homophonic, woodwind/percussion choir against solo quartet, brass choir more sustained when with solo quartet; (II) detached outer sections, legato middle section, some measures of silence, (III) full ensemble, (IV) woodwind fanfares and scalar runs

Performance Considerations -
(III) Piano is prominent in ragtime

Programming Category -
Concerto, Concert

Score Preface -

Resources

AWSO Records, 1957-2012, AIS.1981.19, Archives & Special Collections, University of Pittsburgh Library System.
1. Robert Austin Boudreau to Zbigniew Pniewski. Letter. February 20, 1990.
2. AWSO Commissioned Composers for 1990 Season. Undated.

C. F. Peters/Wise Music Group Archives.
1. Don Gillespie to Zbigniew Pniewski. Letter. May 21, 1991.

Other:
1. Robert and Kathleen Boudreau. *The Messengers and the Music: The Story of the World's Largest Commissioning Program for Wind Orchestra*, (Pittsburgh, 2019).
2. Robert and Kathleen Boudreau. AWSO Master List of Commissions Only. February 2022.
3. Markus Mauderer. *Robert Austin Boudreau und das American Wind Symphony Orchestra.* (Adliswil, Switzerland: Ruh Music AG, 2003).

Cole Porter

Begin the Beguine

arranged by W. Roy Mitchell

Number of performers: 29 + 1
Soloist: Trumpet
Date of composition/publication: 1932/Unknown
Publisher's number:
Duration: 5:00
Score accessibility: UMD Archives
Composer's nationality: American
Composer's date(s): 1891-1964

Instrumentation:

Piccolo
2 Flutes
2 Oboes
4 Clarinets in Bb (Cl IV double Bass Clarinet)
2 Bassoons
Contrabassoon

4 Horns in F
4 Trumpets in Bb
5 Trombones
Tuba

String Bass
Piano
Drum Set

solo Trumpet

Composer Information:

Born in Peru, IN, attended Worcester Academy (MA) and Yale College, originally intended to practice law but turned to music and wrote hundreds of songs and eventually Broadway and Hollywood shows and musicals; died in Santa Monica, CA

Compositional Characteristics:

Movement/Form -
Single movement, sectionalized: no tempo marking listed, but assumed to be ♩. = 132

Harmonic Content -
Tonal, jazz harmonies (extended chords), walking bass line

Melodic Content -
Tonal, verse 1 features flute/oboe/clarinet unison solo, verse 2 features trumpet soloist, verse 3 features lengthy improvised trumpet soloist

Rhythmic Content -
Swing, straightforward, somewhat polyphonic in transitions with various counterlines

Texture/Orchestration -
Homophonic introduction followed by soft sustains, long transitions between sections, homophonic shout section, mainly rhythm section with trombones for improvised trumpet solo, full ensemble with soloist in shout and homophonic textures to the end

Performance Considerations -
Piano reads chords from a lead sheet, high range for trumpet soloist

Programming Category -
Arrangement, Jazz

Score Preface -

Program Notes

Resources

Bill Prince

Trumpet Samba

Number of performers: 25 + 1
Soloist: Trumpet in Bb
Date of composition/publication: Unknown
Publisher's number:
Duration: 4:00
Score accessibility: UMD Archives
Composer's nationality: American
Composer's date(s): unknown

Instrumentation:

3 Flutes (Fl III double Piccolo)
2 Oboes
3 Clarinets in Bb
Bass Clarinet
Bassoon

4 Horns in F
3 Trumpets in Bb
3 Trombones
Baritone
Tuba

Samba Percussion
Drum Set

Electric Bass

solo Trumpet in Bb

Composer Information:

Professor emeritus at University of North Florida; performed with Buddy Rich, Billy Maxted, Pee Wee Hunt, the NORAD Band, the Denver, Ft. Lauderdale, Palm Beach, and Jacksonville Symphonies and the American Wind Symphony Orchestra; received DMA in Theory and Composition from the University of Miami. He has taught at Florida Atlantic U, the U of Colorado/Denver, St. Francis Xavier U, Nova Scotia, the U of North Florida, and served as a visiting lecturer at Cape Town U and Natal U, South Africa

Compositional Characteristics:

Movement/Form -
Single movement: no tempo markings

Harmonic Content -
Jazz Tonality, various 7th chords

Melodic Content -
Tonal, ascending chromatic lead-in, modal mixture, short phrases based on M2/M3 in various combinations, improvisation section

Rhythmic Content -
Straightforward, syncopation

Texture/Orchestration -
Brass introduction, homophonic chordal movement alternating between woodwinds and brass,

Performance Considerations -
Repetitive melodic phrase, condensed score with saxophone cues

Programming Category -
Jazz, Soloist

Score Preface -

Program Notes

Resources

Carlos Puig-Hatem

Oshumare

an Afrocuban Portrait

Number of performers: 37
Soloist:
Date of composition/publication: 2015
Publisher's number:
Duration: 9:15
Score accessibility: UMD Archives
Composer's nationality: Cuban-American
Composer's date(s): b. 1968

Instrumentation:

Piccolo
3 Flutes
3 Oboes
English Horn
Clarinet in Eb
2 Clarinet in Bb
Bass Clarinet
3 Bassoons
Contrabassoon

4 Horns in F
4 Trumpets in C
3 Tenor Trombones
Bass Trombone
Tuba

Timpani (3)
5 Percussion
Suspended Cymbal, Xylophone, Bass Drum, Marimba, 3 Tom-toms, Tam-tam

Harp
Piano

Composer Information:

Born in Havana, Cuba; studied trumpet at Amadeo Roldan Conservatory and Instituto Superior de Arts; conductor of the Children Symphony Orchestra of Havana; director of composition at Instituto Superior de Arte; received a masters degree from University of Miami

Compositional Characteristics:

Movement/Form -
Single movement, quasi-ABA form with Coda: Lento (♩ = 66), Allegro energico (♩. = 100), Tempo I, Tempo II

Harmonic Content -
Tonal, sustained tritone interal at beginning, octatonic, pedal tones, layered sustains in unisons and secundal

Melodic Content -
Tonal, modal mixture of minor keys, minor chord fanfares

Rhythmic Content -
Rhythmically varied, homorhythmic at Allegro

Texture/Orchestration -
Begins softly and grows immediately into a forte fanfare, homophonic at Allegro then mainly chamber-like with piano/harp/marimba arpeggios, varied dynamic extremes, woodwind trills/shakes

Performance Considerations -
Repetitive figures, but dynamics and articulations varied

Programming Category -
Concert

Score Preface -

Program Notes

The Ochumare (known as "Rainbow" in the Yoruba language) is the main symbol of the Yoruba Goodess Yemaya, Queen of the seas, rivers, waterways, etc. A water connection exists between the Afro-cuban female deity and the vessel Point Counterpoint II.

Resources

AWSO Records, 1957-2012, AIS.1981.19, Archives & Special Collections, University of Pittsburgh Library System.

1. AWSO 2012 Season Funding Objectives.
2. Robert Austin Boudreau to Carlos Puig-Hatem. Letter. March 3, 2012.
3. Carlos Puig-Hatem to Robert Austin Boudreau. Email. March 27, 2012, at 4:03 p.m.
4. Robert Austin Boudreau to Gene Caprioglio. Email. July 26, 2012, at 10:35 a.m.
5. Gene Caprioglio to Robert Austin Boudreau. Email. July 26, 2012, at 4:11 p.m.
6. Robert Austin Boudreau to Carlos Puig-Hatem. Email. August 12, 2017, at 11:35 a.m.
7. Carlos Puig-Hatem to Robert Austin Boudreau. Email. August 16, 2017, at 12:01 a.m.

C. F. Peters/Wise Music Group Archives.

1. Robert Austin Boudreau to Gene Caprioglio. Email. June 11, 2012, at 9:15 a.m.
2. Robert Austin Boudreau to Gene Caprioglio. Email. August 25, 2015, at 12:25 p.m.

Other:

1. Robert and Kathleen Boudreau. *The Messengers and the Music: The Story of the World's Largest Commissioning Program for Wind Orchestra*, (Pittsburgh, 2019).
2. "Home." Carlos Puig-Hatem. Accessed February 29, 2024. https://cintasfoundation.org/fellows/composers/146-carlos-puig-hatem.
3. Robert and Kathleen Boudreau. AWSO Master List of Commissions Only. February 2022.

Henry Purcell

Trumpet Sonata in B-flat Major, Z. 850

for small wind orchestra

orchestration by Mario Kuri-Aldana

Number of performers:	12 + 1
Soloist:	Trumpet
Date of composition/publication:	1694/1970
Publisher's number:	
Duration:	5:00
Score accessibility:	UMD Archives
Composer's nationality:	England
Composer's date(s):	1659-1695

Instrumentation:

2 Flutes
2 Oboes
2 Clarinets in Bb
2 Bassoons

2 Horns in F
Trombone
Tuba

solo Trumpet in Bb

Composer Information:

Born in Westminster, London, and received his earliest education in the Chapel Royal with Captain Cooke and Matthew Locke; Held several positions under the British monarchy including composer for Charles II's string orchestra; organist, tuner and copyist at Westminster Abbey with his official appointment as organist lasting through the reign of Queen Mary

Compositional Characteristics:

Movement/Form -
Three movements: Allegro (common time), Adagio (common time), Allegro (3/8); retains model of Italian trio sonatas

Harmonic Content -
Tonal

Melodic Content -
Tonal Soloist moves conjunctly

Rhythmic Content -
Straightforward, III: gigue

Texture/Orchestration -
Homophonic, call and response

Performance Considerations -
Orchestrated in lower key of B-flat Major instead of original key of D Major

Programming Category -
Solo, Baroque, chamber music

Score Preface -
en Mixcoac, Febrero de 1970

Program Notes

Resources

AWSO Records, 1957-2012, AIS.1981.19, Archives & Special Collections, University of Pittsburgh Library System.
1. Mario Kuri-Aldana to Robert Austin Boudreau. Letter. May 20, 1971.
2. Mario Kuri-Aldana to Robert Austin Boudreau. Letter. September 29, 1970.

Shulamit Ran

Meditation for a Pickle Suite

poem by R. H. W. Dillard

Number of performers:	3
Soloist:	
Date of composition/publication:	1969
Publisher's number:	
Duration:	1:30
Score accessibility:	UMD Archives
Composer's nationality:	Israeli-American
Composer's date(s):	b. 1949

Instrumentation:

Flute
Oboe

Narrator

Composer Information:

Born in Tel Aviv, Israel, moved to New York City; studied composition with Norman Dello Joio, Ralph Shapey, Elliott Carter, Alexander Boskovich, Paul Ben-Haim; received scholarships from Mannes College of Music, American Israel Cultural Foundation; composer in residence with Chicago Symphony Orchestra from 1990-1997 and Lyric Opera of Chicago from 1994-1997; won the Pulitzer Prize in Music in 1990; faculty member at the University of Chicago; served as Music Director of Tempus Fugit and Artistic Director of Contempo

Compositional Characteristics:

Movement/Form -
Single movement: Slow and very Free (meditative)

Harmonic Content -
Tonal, open 5ths

Melodic Content -
Tonal, modal mixture, augmented 2nds, chromatic neighbors, scalar runs

Rhythmic Content -
Free, straightforward 3/4, 4/4

Texture/Orchestration -
Lyrical duet

Performance Considerations -

Programming Category -
Chamber, Narration

Score Preface -

Program Notes

Premiered on June 12, 1969.

Resources

AWSO Records, 1957-2012, AIS.1981.19, Archives & Special Collections, University of Pittsburgh Library System.

1. Robert Austin Boudreau to Donald Riggs. Letter. May 1, 1969.
2. Robert Austin Boudreau to Samuel Hazo. Letter. June 4, 1969.
3. American Wind Symphony Orchestra, 15th Season, 1971 Program Brochure.
4. American Wind Symphony Orchestra, 1972 Season Program.
5. American Wind Symphony Orchestra, 1986 Season Program.
6. American Wind Symphony Orchestra, 1987 Season Program.

C. F. Peters/Wise Music Group Archives.

1. Karen Dobbs to Kurt Michaelis. Letter. October 11, 1973.
2. AWSO Premieres List from 1958-1978.
3. American Wind Symphony Orchestra, 1969 Season Brochure.
4. American Wind Symphony Orchestra, 1982 Season Program.

Other:

1. Bern Keating. "Good Music Barges In." *American Way*, June 1979. Magazine of American Airlines.
2. Andrew Druckenbrod. "American Wind Symphony Returns to City in Fine Style." *Pittsburgh Post-Gazette*, July 23, 2012.
3. Robert and Kathleen Boudreau. AWSO Master List of Commissions Only. February 2022.
4. Markus Mauderer. *Robert Austin Boudreau und das American Wind Symphony Orchestra.* (Adliswil, Switzerland: Ruh Music AG, 2003).

Shulamit Ran

Two Love Poems

for Tenor, Winds, and Percussion

Number of performers: 26 + 1
Soloist: Tenor
Date of composition/publication: 1969
Publisher's number:
Duration: 4:00
Score accessibility: UMD Archives
Composer's nationality: Israeli-American
Composer's date(s): b. 1949

Instrumentation:

3 Flutes (Fl III double Piccolo)
2 Oboes
4 Clarinets in A (Cl III double Bass Clarinet)
2 Bassoons

4 Horns in F
2 Trumpets in C
2 Tenor Trombones
Bass Trombone
Tuba

Timpani
3 Percussion
Vibraphone, Xylophone, Chimes, Bass Drum, Snare Drum

Celeste

solo Tenor

Composer Information:

Born in Tel Aviv, Israel, moved to New York City; studied composition with Norman Dello Joio, Ralph Shapey, Elliott Carter, Alexander Boskovich, Paul Ben-Haim; received scholarships from Mannes College of Music, American Israel Cultural Foundation; composer in residence with Chicago Symphony Orchestra from 1990-1997 and Lyric Opera of Chicago from 1994-1997; won the Pulitzer Prize in Music in 1990; faculty member at the University of Chicago; served as Music Director of Tempus Fugit and Artistic Director of Contempo

Compositional Characteristics:

Movement/Form -
2 movements: (I) Andantino - Senza Expressivo; (II) Moderato, but very dramatic, Pui Mosso, Molto Meno Mosso, Pui Lento; no metronome markings, sectionalized

Harmonic Content -
(I) Tonal, shifts between octatonic and whole tone scales, chromatic clusters moving in whole-tone patterns; (II) Mixture of atonal/tonal, broken and sustained chromatic clusters, tritones, mirrored pitch sets, whole tone chords

Melodic Content -
(I) Tonal, shifts between octatonic and whole tone with chromatic embellishments (II) Atonal, shifting between octatonic scales, stepwise main theme, middle section contains 3-part tritone fugue, transitions to intervalic leaps, ends in whole tone scale

Rhythmic Content -
(I) Vibes/Celeste 8ths may be grouped 3+3+2+2 (5/4) or 3+3+2 (4/4) creating polyrhythmic textures with tenor; (II) Building sustained semitone and tritone clusters in brass, quick woodwind flourishes as small interludes

Texture/Orchestration -
(I) Delicate, sparse, ostinato broken accompaniment, pitch sets (0123)/(01234), woodwind choir with percussion; (II) Varied orchestration, most phrases become rhythmically/harmonically dense, final section wanders melodically and ends softly

Performance Considerations -
Short, may be paired with other short vocal pieces to create a suite; dynamics of trill accompaniment vs. tenor

Programming Category -
Soloist, Concert

Score Preface -

Program Notes

Premiered on June 12, 1969.

Resources

C. F. Peters/Wise Music Group Archives.

1. AWSO Premieres List from 1958-1978.
2. American Wind Symphony Orchestra, 1969 Season Brochure.

Other:

1. Robert and Kathleen Boudreau. *The Messengers and the Music: The Story of the World's Largest Commissioning Program for Wind Orchestra*, (Pittsburgh, 2019).
2. Robert and Kathleen Boudreau. AWSO Master List of Commissions Only. February 2022.
3. Markus Mauderer. *Robert Austin Boudreau und das American Wind Symphony Orchestra.* (Adliswil, Switzerland: Ruh Music AG, 2003).

Gardner Read

Sonoric Fantasia No. 3, Op. 125

Number of performers: 9
Soloist:
Date of composition/publication: 1968
Publisher's number:
Duration: 5:00
Score accessibility: Eastman Sibley Library
Composer's nationality: United States
Composer's date(s): 1913-2005

Instrumentation:

Piccolo
Eb Flute (C Flute may substitute)
C Flute
Alto Flute in G (Clarinet in Bb may substitute)
Bass Flute in C (Bass Clarinet may substitute)

Harp

3 Percussion
I: Glockenspiel, Xylophone, Vibraphone,
II: Medium Suspended Cymbal, Tam-tam, Gong, Snare Drum, Sizzle Cymbal, Small Tambourine on Pad, Small Triangle, Tenor Drum
III: 3 Woodblocks (high, medium, low), Small Triangle, Small Tambourine on Pad, 3 Tom-toms (high, medium, low), Medium Suspended Cymbal, Sizzle Cymbal, Tam-tam, Gong, Snare Drum, Tenor Drum

Composer Information:

Born in Evanston, IL; studied counterpoint and composition at Northwestern University and Eastman School of Music (BM/MM) with Bernard Rogers, Howard Hanson; additional studies with Ildebrando Pizzetti and Aaron Copland; taught composition at St. Louis Institute of Music, Kansas City Conservatory of Music, Cleveland Institute of Music, and Boston University; attempted to catalogue contemporary western art music notation in his book "Music Notation: A Manual of Modern Practice" (1969/1979)

Compositional Characteristics:

Movement/Form -
Single movement; no time signature, but considered ♩ = 60 as each "measure" is 3 seconds

Harmonic Content -
Pitch classes, unconventional; chromatic and octatonic tone clusters; harmonic roots outline major chords

Melodic Content -
Pitch class set [01267] is motive in open position, alternates between P4/P5 and TT intervals when arpeggiated

Rhythmic Content -
Free, mixture of homophonic and polyphonic sections

Texture/Orchestration -
Extended techniques; sparse to full ensemble

Performance Considerations -
Inclusion of Notation Glossary; use of substituted instruments; all performers use full score

Programming Category -
Contemporary, avant garde

Score Preface -
Commissioned by Robert Austin Boudreau for the American Wind Symphony (1968)

Program Notes

Resources

C. F. Peters/Wise Music Group Archives.
1. C. F. Peters Internal Memo 1968.
2. LaMonne Burton to Kurt Michaelis. Letter. May 6, 1968.
3. LaMonne Burton to Kurt Michaelis. Letter. August 29, 1968.
4. American Wind Symphony Orchestra, 1968 Season Brochure.

Other:
1. Markus Mauderer. *Robert Austin Boudreau und das American Wind Symphony Orchestra.* (Adliswil, Switzerland: Ruh Music AG, 2003).

Silvestre Revueltas

Sensemayá

orchestration for wind symphony by Blas Atehortúa

Number of performers: 34
Soloist:
Date of composition/publication: 1937/1997
Publisher's number:
Duration: 6:00
Score accessibility: UMD Archives
Composer's nationality: Mexican
Composer's date(s): 1899-1940

Instrumentation:

Piccolo
2 Flutes
2 Oboes
English Horn
Clarinet in Eb
2 Clarinets in Bb
Bass Clarinet
Contrabass Clarinet
2 Bassoons
Contrabassoon

4 Horns in F
4 Trumpets
4 Trombones
Tuba

Timpani
5 Percussion
Xylophone, Cymbals, Tom-toms, Bass Drum, Claves, Tam-tam, Guiro, Marimba, Snare Drum, Vibraphone, Cymbals, Suspended Cymbal

Piano

Composer Information:

Born in Santiago Papasquiaro, Durango, Mexico; studied at the National Conservatory in Mexico City, St. Edward's University, and Chicago College of Music; assistant conductor of the National Symphony Orchestra of Mexico with Carlos Chávez; principal conductor of Orquesta Sinfonica Nacional; died of pneumonia

Compositional Characteristics:

Movement/Form -
Single movement: ♩ = 100; based on poem by Cuban poet Nicolás Guillén; quasi-sonata form

Harmonic Content -
Mixture of tonal and atonal elements, major/minor chords with added chromatic step, non-conventional use of harmonic progressions, major 7th intervals

Melodic Content -
Two themes: (1) tubas at m. 9, (2) piano at m. 46; employs octatonic and whole tone scales, chromatic clusters; falling quartal lines

Rhythmic Content -
Mixed meter (5/8, 7/8, 9/8, 7/16), syncopated rhythmic ostinatos,

Texture/Orchestration -
Stays true to original orchestration as much as possible; layered rhythmic and melodic phrases as the piece progresses to chaotic vamp section before a final homophonic chromatic descent

Performance Considerations -
Continuous ostinato patterns in bass clarinet and bassoons may cause some endurance issues

Programming Category -
Arrangement, Concert

Score Preface -

Resources

AWSO Records, 1957-2012, AIS.1981.19, Archives & Special Collections, University of Pittsburgh Library System.
1. Blas Atehortua to Robert Austin Boudreau. Compositions and orchestrations for AWWO. April 7, 1992.
2. Blas Atehortua to Robert Austin Boudreau. Letter 1. August 17, 1992.

Other:
1. Markus Mauderer. *Robert Austin Boudreau und das American Wind Symphony Orchestra.* (Adliswil, Switzerland: Ruh Music AG, 2003).

Carlos Rafael Rivera

Adagio

for Harp and Winds

Number of performers: 29 + 1
Soloist: Harp
Date of composition/publication: 2010
Publisher's number: 68293
Duration: 8:00
Score accessibility: Edition Peters
Composer's nationality: American
Composer's date(s): b. 1970

Instrumentation:

Piccolo
2 Flutes
2 Oboes
English Horn
2 Clarinets in Bb
Bass Clarinet
Contrabass Clarinet
2 Bassoons
Contrabassoon

3 Horns in F
2 Trumpets in Bb
2 Tenor Trombones
Bass Trombone
Tuba

Timpani
6 Percussion
Side Drum, Bass Drum, Vibraphone, Claves, Tambourine, Suspended Cymbal, Marimba

solo Harp

Composer Information:

Studied guitar at Florida International University and earned a doctorate from the University of Southern California; has written music scores for TV and film including *The Queen's Gambit*, *Godless*, and *A Walk Among the Tombstones*

Compositional Characteristics:

Movement/Form -
Single movement: for more detailed tempo markings, please see the Program Notes section below.

Harmonic Content -
Tonal, homorhythmic chords and suspensions, some pedal tones,

Melodic Content -
Tonal, mainly stepwise in contrary motion with counterlines, some rising intervallic sequences

Rhythmic Content -
Straightforward, polyrhythmic in accompaniment and counterlines, shifting meters, somewhat syncopated, underlying rhythm returns from beginning

Texture/Orchestration -
Quasi-harp cadenza, soft/legato/tenuto in chamber-like fashion for outer sections, few accents and fortes, some unison lines in octaves for depth of color; middle section is fast with accents, fortes, more articulate and dance-like,

Performance Considerations -
Balance between harp and ensemble

Programming Category -
Soloist, Concert, Lyrical

Score Preface -
Commissioned by the American Wind Symphony Orchestra, Robert Austin Boudreau, Music Director

Program Notes

The *Adagio for Harp and Winds* is the result of a commission by Robert Austin Boudreau for the American Wind Symphony Orchestra and published by the C. F. Peters Corporation. In becoming familiar with my previous work, Maestro Boudreau's interest grew toward a piece that would reflect Latin-American musical influences, yet be slow and expressive - at which time intersected with the personal loss of my beloved aunt Marian, as well as my move away from Los Angeles. It is a goodbye event for me, and wanted to compose as direct, and sincere a piece of music as I could, while maintaining respect to detail in both form and orchestration.

The *Adagio* ended up borrowing from the Cuban musical tradition what is known as the Danzon for its rhythmic propulsion and cohesive element - yet, as in my other works, also incorporates a tonal/modal language borrowed from the American singer/songwriter - Popular music tradition of the last thirty years, with a few oaths to late nineteenth and early twentieth century music of the Classical repertoire.

Program note from Carlos Rafael Rivera's dissertation.

Tempo Markings

♩. = 36 (8th = 72), ♩. = 42 (8th = 84), ♩ = 40 (8th = 80), ♩ = 38 (8th = 76), ♩. = 36 (8th = 72), ♩. = 46, ♩. = 92, ♩. = 80, 𝅗𝅥 = 46 (♩. = 92), ♩. = 104, ♩. = 92, held back (♩. = 84), 𝅗𝅥 = 46 (♩. = 92), expressive, animated (♩. = 72), tempo rubato, ♩. = 80, 𝅗𝅥 = 42

Resources

AWSO Records, 1957-2012, AIS.1981.19, Archives & Special Collections, University of Pittsburgh Library System.

1. Robert Austin Boudreau to Carlos Rivera. Letter. May 5, 2009.
2. Hector Colon to Gene Caprioglio. Email. September 11, 2009, at 3:35 p.m.
3. Gene Caprioglio to Robert Austin Boudreau. Email. September 11, 2009, at 3:06 p.m.

Other:

1. Robert and Kathleen Boudreau. *The Messengers and the Music: The Story of the World's Largest Commissioning Program for Wind Orchestra*, (Pittsburgh, 2019).
2. Carlos Rafael Rivera. "Adagio for Harp and Winds." Order No. 3403634, University of Southern California, 2010. https://www.proquest.com/dissertations-theses/adagio-harp-winds/docview/594895319/se-2.
3. Carlos Rafael Rivera Biography. https://carlosrafaelrivera.com/bio/.
4. Robert and Kathleen Boudreau. AWSO Master List of Commissions Only. February 2022.

Sonny Rollins

St. Thomas

arranged by Bill Prince

Number of performers: 31 + 1
Soloist: Flute
Date of composition/publication: 1955/1956
Publisher's number:
Duration: 6:00
Score accessibility: UMD Archives
Composer's nationality: American
Composer's date(s): b. 1930

Instrumentation:

Piccolo
3 Flutes
3 Oboes
3 Clarinets in Bb
2 Bassoons

4 Horns in F
5 Trumpets in Bb
3 Tenor Trombones
Bass Trombone
Tuba

3 Percussion
Timbale, Cow Bell, Drum Set

String Bass

Piano

solo Flute

Composer Information:

Arranger: professor emeritus at University of North Florida; performed with Buddy Rich, Billy Maxted, Pee Wee Hunt, the NORAD Band, the Denver, Ft. Lauderdale, Palm Beach, and Jacksonville Symphonies and the American Wind Symphony Orchestra; received DMA in Theory and Composition from the University of Miami. He has taught at Florida Atlantic U, the U of Colorado/Denver, St. Francis Xavier U, Nova Scotia, the U of North Florida, and served as a visiting lecturer at Cape Town U and Natal U, South Africa

Compositional Characteristics:

Movement/Form -
Single movement: no tempo marking

Harmonic Content -
Jazz Tonality

Melodic Content -
Tonal, varied articulations, improvisatory

Rhythmic Content -
Syncopated, Cut-time

Texture/Orchestration -
Opens with drums, homophonic brass chords, minimal counterlines

Performance Considerations -
Lead sheet for piano/drums, hand clapping for instrumentalists, repeated sections

Programming Category -
Arrangement, Soloist, Jazz

Score Preface -

Program Notes

credited to Rollins, based on Bahamian folksong "Sponger Money" and English song "The Lincolnshire Poacher"

Resources

Other:

1. “Biography.” Bill Prince. Accessed February 29, 2024. http://www.billprince.net/biography.html.

Nino Rota

Romeo & Juliet

Love theme

arranged by James "Jim" Drake

Number of performers: 33
Soloist:
Date of composition/publication: 1968/Unknown
Publisher's number:
Duration: 4:00
Score accessibility: UMD Archives
Composer's nationality: Italian
Composer's date(s): 1911-1979

Instrumentation:

4 Flutes (Fl I double Piccolo)
2 Oboes
English Horn
3 Clarinets in Bb
Alto Clarinet
Bass Clarinet
Contrabass Clarinet in Eb
3 Bassoons
Contrabassoon

4 Horns in F
3 Trumpets in Bb
3 Trombones
Tuba

Timpani
4 Percussion
Vibraphone, Marimba, Chimes, Bells,
2 Suspended Cymbals, Finger Cymbels,
Hand Cymbals, Snare Drum, Bass Drum,
Triangle, 2 Tam-tams (Large & Small)

Composer Information:

Born in Milan, Italy; studied at Milan conservatory with Giacomo Orefice, Conservatorio Santa Cecilia with Ildebrando Pizzetti and Alfredo Casella; moved to the United States with further studies at Curtis Institute with Fritz Reiner and Rosario Scalero; wrote film scores

Compositional Characteristics:

Movement/Form -
Single movement: Moderato, Piu Mosso, Quickly, Poco Allegro, Rubato

Harmonic Content -
Tonal, minor

Melodic Content -
Tonal, minor, mainly m3s

Rhythmic Content -
Rubato, straightforward

Texture/Orchestration -
Woodwinds prominent throughout, brass used for more climactic moments, opening is very light with running woodwind 16th notes, very sustained underneath melody

Performance Considerations -

Programming Category -
Arrangement, Movie

Score Preface -

Resources

Other:
1. Robert and Kathleen Boudreau. AWSO Master List of Commissions Only. February 2022.
2. Markus Mauderer. *Robert Austin Boudreau und das American Wind Symphony Orchestra.* (Adliswil, Switzerland: Ruh Music AG, 2003).

Rolf Rudin

The Storm, Op. 73

a reflection for Wind Symphony Orchestra

Number of performers:	37
Soloist:	
Date of composition/publication:	2007
Publisher's number:	68188
Duration:	13:45
Score accessibility:	Edition Peters
Composer's nationality:	German
Composer's date(s):	b. 1961

Instrumentation:

4 Flutes (Fl. III doubles Alto Flute, Fl. IV doubles Piccolo with low B foot-joint)
3 Oboes
English Horn
3 Clarinets in Bb
Bass Clarinet
3 Bassoons
Contrabassoon

4 Horns in F
4 Trumpets in C
4 Trombones
Tuba

Timpani
5 Percussion
Glockenspiel, Vibraphone, Chimes, Triangle, Xylophone, Marimba, 5 Suspended Cymbals, Tam-tam, 5 Wood Blocks, 5 Tom-toms, Snare Drum, 2 Bass Drums

Composer Information:

Born in Frankfurt am Main, Germany; studied music, composition, conducting, music theory there and in Würzburg; taught at Frankfurt University of Music for 10 years, but now works as a freelance composer; an active member of WASBE and has received several awards by the Bavarian Ministry of Culture, Main-Kinzig District Culture Prize; a member of the German Composers' Association

Compositional Characteristics:

Movement/Form -
3 movements (attacca): Molto tranquillo (♩. = 60), Allegro energico (♩. = 144), Molto tranquillo (♩. = 60); quasi-arch form

Harmonic Content -
Atonal, tone clusters, pedal tones, tonal harmonies interspersed with minor/diminished chords, tonal hymn-like chorale at end

Melodic Content -
Atonal, chromatic, outline diminished chords and minor thirds in sequences, ends with hymn-like chorale

Rhythmic Content -
Mixed and unconventional meters, polyrhythmic, quasi-homophonic in chorale

Texture/Orchestration -
layered atmospheric polyphonic textures within (I/III), homophonic chromatic lines, percussive, call and response (II)

Performance Considerations -
Attacca options; long sections of chromatic 16th passages; large percussion section, quasi-percussion concerto

Programming Category -
Programmatic; uses "A Poet Thinks" by Lui Chi, Emily Dickenson

Score Preface -
Commissioned for the American Wind Symphony Orchestra by Robert Austin Boudreau

Resources

AWSO Records, 1957-2012, AIS.1981.19, Archives & Special Collections, University of Pittsburgh Library System.
1. Rolf Rudin to Robert Austin Boudreau. Email. January 10, 2007, at 7:16 p.m.
2. Rolf Rudin to Robert Austin Boudreau. Email. January 28, 2007, at 10:09 a.m.
3. Robert Austin Boudreau to Rolf Rudin. Email. February 3, 2007, at 5:26 p.m.
4. Rolf Rudin to Robert Austin Boudreau. Email. March 4, 2007, at 7:17 p.m.
5. Rolf Rudin to Robert Austin Boudreau. Email. March 4, 2007, at 7:21 p.m.
6. Robert Austin Boudreau to Rolf Rudin. Email. March 24, 2007, at 9:32 p.m.
7. Rolf Rudin to Robert Austin Boudreau. Email. April 11, 2007, at 8:13 p.m.
8. Rolf Rudin to Robert Austin Boudreau. Email. April 12, 2007, at 4:07 p.m.
9. Robert Austin Boudreau to Rolf Rudin. Email. April 12, 2007, at 4:51 p.m.
10. Robert Austin Boudreau to Rolf Rudin. Letter. May 16, 2007.
11. Rolf Rudin to Robert Austin Boudreau. Email. July 14, 2007, at 7:24 p.m.
12. Robert Austin Boudreau to Rolf Rudin. Email. July 16, 2007, at 5:45 p.m.
13. Rolf Rudin to Robert Austin Boudreau. Email. July 20, 2007, at 5:58 p.m.
14. Robert Austin Boudreau to Rolf Rudin. Email. July 21, 2007, at 6:39 p.m.
15. Rolf Rudin to Robert Austin Boudreau. Email. July 24, 2007, at 7:18 p.m.
16. Robert Austin Boudreau to Rolf Rudin. Email. July 27, 2007, at 6:53 p.m.
17. Rolf Rudin to Robert Austin Boudreau. Email. August 25, 2007, at 7:13 p.m.
18. Rolf Rudin to Robert Austin Boudreau. Email. September 19, 2007, at 7:03 p.m.
19. Rolf Rudin to Robert Austin Boudreau. Email. December 28, 2007, at 8:11 p.m.
20. Rolf Rudin to Robert Austin Boudreau. Email. January 11, 2008, at 6:27 p.m.
21. Rolf Rudin to Robert Austin Boudreau. Email. June 12, 2008, at 6:40 a.m.

Other:
1. Robert and Kathleen Boudreau. *The Messengers and the Music: The Story of the World's Largest Commissioning Program for Wind Orchestra*, (Pittsburgh, 2019).
2. Robert and Kathleen Boudreau. AWSO Master List of Commissions Only. February 2022.
3. Rolf Rudin. "Storm, Op. 73," *American Wind Symphony Orchestra Reflections*, conducted by Robert Austin Boudreau, AWSO118, undated, CD.

Rolf Rudin

World - Why - Die II? Op. 64

A memorial

arranged by composer

Number of performers:	39
Soloist:	
Date of composition/publication:	2001/2008
Publisher's number:	68266
Duration:	20:00
Score accessibility:	Edition Peters
Composer's nationality:	German
Composer's date(s):	b. 1961

Instrumentation:

3 Flutes (Fl III double Piccolo)
Alto Flute
3 Oboes
English Horn
3 Clarinets in Bb
Bass Clarinet
3 Bassoons
Contrabassoon

6 Horns in F
4 Trumpets in Bb
4 Trombones
Tuba

6 Percussion
Timpani, 2 Suspended Cymbals, Snare Drum,
2 Glockenspiels, Marimba, Crotales, Triangle,
2 Vibraphones, Bass Drum, Tam-tam,
Tubular Bells

Harp
Piano

Composer Information:

Born in Frankfurt am Main, Germany; studied music, composition, conducting, music theory there and in Würzburg; taught at Frankfurt University of Music for 10 years, but now works as a freelance composer; an active member of WASBE and has received several awards by the Bavarian Ministry of Culture, Main-Kinzig District Culture Prize; a member of the German Composers' Association

Compositional Characteristics:

Movement/Form -
Single movement: In stunned paralysis (♩ = 84), un poco meno mosso con rubato, a tempo, meno mosso con rubato, a tempo, Create a big climax with increasing intensity (. = 80), Hymnically flowing (. = .), lunga

Harmonic Content -
Varied: tonal, bitonality (CM against F#M), 12-tone (inversion, retrograde), highly chromatic with tone clusters expanding outwards, pedal tones,

Melodic Content -
Varied: tonal, bitonality, 12-tone (inversion, retrograde)

Rhythmic Content -
Straightforward, slow

Texture/Orchestration -
Introduction: shimmering with Grand Pauses; layered chromatic falling pitches; falling chromatic woodwind runs; homophonic chorale-like sections; dies away

Performance Considerations -
Memorial, Patriotic, Solemn

Programming Category -
Concert, Minimalist

Score Preface -
Minutes of Silence for New York's September 11th Attack Victims

Program Notes

On September 11, 2001, I switched on the TV in the afternoon at European time and the first picture I saw was the plane flying into the World Trade Center. At first I was not sure-was this a film and fiction? But in the next moments it became clear that this was the reality. So I was shocked for a long time and have stopped composing on my actual work. After days I felt that I have to find myself in composing a piece about that catastrophe. And that was a 5-6 minute choral piece which I called WORLD WHY DIE? I asked WHY did that happen and WHY have people come to death on that way. And this questioning word "WHY" is the only concrete word in that choral piece. WHY did they have to DIE? All the other text are vocals. I found no text to describe the terrorist attacks. I was without "language" - no words can describe that. So I asked only in that piece many, many times WHY? in endless repetitions. The first word - "WORLD" has a relationship to the place: the WORLD TRADE CENTER: And so I had a mysterious title which put some words together which came at first to my mind and which are very close to 9/11.

Program Note by the composer.

Resources

AWSO Records, 1957-2012, AIS.1981.19, Archives & Special Collections, University of Pittsburgh Library System.

1. Rolf Rudin to Robert Austin Boudreau. Email. January 1, 2008, at 7:51 p.m.
2. Rolf Rudin to Robert Austin Boudreau. Email. January 11, 2008, at 6:27 p.m.
3. Rolf Rudin to Robert Austin Boudreau. Email. April 25, 2008, at 8:34 p.m.
4. Robert Austin Boudreau to Rolf Rudin. Email. May 2, 2008, at 8:25 p.m.
5. Rolf Rudin to Robert Austin Boudreau. Email. May 11, 2008, at 9:10 a.m.
6. Robert Austin Boudreau to Rolf Rudin. Email. May 15, 2008, at 9:27 p.m.
7. Rolf Rudin to Robert Austin Boudreau. Email. May 15, 2008, at 6:33 p.m.
8. Robert Austin Boudreau to Rolf Rudin. Email. May 18, 2008, at 8:16 p.m.
9. Rolf Rudin to Robert Austin Boudreau. Email. June 10, 2008, at 4:44 p.m.
10. Robert Austin Boudreau to Rolf Rudin. Email. June 10, 2008, at 6:39 p.m.
11. Rolf Rudin to Robert Austin Boudreau. Email. June 10, 2008, at 4:34 p.m.
12. Robert Austin Boudreau to Rolf Rudin. Email. June 11, 2008, at 8:23 p.m.
13. Rolf Rudin to Robert Austin Boudreau. Email. June 12, 2008, at 6:40 a.m.

Other:

1. Robert and Kathleen Boudreau. *The Messengers and the Music: The Story of the World's Largest Commissioning Program for Wind Orchestra*, (Pittsburgh, 2019).
2. Robert and Kathleen Boudreau. AWSO Master List of Commissions Only. February 2022.

Enrique Santos

Concertino

for Harp and Wind Orchestra

Number of performers: 22 + 1
Soloist: Harp
Date of composition/publication: 2011
Publisher's number:
Duration: 8:00
Score accessibility: Edition Peters
Composer's nationality: Mexican
Composer's date(s): b. 1930

Instrumentation:

2 Flutes
2 Oboes
2 Clarinets in Bb
2 Bassoons

4 Horns in F
3 Trumpets in C
2 Tenor Trombones
Bass Trombone
Tuba

Timpani
Triangle
Cymbal

solo Harp

Composer Information:

Born in Mexico City; studied piano with Dolores Morales and Joaquin Amparan; studied composition at the National Conservatory of Mexico with Rodolfo Halffter

Compositional Characteristics:

Movement/Form -
Single movement: ♩ = 72, sonatina form

Harmonic Content -
Tonal, straighforward, modulations from G to E minor, parallel P5s,

Melodic Content -
Tonal, straightforward, some modal mixture, harp gradually becomes more soloistic with each restatement of themes, a couple cadenza-like passages

Rhythmic Content -
Straightforward, mainly in 3/4, some 2/4, duple vs. compound subdivisions, use of dotted rhythms

Texture/Orchestration -
Sustained chordal textures, falling/rising triplet stepwise sequences, homophonic supportive chorales, very chamber-like, soft dynamics with a few fortes,

Performance Considerations -

Programming Category -
Concertino, Soloist, Lyrical

Score Preface -

Resources

AWSO Records, 1957-2012, AIS.1981.19, Archives & Special Collections, University of Pittsburgh Library System.
1. Robert Austin Boudreau to Enrique Santos. Email. August 10, 2011.
2. Enrique Santos to Robert Austin Boudreau. Email. August 11, 2011, at 3:35 p.m.
3. AWSO 2012 Season Funding Objectives.
4. Robert Austin Boudreau to Gene Caprioglio. Email. July 26, 2012, at 10:35 a.m.
5. Gene Caprioglio to Robert Austin Boudreau. Email. July 26, 2012, at 4:11 p.m.
6. Robert Austin Boudreau to Gene Caprioglio. Email. May 27, 2013, at 10:19 a.m.
7. AWSO Commissions for 2012 Season. Undated.

C. F. Peters/Wise Music Group Archives.
1. Robert Austin Boudreau to Gene Caprioglio Email. August 25, 2015, at 12:25 p.m.

Other:
1. Robert and Kathleen Boudreau. *The Messengers and the Music: The Story of the World's Largest Commissioning Program for Wind Orchestra,* (Pittsburgh, 2019).
2. Jeffrey Renshaw. *The American Wind Symphony Commissioning Project: A Descriptive Catalog of Published Editions, 1957-1991.* Greenwood Press: Westport, CT, 1991.
3. Robert and Kathleen Boudreau. AWSO Master List of Commissions Only. February 2022.

Enrique Santos

Un Saludo a Roberto

Number of performers:	Unknown
Soloist:	
Date of composition/publication:	1984
Publisher's number:	
Duration:	
Score accessibility:	Unknown
Composer's nationality:	Mexican
Composer's date(s):	b. 1930

Instrumentation:

Brass

Percussion

Composer Information:

Born in Mexico City; studied piano with Dolores Morales and Joaquin Amparan; studied composition at the National Conservatory of Mexico with Rodolfo Halffter

Compositional Characteristics:

Movement/Form -

Harmonic Content -

Melodic Content -

Rhythmic Content -

Texture/Orchestration -

Performance Considerations -

Programming Category -

Score Preface -

Resources

AWSO Records, 1957-2012, AIS.1981.19, Archives & Special Collections, University of Pittsburgh Library System.
1. Enrique Santos to Robert Austin Boudreau. Letter. July 6, 1984.
2. Robert Austin Boudreau to Enrique Santos. Email. May 27, 2013, at 10:19 a.m.

Other:
1. Robert and Kathleen Boudreau. *The Messengers and the Music: The Story of the World's Largest Commissioning Program for Wind Orchestra*, (Pittsburgh, 2019).
2. Robert and Kathleen Boudreau. AWSO Master List of Commissions Only. February 2022.

Jerzy Sapieyevski

Concerto for Trombone

the competition

Number of performers: 19 + 1
Soloist: Trombone
Date of composition/publication: 1980
Publisher's number:
Duration: 12:00
Score accessibility: UMD Archives
Composer's nationality: Polish-American
Composer's date(s): b. 1945

Instrumentation:

Piccolo
2 Flutes
2 Oboes
2 Clarinets in Bb
Bassoon
Contrabassoon

4 Horns in F
2 Trombones
Tuba

Percussion
Xylophone, Bongos, Tambourine, Cymbals, Gong, Triangle, Wind chimes, Cowbell, Congas, Tenor Drums

solo Trombone

Composer Information:

Born in Łódź, Poland; studied at the State Conservatory of Music in Gdansk and Catholic University in Washington, D.C.; served on the faculty of Catholic University, the University of Maryland, and the American University in Washington, D.C., and as Composer-in-Residence at Wolf Trap Farm Park; composer of works for a variety of genre

Compositional Characteristics:

Movement/Form -
Single movement in three sections, through-composed: Allegro, Meno Mosso, Presto

Harmonic Content -
Tonal, whole-tone scales and tetrachords with opposite diminished trichord, chromatic pedal tone movement, chromatic clusters,

Melodic Content -
Tonal, use of chromatic steps around a center pitch, glissandos, melodic lines in accompaniment mainly stepwise

Rhythmic Content -
Straightforward, lots of syncopation, 2-short 16th notes placed on/off the beat, polyrhythmic, repeated tones

Texture/Orchestration -
Trombone soloist and trombones play off each other, small interjections of rhythmic phrases, chamber-like with woodwinds and some percussion

Performance Considerations -
Score order is different, upper register of trombone in tenor clef

Programming Category -
Concerto, Concert

Score Preface -

Program Notes

Resources

AWSO Records, 1957-2012, AIS.1981.19, Archives & Special Collections, University of Pittsburgh Library System.
1. American Wind Symphony Orchestra, 1979 Scandinavian Festival Season Program.
2. American Wind Symphony Orchestra, 1980 Season Program.
3. American Wind Symphony Orchestra, 1983 Season Program.

C. F. Peters/Wise Music Group Archives.
1. Gertrud Mathys Memo. April 6, 1978.
2. Gertrud Mathys to Robert Austin Boudreau. Letter. April 10, 1979.
3. C. F. Peters to Robert Austin Boudreau. Letter. June 21, 1979.
4. Marian Lawrence to Don Gillespie. Memo. April 10, 1980.
5. Henry Hinrichsen to Robert Austin Boudreau. Letter. April 22, 1980.
6. Gene Caprioglio to Robert Austin Boudreau. Letter. April 26, 2007.

Other:
1. Robert and Kathleen Boudreau. AWSO Master List of Commissions Only. February 2022.
2. Markus Mauderer. *Robert Austin Boudreau und das American Wind Symphony Orchestra.* (Adliswil, Switzerland: Ruh Music AG, 2003).

Claudio Lalo Schifrin

Concerto

for Percussion and Wind Orchestra

orchestrated by Blas Atehortua

Number of performers:	32 + 6
Soloist:	6 Percussionists
Date of composition/publication:	2006
Publisher's number:	
Duration:	30:00
Score accessibility:	UMD Archives
Composer's nationality:	Argentine-American
Composer's date(s):	b. 1932

Instrumentation:

4 Flutes (Fl III doubles Alto Flute, All double Piccolo)
4 Oboes (Ob IV doubles English Horn)
4 Clarinets in Bb (Cl III doubles Clarinet in Eb, Cl IV doubles Bass Clarinet)
4 Bassoons (Bsn IV doubles Contrabassoon)

5 Horns in F
5 Trumpets in Bb
3 Tenor Trombones
2 Bass Trombones
Tuba

6 solo Percussion
2 Marimbas, Chimes, 2 Glockenspiels, 2 Tuned Gongs, Congas, 2 Xylophones, 4 Tenor Drums, 2 Vibraphones, Timpani, Bongos, Claves, Temple Blocks, 2 Wood Blocks, Whip, Tam-tam, Bell Tree, Waterphone (Christalphone), Snare Drum, Guiro, Catanets, Mark Tree, Bass Drum
5 Suspended Cymbals

Composer Information:

Born in Buenos Aires, Argentina; studied piano with Enrique Barenboim, Andreas Karalis and harmony with Juan Carlos Paz; attended the Conservatoire de Paris and played jazz in Paris clubs with Astor Piazzolla; became a member of Dizzy Gillespie's quintet playing piano; moved to Los Angeles and wrote film music including "Mission: Impossible"; has won 5 Grammy Awards, CableACE Award, and 6 Academy Award nominations

Compositional Characteristics:

Movement/Form -
Three movements, see Program Notes for detailed description of tempo markings, time signatures, and form

Harmonic Content -
Varied: I. open 5ths, some chromatic lines, II. open major chords with added 4ths in parallel motion, cluster tones; III. rhythmic and accented pedal tones, cluster chords

Melodic Content -
Varied: I. both large/small intervals, chromatic lines; II. Begins/ends with percussion and contrabassoon solo, modal, parallel 4ths in stepwise motion; III. minor 3rd leaps, whole step neighbor tones, rising fanfare figures of 4ths/5ths with half/whole step down

Rhythmic Content -
I. Straightforward; II. 2-measure ostinato pattern with various triplet patterns; III. Begins using compound rhythms in diminution/augmentation, polyphonic between compound and simple subdivisions, gradually morphs to simple subdivisions

Texture/Orchestration -
I. Concerto Grosso-like; II. homophonic call and response in chant style setting, tenutos, layered unison melody to fortissimo; III. homophonic call and response in more indigenous style, polyphonic ostinato patterns in middle section, mostly forte

Performance Considerations -
Extended techniques for percussion

Programming Category -
Concerto

Score Preface -
Commissioned by the American Wind Symphony

Program Notes

I. "Woods", features wooden percussion instruments (marimba, xylophone, claves, woodblock), Allegro vivace (♩ = 132), in 3/4, 4/4, 6/4, 3/2 (. remains the same), Andantino (. = 80), Poco piu lento (. = 69), A tempo (. = 80), Piu animato (. = 69), Tempo I (. = 132), sonata form

II. "Metals", features metallic percussion instruments (chimes, gongs, tam-tam, glockenspiel, vibraphone, mark tree, bell tree, suspended cymbals), Andante (♩ = 69) in 3/4, 4/4, , Piu lento (. = 80), Meno mosso (. = 69), Piu animato (♩ = 80), Meno mosso, Moderato (. = 96), Rubato throughout movement, mainly through-composed in middle section

III. "Skins", features skin covered percussion instruments (bass drum, snare drum, timpani, bongos, tenor drums, congas), Vivace (. = 132 or half = 66), in 2/2, 3/2, 3/4, 6/4, half = 80, Maestoso (. = 76), modified sonata form with introduction, primary theme (timpani), secondary theme short coda

Resources

AWSO Records, 1957-2012, AIS.1981.19, Archives & Special Collections, University of Pittsburgh Library System.

1. Robert Austin Boudreau to Blas Atehortua. Email. March 17, 2005, at 7:08 p.m.
2. Lalo Schifrin to Roebrt Austin Boudreau. Email. October 6, 2005, at 1:15 p.m.
3. Robert Austin Boudreau to Lalo Schifrin. Letter. October 26, 2005.

Other:

1. Michael Long. "A golden anniversary: Musical Innovator Marks 50 Years with Trips to Lancaster and the Gulf Coast." *Sunday News Lancaster PA*, April 30, 2006.
2. Robert and Kathleen Boudreau. AWSO Master List of Commissions Only. February 2022.

James Charles Shanahan

Lovely Lee

(The Banks of My Lovely Lee)

arranged by James "Jim" Drake

Number of performers: 36
Soloist:
Date of composition/publication: 1933/Unknown
Publisher's number:
Duration: 3:30
Score accessibility: UMD Archives
Composer's nationality: Irish
Composer's date(s): Unknown

Instrumentation:

4 Flutes (Fls I/II double Piccolo)
4 Oboes
4 Clarinets in Bb
4 Bassoons

4 Horns in F
4 Trumpets in Bb
4 Tenor Trombones
Bass Trombones
Tuba

Timpani
4 Percussion
Snare Drum, Suspended Cymbal, Bass Drum, Tambourine, Wind Chimes, Finger Cymbals, Triangle, Crash Cymbals, Bells, Xylophone

Harp

Composer Information:

Arranger: Born in the United States in 1935; studied at Duquesne University; was a member of the vocal group The Tempos; taught at Quaker Valley School District in Sewickley, PA; was arranger for the Pittsburgh Civic Light Opera, Pittsburgh Symphony Pops, and American Wind Symphony Orchestra

Compositional Characteristics:

Movement/Form -
Single movement, sectionalized: no metronome marking, A tempo (moderate 3), Maestoso, Allargando; strophic

Harmonic Content -
Tonal, some modal shifts and chromatic passing/neighbor tones; mainly in B-flat, E-flat Major

Melodic Content -
Tonal, stepwise, escape tones, some modal shifts

Rhythmic Content -
Straightforward, mainly in 3

Texture/Orchestration -
Full introduction with building brass fanfares, mostly polyphonic texture for verses, lyrical counterlines, harp is predominant in larger sections, more chamber-like in

Performance Considerations -

Programming Category -
Arrangement, Folk

Score Preface -

Resources

Other:
1. Robert and Kathleen Boudreau. AWSO Master List of Commissions Only. February 2022.
2. Markus Mauderer. *Robert Austin Boudreau und das American Wind Symphony Orchestra.* (Adliswil, Switzerland: Ruh Music AG, 2003).

Richard & Robert Sherman

Mary Poppins

arranged by James "Jim" Drake

Number of performers: 38
Soloist:
Date of composition/publication: 1964/1966
Publisher's number:
Duration: 8:00
Score accessibility: UMD Archives
Composer's nationality: American
Composer's date(s): b. 1928/1925-2012

Instrumentation:

Piccolo
4 Flutes
4 Oboes
4 Clarinets in Bb
3 Bassoons
Contrabassoon

4 Horns in F
4 Trumpets in Bb
4 Trombones
Tuba

Timpani
6 Percussion
Snare Drum, Crash Cymbals, Bass Drum, Suspended Cymbal, Gong, Drum Set, Bells, Tambourine, Xylophone, Wood Block, Glockenspiel

Celeste

Composer Information:

Songwriting duo specializing in musical films mainly for the Walt Disney Studios; wrote "It's a Small World" and "It's a Great Big Beautiful Tomorrow"; have received two Academy Awards, three Grammy Awards, National Medal of the Arts, and a star on the Hollywood Walk of Fame; father was Tin Pan Alley songwriter Al Sherman

Compositional Characteristics:

Movement/Form -
Single movement, sectionalized: Allegro, Moderately Slow (with a feeling), Tempo I, Moderato, Poco Rubato, Moderate Bright 3, Rubato, Jazz Three (Moderate in One), Moderately Slow, Tempo I

Harmonic Content -
Tonal, some chromatic passing/neighbor tones, jazz harmonies

Melodic Content -
"Supercalifragilisticexpialidocious", "Feed the Birds", "A Spoon Full of Sugar", "Stay Awake", "Chim Chim Cher-ee",

Rhythmic Content -
Straightforward, mainly homophonic, polyphonic in transitions

Texture/Orchestration -
Movie Soundtrack, overlapping and merging of phrases of various tunes in quick succession, instrument families play together

Performance Considerations -
Key signature of G-flat major and xylophone feature for "Supercalifragilisticexpialidocious",

Programming Category -
Arrangement, Movie Music

Score Preface -

Program Notes

Resources

AWSO Records, 1957-2012, AIS.1981.19, Archives & Special Collections, University of Pittsburgh Library System.
1. AWSO 1966 Commissions List. Undated.

C. F. Peters/Wise Music Group Archives.
1. American Wind Symphony Orchestra, 1966 Season Brochure.

Other:
1. Robert and Kathleen Boudreau. AWSO Master List of Commissions Only. February 2022.
2. Markus Mauderer. *Robert Austin Boudreau und das American Wind Symphony Orchestra.* (Adliswil, Switzerland: Ruh Music AG, 2003).

Paul Simon

Gone at Last

arranged by James "Jim" Drake

Number of performers: 27 + 1
Soloist: Vocal
Date of composition/publication: 1975/1982
Publisher's number:
Duration: 4:00
Score accessibility: UMD Archives
Composer's nationality: American
Composer's date(s): b. 1941

Instrumentation:

2 Flutes
2 Oboes
4 Clarinets in Bb
3 Bassoons
Contrabassoon

4 Horns in F
4 Trumpets in Bb
4 Trombones
Tuba

Drum Set
Xylophone

Piano

Vocal

Composer Information:

Born in Newark, NJ; majored in English at Queens College; collaborated with Garfunkel since 6th grade on various music projects for Columbia Records and Amy Records; taught songwriting at New York University for a year; received numerous GRAMMY awards, inducted into the Rock and Roll Hall of Fame, inaugural winner of the Gershwin Prize for Popular Song by the Library of Congress

Compositional Characteristics:

Movement/Form -
Single movement: Blues - Tempo ad lib, Moderate Fast Two, Tempo ad lib, A tempo in 2

Harmonic Content -
Tonal, walking bass line, blues, various 7th chords

Melodic Content -
Tonal, opportunity for improvisation in vocal line, limited melody in instrumental parts

Rhythmic Content -
Straightforward, some syncopations, no swing

Texture/Orchestration -
Introduction and ending is sustained and ad lib with tempo; main section is fast with rhythm section driving the accompaniment and some homophonic counterlines and hits, builds to more polyphonic setting at Rehearsal H

Performance Considerations -
Vocal range is G3-C5, but can be in any voice type

Programming Category -
Arrangement, Blues, Folk Rock

Score Preface -

Resources

Other:
1. Robert and Kathleen Boudreau. AWSO Master List of Commissions Only. February 2022.
2. Markus Mauderer. *Robert Austin Boudreau und das American Wind Symphony Orchestra.* (Adliswil, Switzerland: Ruh Music AG, 2003).

Hale Smith

A Ternion of Seasons

poems by Walt Whitman, Ralph Waldo Emerson, & Paul Zimmer

Number of performers:	11 + 1
Soloist:	Narrator
Date of composition/publication:	1996
Publisher's number:	
Duration:	9:00
Score accessibility:	UMD Archives
Composer's nationality:	American
Composer's date(s):	1819-1892/1803-1882/

Instrumentation:

Alto Flute (Flute)
Oboe
Clarinet in Bb
Bassoon
Horn in F

2 Trumpets in Bb
Horn in F
Tenor Trombone
Bass Trombone*

Percussion
Vibraphone, Suspended Cymbal, Snare Drum,
5 Tom-toms

Narrator

*Can substitute with Tuba

Composer Information:

Born in the United States in 1925; studied at Cleveland Institute of Music with Ward Lewis and Marcel Dick; worked with Chico Hamilton, Dizzy Gillespie, Oliver Nelson, Ahmad Jamal; received several honors including Cleveland Arts Prize, American Academy, and Institute of Arts and Letters; taught at C. W. Post College, University of Connecticut, Xavier University.

Compositional Characteristics:

Movement/Form -
3 movements; (I) 8th = 120-132; (II) Moderately; (III) ♩. = 80

Harmonic Content -
Extended harmonies; quintal; polychordal; tonal

Melodic Content -
Tetrachord based; modal; quasi-octatonic; chromatic; narrator is quasi-sprechgesang;

Rhythmic Content -
Homophonic in accompaniment, melodic and counter lines independent;

Texture/Orchestration -
Homophonic combinations of woodwind/brass quintet; minimal counter melodies

Performance Considerations -
Balance and intonation of chords; exposed solo lines

Programming Category -
Chamber, Theatre, Concert

Score Preface -
poems by Walt Whitman (I), Ralph Waldo Emerson (II), Paul Zimmer (III)

Resources

AWSO Records, 1957-2012, AIS.1981.19, Archives & Special Collections, University of Pittsburgh Library System.
1. Robert Austin Boudreau to Hale Smith. Letter. June 5, 1996.
2. American Wind Symphony Orchestra, Concert in the Woods, Highcroft Performing Arts, August 18, 1996.

C. F. Peters/Wise Music Group Archives.
1. Don Gillespie to Robert Austin Boudreau. Letter. August 10, 1992.
2. Robert Austin Boudreau to Don Gillespie. Letter. September 2, 1992.

Other:
1. Robert and Kathleen Boudreau. *The Messengers and the Music: The Story of the World's Largest Commissioning Program for Wind Orchestra*, (Pittsburgh, 2019).
2. Robert and Kathleen Boudreau. AWSO Master List of Commissions Only. February 2022.
3. Markus Mauderer. *Robert Austin Boudreau und das American Wind Symphony Orchestra.* (Adliswil, Switzerland: Ruh Music AG, 2003).

Hale Smith

March and Fanfare for an Elegant Lady

Number of performers: 36
Soloist:
Date of composition/publication: 1986
Publisher's number:
Duration: 4:00
Score accessibility: Halsco
Composer's nationality: American
Composer's date(s): 1925-2009

Instrumentation:

Piccolo
3 Flute
2 Oboes
2 English Horns
2 Clarinets in Bb
2 Bass Clarinets
4 Bassoons

5 Horns in F
5 Trumpets in Bb
3 Tenor Trombones
2 Bass Trombones
2 Tubas

3 Percussion
Cymbals, Snare Drum, 2 Tom-toms, Bass Drum

Composer Information:

Smith: Born in the United States in 1925; studied at Cleveland Institute of Music with Ward Lewis and Marcel Dick; worked with Chico Hamilton, Dizzy Gillespie, Oliver Nelson, Ahmad Jamal; received several honors including Cleveland Arts Prize, American Academy, and Institute of Arts and Letters; taught at C. W. Post College, University of Connecticut, Xavier University.

Compositional Characteristics:

Movement/Form -
Single movement: Moderately (♩ = 108-116), D.S. al Coda

Harmonic Content -
Tonal, C minor, modulates to E-flat major, chromatic suspensions which resolve

Melodic Content -
Tonal, C minor, chromatic neighbor tones and alterations, sequences

Rhythmic Content -
Straightforward quarter notes, some triplets and dotted eighth sixteenths

Texture/Orchestration -
4 measure percussion roll-off, woodwinds featured in first and second strain, brass featured in trio and coda sections; lots of doublings, dynamics are not exaggerated

Performance Considerations -
Range for Trombone I is a little high

Programming Category -
Slow March, Concert

Score Preface -

Program Notes

Resources

C. F. Peters/Wise Music Group Archives.
1. Don Gillespie to Robert Austin Boudreau. Letter. August 10, 1992.
2. Robert Austin Boudreau to Don Gillespie. Letter. September 2, 1992.

Other:
1. Robert and Kathleen Boudreau. AWSO Master List of Commissions Only. February 2022.

Hale Smith

Recitative and Aria

for English Horn, Wind, Brass and Percussion

Number of performers:	29 + 1
Soloist:	English Horn
Date of composition/publication:	1995
Publisher's number:	
Duration:	8:00
Score accessibility:	UMD Archives
Composer's nationality:	American
Composer's date(s):	1925-2009

Instrumentation:

2 Flutes
2 Alto Flutes
3 Oboes
3 Clarinets in Bb
3 Bassoons

4 Horns in F
4 Trumpets in Bb
3 Trombones
2 Tubas

3 Percussion
3 Wood Blocks, Tenor Drum, Snare Drum, Cymbals, 2 Bongos, 3 Tom-toms, Vibraphone

solo English Horn

Composer Information:

Smith: Born in the United States in 1925; studied at Cleveland Institute of Music with Ward Lewis and Marcel Dick; worked with Chico Hamilton, Dizzy Gillespie, Oliver Nelson, Ahmad Jamal; received several honors including Cleveland Arts Prize, American Academy, and Institute of Arts and Letters; taught at C. W. Post College, University of Connecticut, Xavier University.

Compositional Characteristics:

Movement/Form -
Single movement: ♩ = 80-84, Calmly (. = 69-72), Slower (. = ?), . = 60 -63, ♩ = ♩

Harmonic Content -
Mixture of tonal and atonal, bitonality with chromatic neighbor major chords, extended chords (9ths/11ths), quartal, middle section highly chromatic

Melodic Content -
Mixture of tonal and atonal, embellished arpeggiated chords with chromatic neighbor tones, rising P4/P5 intervals, falling stepwise motion

Rhythmic Content -
Rhythmically varied, shifting meters

Texture/Orchestration -
Homophonic sustains in accompaniment, some ensemble solos as musical interludes, varied dynamics and articulations, extended English Horn solo, huge dynamic climax which tapers off

Performance Considerations -

Programming Category -
Soloist, Concert, Recitative/Aria like

Score Preface -

Resources

C. F. Peters/Wise Music Group Archives.

1. Don Gillespie to Robert Austin Boudreau. Letter. August 10, 1992.
2. Robert Austin Boudreau to Don Gillespie. Letter. September 2, 1992.

Other:

1. Robert and Kathleen Boudreau. *The Messengers and the Music: The Story of the World's Largest Commissioning Program for Wind Orchestra*, (Pittsburgh, 2019).
2. Robert and Kathleen Boudreau. AWSO Master List of Commissions Only. February 2022.
3. Markus Mauderer. *Robert Austin Boudreau und das American Wind Symphony Orchestra.* (Adliswil, Switzerland: Ruh Music AG, 2003).

Hale Smith

Riverain

for Winds, Brass & Percussion

Number of performers: 40
Soloist:
Date of composition/publication: 1993
Publisher's number:
Duration: 8:00
Score accessibility: UMD Archives
Composer's nationality: American
Composer's date(s): 1925-2009

Instrumentation:

2 Flutes
2 Alto Flutes
2 Oboes
2 English Horns
2 Clarinets in Bb
2 Bass Clarinets
4 Bassoons (Bsn IV double Contrabassoon)

5 Horns in F
5 Trumpets in Bb
3 Tenor Trombones
2 Bass Trombones
Tuba

Timpani
5 Percussion
Woodblock, Snare Drum, Cymbals, Tambourine, Tenor Drum, 3 Tom-toms, 2 Conga Drums, 3 Tam-Tams, Bongos, Bass Drum, 2 Triangles, 2 Suspended Cymbals, Vibraphone, Glockenspiel, Marimba

Harp
Piano

Composer Information:

Born in the United States in 1925; studied at Cleveland Institute of Music with Ward Lewis and Marcel Dick; worked with Chico Hamilton, Dizzy Gillespie, Oliver Nelson, Ahmad Jamal; received several honors including Cleveland Arts Prize, American Academy, and Institute of Arts and Letters; taught at C. W. Post College, University of Connecticut, Xavier University.

Compositional Characteristics:

Movement/Form -
Single movement: 8th = 112-116, Piu mosso (8th = 126-132 or ♩ = 63-66), Slower (8th = 76-80), Tempo I (8th = 112-120), Broadly & Flexibly (♩ = 60), 8th = 126-132, Broadly (𝅗𝅥. = 56)

Harmonic Content -
Bitonality: intervallic relationships (m/M 2nds/3rds), chromatic clusters and passing tones, mirrored whole-tone/secundal tri-chords

Melodic Content -
Atonal, mixture of intervallic relationship sets, P4/P5 important, middle section is chromatic

Rhythmic Content -
Mixed meter, homophonic but rhythmically varied, middle section is syncopated

Texture/Orchestration -
Homophonic movement in call and response with a brass soloist, extended Alto Flute solo, homophonic chorale-like

Performance Considerations -
Abundant chromaticism, balancing chords and inversions

Programming Category -
Concert

Score Preface -
For Mr. & Mrs. Robert A. Boudreau and the American Wind Symphony Orchestra

Resources

AWSO Records, 1957-2012, AIS.1981.19, Archives & Special Collections, University of Pittsburgh Library System.
1. Robert Austin Boudreau to Hale Smith. Letter. August 11, 1992.
2. Kathleen C. Boudreau to Bruce Taub. Letter. May 10, 1993.

C. F. Peters/Wise Music Group Archives.
1. Don Gillespie to Robert Austin Boudreau. Letter. August 10, 1992.
2. Robert Austin Boudreau to Don Gillespie. Letter. September 2, 1992.

Other:
1. Robert and Kathleen Boudreau. *The Messengers and the Music: The Story of the World's Largest Commissioning Program for Wind Orchestra*, (Pittsburgh, 2019).
2. Robert Croan. "Symphony Heads South, As Wind Orchestra Plies Local Rivers." *Pittsburgh Post-Gazette*, May 23, 1993.
3. Robert and Kathleen Boudreau. AWSO Master List of Commissions Only. February 2022.
4. Markus Mauderer. *Robert Austin Boudreau und das American Wind Symphony Orchestra.* (Adliswil, Switzerland: Ruh Music AG, 2003).

African-American Spiritual

Deep River (v. 1)

for Woodwind Choir

arranged by James "Jim" Drake

Number of performers:	12 + 1
Soloist:	Vocal
Date of composition/publication:	1916/Unknown
Publisher's number:	
Duration:	3:00
Score accessibility:	UMD Archives
Composer's nationality:	
Composer's date(s):	

Instrumentation:

2 Flutes
2 Oboes
English Horn
3 Clarinets in Bb
Bass Clarinet
Bassoon

Bells
Suspended Cymbal

Vocal

Composer Information:

Arranger: Born in the United States in 1935; studied at Duquesne University; was a member of the vocal group The Tempos; taught at Quaker Valley School District in Sewickley, PA; was arranger for the Pittsburgh Civic Light Opera, Pittsburgh Symphony Pops, and American Wind Symphony Orchestra

Compositional Characteristics:

Movement/Form -
Single movement, no metronome marking

Harmonic Content -
Tonal, some chromatic passing tones

Melodic Content -
Tonal, mainly stepwise with some escape tones

Rhythmic Content -
Straighforward, light syncopations

Texture/Orchestration -
Melody with accompaniment

Performance Considerations -

Programming Category -
Arrangement, Spiritual, Woodwind Choir

Score Preface -
34 measures

Program Notes

Resources

Other:

1. Robert and Kathleen Boudreau. AWSO Master List of Commissions Only. February 2022.

African-American Spiritual

Deep River (v. 2)

for Wind Orchestra

arranged by James "Jim" Drake

Number of performers: 24 + 1
Soloist: Vocal
Date of composition/publication: 1916/Unknown
Publisher's number:
Duration: 3:00
Score accessibility: UMD Archives
Composer's nationality:
Composer's date(s):

Instrumentation:

2 Flutes
2 Oboes
English Horn
3 Clarinets in Bb
Bass Clarinet
Bassoon

4 Horns in F
2 Trumpets in Bb
4 Trombones
Tuba

Timpani
Bells
Suspended Cymbal

Vocal

Composer Information:

Arranger: Born in the United States in 1935; studied at Duquesne University; was a member of the vocal group The Tempos; taught at Quaker Valley School District in Sewickley, PA; was arranger for the Pittsburgh Civic Light Opera, Pittsburgh Symphony Pops, and American Wind Symphony Orchestra

Compositional Characteristics:

Movement/Form -
Single movement, no metronome marking

Harmonic Content -
Tonal, some chromatic passing tones

Melodic Content -
Tonal, mainly stepwise with some escape tones

Rhythmic Content -
Straighforward, light syncopations

Texture/Orchestration -
Melody with accompaniment

Performance Considerations -

Programming Category -
Arrangement, Spiritual, Wind Orchestra

Score Preface -
42 measures

Program Notes

Resources

Other:

1. Robert and Kathleen Boudreau. AWSO Master List of Commissions Only. February 2022.

African-American Spiritual

Jacob's Ladder

arranged by James "Jim" Drake

Number of performers: 34 + 1
Soloist: Vocal
Date of composition/publication: pre-1825/????
Publisher's number:
Duration: 3:45
Score accessibility: UMD Archives
Composer's nationality:
Composer's date(s):

Instrumentation:

4 Flutes
4 Oboes
3 Clarinets in Bb*
Bass Clarinet*
4 Bassoons (Bsn IV double Contrabassoon)

4 Horns in F
4 Trumpets in Bb
4 Trombones
Tuba

Drum Set
Bells
Chimes

Piano (Celeste)
Guitar^

solo Vocal

Optional Mixed Chorus

*Clarinets are optional when asterisk is present
+Singer could do the first chorus along and add orchestra at Letter A
^Guitar chords may vary slightly

Composer Information:

Arranger: Born in the United States in 1935; studied at Duquesne University; was a member of the vocal group The Tempos; taught at Quaker Valley School District in Sewickley, PA; was arranger for the Pittsburgh Civic Light Opera, Pittsburgh Symphony Pops, and American Wind Symphony Orchestra

Compositional Characteristics:

Movement/Form -
Single movement: strophic, call and response; no tempo indication, rubato

Harmonic Content -
Tonal, 16-bar phrases centered on I, IV, V chords

Melodic Content -
Short repeated phrases based on major hexatonic scale (no leading tone, B), folk-like with skips of major/minor thirds and stepwise motion

Rhythmic Content -
Traditional, slightly swung and syncopated

Texture/Orchestration -
Sparse and soft at first, gradually builds in volume and polyphony to include a short jazz shout chorus with chromatic embellishments

Performance Considerations -
Encourages improvisation, can determine gradual build of orchestration and order of lyrics

Programming Category -
Soloist, Spiritual

Score Preface -

Program Notes

Part of Pete Seeger collaboration

Resources

Other:

1. Robert and Kathleen Boudreau. AWSO Master List of Commissions Only. February 2022.

2. Markus Mauderer. *Robert Austin Boudreau und das American Wind Symphony Orchestra.* (Adliswil, Switzerland: Ruh Music AG, 2003).

African-American Spiritual

Michael, Row the Boat Ashore

arranged by James "Jim" Drake

Number of performers: 30
Soloist: Optional Vocal
Date of composition/publication: 1867/Unknown
Publisher's number:
Duration: min. 3:00
Score accessibility: UMD Archives
Composer's nationality:
Composer's date(s):

Instrumentation:

3 Flutes
2 Oboes
English Horn
4 Clarinets in Bb
2 Bassoons
Contrabassoon

4 Horns in F
4 Trumpets in C/Bb
3 Tenor Trombones
Bass Trombone
Tuba

Timpani
2 Percussion
Finger Cymbal, Bass Drum, Crash Cymbal, Suspended Cymbal, Snare Drum, Triangle, Bell Tree, Drum Set, Toms, Tambourine

Piano

solo Optional Vocals

Composer Information:

Arranger: Born in the United States in 1935; studied at Duquesne University; was a member of the vocal group The Tempos; taught at Quaker Valley School District in Sewickley, PA; was arranger for the Pittsburgh Civic Light Opera, Pittsburgh Symphony Pops, and American Wind Symphony Orchestra

Compositional Characteristics:

Movement/Form -
Single movement: Introduction (no tempo marking), Moderator, Animato, A tempo, Medium Fast Four, Interlude, Ending

Harmonic Content -
Tonal, traditional with mixture of 7th and 9th chords

Melodic Content -
Tonal, major hexatonic scale, folk-like with skips of major/minor thirds and stepwise motion

Rhythmic Content -
Syncopation, jazz, light swing, walking bass lines

Texture/Orchestration -
Sectionalized with layered polyphony of countermelodies and harmonies, orchestration gradually builds to Big Band style of ending

Performance Considerations -
Ability to create different roadmap with vamp sections and tiered orchestrations, audience participation or choir

Programming Category -
Arrangement, Spiritual, Popular, Folk

Score Preface -

Program Notes

Part of the collaboration with Pete Seeger who was taught the folk tune by Tony Saletan who discovered the folk tune in 1954.

Resources

AWSO Records, 1957-2012, AIS.1981.19, Archives & Special Collections, University of Pittsburgh Library System.
1. American Wind Symphony Orchestra, 1987 Season Program.

Other:
1. James Drake (orchestration), "Michael, Row the Boat Ashore," *American Wind Symphony Orchestra On the Lighter Side with Pete Seeger and Ashley Alexander*, conducted by Robert Austin Boudreau, AWSO116, 1985, CD.
2. Robert and Kathleen Boudreau. AWSO Master List of Commissions Only. February 2022.
3. Markus Mauderer. *Robert Austin Boudreau und das American Wind Symphony Orchestra.* (Adliswil, Switzerland: Ruh Music AG, 2003).

Billy Strayhorn

Chelsea Bridge

arranged by Clare Fischer

Number of performers: 14 + 1
Soloist: Trumpet
Date of composition/publication: 1941
Publisher's number:
Duration: 1:30
Score accessibility: UMD Archives
Composer's nationality: American
Composer's date(s): 1915-1967

Instrumentation:

Flute
Clarinet in Eb
Clarinet in Bb
Alto Clarinet
Bass Clarinet

3 Horns in F
Trombone
Tuba

String Bass

Drum set
Vibraphone

Piano (double celeste)

solo Trumpet

Composer Information:

Born in Dayton, OH and moved to Homewood neighborhood of Pittsburgh, PA; studied piano with Charlotte Enty Catlin, Erroll Garner, and Ahmad Jamal; collaborated with Duke Ellington and worked as a jazz composer, pianist, lyricist, and arranger; died of esophageal cancer

Compositional Characteristics:

Movement/Form -
Single movement: no metronome marking, no introduction, verse, bridge, and coda

Harmonic Content -
Tonal, jazz 7th harmonies

Melodic Content -
Tonal, chromatic embellishments

Rhythmic Content -
Light swing

Texture/Orchestration -
Alternating between woodwind/brass choir with consistent rhythm section, soft and easy, mainly homophonic

Performance Considerations -
Opportunities for improvisation

Programming Category -
Arrangement, Soloist, Chamber, Jazz, Encore

Score Preface -
Arranged for Dizzy to perform with AWSO

Program Notes

Resources

Billy Strayhorn

Upper Manhattan Medical Group

arranged by Clare Fischer

Number of performers: 15
Soloist:
Date of composition/publication: 1960/Unknown
Publisher's number:
Duration: 5:00
Score accessibility: UMD Archives
Composer's nationality: American
Composer's date(s): 1915-1967

Instrumentation:

Flute
Clarinet in Eb
Clarinet in Bb
Alto Clarinet
Bass Clarinet

3 Horns in F
Trombone
Tuba

Vibes

Jazz Trumpet
Jazz Piano
Jazz Drum Set
Jazz String Bass

Composer Information:

Born in Dayton, OH; moved to Homewood neighborhood of Pittsburgh (PA), but spent time in Hillsborough (NC); studied piano with Charlotte Enty Catlin, Erroll Garner, Ahmad Jamal; switched from being a classical composer to jazz composer and worked with Duke Ellington for over 30 years; died of esophageal cancer

Compositional Characteristics:

Movement/Form -
Single movement: no tempo markings

Harmonic Content -
Jazz Tonality, some chromatic lines

Melodic Content -
Tonality, improvised and also written, disjunct motion always modulating

Rhythmic Content -
Syncopated, swing

Texture/Orchestration -
Chamber, homophonic jazz hits and sustained motion, jazz quintet solo feature, mainly soft and then grows until the end

Performance Considerations -
Not as heavily syncopated, swung, and articulated as actual recording

Programming Category -
Arrangement, Jazz

Score Preface -

Program Notes

Resources

Ivan Tcherepnin

A Conversation between Moon and Venus as Overheard by an Earthling, n. 56

for Chamber Wind Symphony, Harp and Percussion

Number of performers:	24
Soloist:	
Date of composition/publication:	1994
Publisher's number:	68345
Duration:	8:00
Score accessibility:	UMD Archives
Composer's nationality:	French-American
Composer's date(s):	1943-1998

Instrumentation:

Piccolo (Flute)
2 Flutes
2 Oboes
English Horn
2 Clarinets in Bb
Bass Clarinet
2 Bassoons

2 Horns in F
2 Trumpets
2 Trombones
Tuba

Timpani
3 Percussion
Marimba, Jeu de Timbres, Hi-hat, Bass Drum, Cymbales, Triangle, Tam-tam, Snare Drum, Tambourine, Tubular Bells, Suspended Cymbal

Harp
Celeste

Composer Information:

Born in Paris, France, February 5, 1943; son of Russian composer Alexander Tcherepnin; attended courses with Karlheinz Stockhausen and Henri Pousseur in Cologne, and with Pierre Boulez in Darmstadt as well as Randell Thompson and Leon Kirchner at Harvard University; studied electronic techniques in Toronto; served as Instructor of Music at San Francisco Conservatory of Music and on the faculty of Harvard University; won the Grawemeyer Award in 1996

Compositional Characteristics:

Movement/Form -
Single movement: Mesto (♩ = 66), Piu Mosso (♩. = 72), ♩. = 96, ♩. = 100, Meno Mosso (dotted ♩ = 69), Piu Allegro (dotted ♩ = 72), Tempo di Valse (♩. = 104), Risoluto (♩ = 108), Poco Meno Mosso (♩. = 86-92)

Harmonic Content -
Tonal, octatonic; open chords of P5/TT, rising layered 12-tone; diminished chords, whole-tone scales, bitonality, various 7th chords, tonal chords seem heroic after minor/octatonic/whole tone, raising quartal lines

Melodic Content -
Tonal, octatonic, main theme is rising m3 in chromatic falling sequences, use of lower chromatic neighbor after M3 is other worldly, parallel intervallic motion

Rhythmic Content -
Shifting meters (2/4, 3/4, 4/4, 5/4, 6/4, 3/8, 6/8, 7/8, 8/8, 9/8), hemiolas (2 vs 3), waltz, somewhat free

Texture/Orchestration -
Overlapping octatonic scales like motives; rocking 16th notes in m2/m3, repeated notes like morse code, soft and delicate throughout

Performance Considerations -
Score includes handwritten notes about tempos, also in C

Programming Category -
Concert

Score Preface -

Resources

AWSO Records, 1957-2012, AIS.1981.19, Archives & Special Collections, University of Pittsburgh Library System.
1. Susan S. Neszpaul to Ivan Tcherepnin. Letter. August 27, 1996.
2. American Wind Symphony Orchestra, Concert in the Woods, Highcroft Performing Arts, August 25, 1996.

Other:
1. Jeffrey Renshaw. *The American Wind Symphony Commissioning Project: A Descriptive Catalog of Published Editions, 1957-1991.* Greenwood Press: Westport, CT, 1991.
2. Robert and Kathleen Boudreau. AWSO Master List of Commissions Only. February 2022.
3. Markus Mauderer. *Robert Austin Boudreau und das American Wind Symphony Orchestra.* (Adliswil, Switzerland: Ruh Music AG, 2003).

Ivan Tcherepnin

Carillona, n. 54

for Wind Symphony Orchestra

Number of performers: 37
Soloist:
Date of composition/publication: 1993
Publisher's number:
Duration: 4:00
Score accessibility: UMD Archives
Composer's nationality: French-American
Composer's date(s): 1943-1998

Instrumentation:

Piccolo (Flute)
3 Flutes
3 Oboes
English Horn
Clarinet in Eb
3 Clarinet in Bb
Bass Clarinet
3 Bassoons
Contrabassoon

4 Horns in F
4 Trumpets in C
4 Trombones
Tuba

Timpani
4 Percussion
Marimba, Vibraphone, 2 Gongs, Cymbals, Suspended Cymbals, Triangle, Glockenspiel, Bass Drum, Tambourine, Triangle

Harp
Celeste

Composer Information:

Born in Paris, France, February 5, 1943; son of Russian composer Alexander Tcherepnin; attended courses with Karlheinz Stockhausen and Henri Pousseur in Cologne, and with Pierre Boulez in Darmstadt as well as Randell Thompson and Leon Kirchner at Harvard University; studied electronic techniques in Toronto; served as Instructor of Music at San Francisco Conservatory of Music and on the faculty of Harvard University; won the Grawemeyer Award in 1996

Compositional Characteristics:

Movement/Form -
Single movement: Vivace, Molto Allargando, A Tempo

Harmonic Content -
Tonal, begins on A, whole tone chords built on A, parallel major/minor chords in low brass, chromatic pedal tone descent in Allargando from G to C, shifts back to A and ends on B

Melodic Content -
Tonal, descending P4s in sequences creating pentatonic scale, "Westminster Quarters," A whole-tone scale in stepwise motion

Rhythmic Content -
Straightforward, shifting meters (3/4, 4/4, 5/4, 7/4, 3/2), varying rhythmic rates of chime theme, 8th-note triplet woodwind lines are whole-tone scales starting at different pitches,

Texture/Orchestration -
Carillon/bell like articulations; twinkling and rocking m3/P4 in celeste, harp, bells, and clarinets; mostly forte and above, ascending glissandos leading into ending

Performance Considerations -
Score is in C

Programming Category -
Concert, Fanfare

Score Preface -

Resources

AWSO Records, 1957-2012, AIS.1981.19, Archives & Special Collections, University of Pittsburgh Library System.
1. Ivan Tcherepnin to Robert Austin Boudreau. Letter. February 7, 1992.
2. Ivan Tcherepnin to Robert Austin Boudreau. Letter. September 11, 1993.

Other:
1. Jeffrey Renshaw. *The American Wind Symphony Commissioning Project: A Descriptive Catalog of Published Editions, 1957-1991.* Greenwood Press: Westport, CT, 1991.
2. Robert and Kathleen Boudreau. AWSO Master List of Commissions Only. February 2022.
3. Markus Mauderer. *Robert Austin Boudreau und das American Wind Symphony Orchestra.* (Adliswil, Switzerland: Ruh Music AG, 2003).

Ivan Tcherepnin

Concerto for Two Continents, n. 47

for Kurzweil K-1000 Synthesizer and Wind Symphony

Number of performers:	35 + 1
Soloist:	Keyboard
Date of composition/publication:	1989
Publisher's number:	
Duration:	9:30
Score accessibility:	Edition Peters
Composer's nationality:	French-American
Composer's date(s):	1943-1998

Instrumentation:

- Piccolo (Flute)
- 3 Flutes
- 3 Oboes
- English Horn
- 3 Clarinets in Bb
- Bass Clarinet
- Contrabass Clarinet
- 3 Bassoons
- Contrabassoon
- 4 Horns in F
- 3 Trumpets in C
- 2 Tenor Trombones
- 2 Bass Trombones
- Tuba
- Timpani (Claves)
- 4 Percussion
  - Marimba, Xylophone, Glockenspiel, 2 Snare Drums, 2 Hi-hats, Bass Drum, Suspended Cymbal, Triangle, Clappers, Maracas
- Harp
- solo Keyboard (Kurzweil K1000 Synthesizer)

Composer Information:

Born in Paris, France, February 5, 1943; son of Russian composer Alexander Tcherepnin; attended courses with Karlheinz Stockhausen and Henri Pousseur in Cologne, and with Pierre Boulez in Darmstadt as well as Randell Thompson and Leon Kirchner at Harvard University; studied electronic techniques in Toronto; served as Instructor of Music at San Francisco Conservatory of Music and on the faculty of Harvard University; won the Grawemeyer Award in 1996

Compositional Characteristics:

Movement/Form -

Single movement, sectionalized, through composed: Briskly (♩. = 144), Marcato, non legato (♩. = 104), Poco Piu Mosso - Vigorously, Andante (♩. = 76), Mesto (♩. = 72), Piu Mosso (𝅗𝅥 = 92), Even Faster (𝅗𝅥 = 104), Vivace

Harmonic Content -

Shifts between tonal, modal, whole-tone, octatonic, chromatic neighbor tones and sequences,

Melodic Content -

Fragments of 6 North American and 6 Russian Folk Tunes: "Swanee River", "Turkey in the Straw", "Yankee Doodle", "Camptown Races", "My Green Fields", Black American folk tunes, Central Asian Tartar folk tunes

Rhythmic Content -

Heavy use of mixed and shifting meters, quarter note rhythm important, 4-part canon in middle section, syncopated

Texture/Orchestration -

Varied styles: rock and roll, bird calls, choir-like, atmospheric like outer space, western, southern, boat horn, indigenous; several cadenzas for keyboard; wide range of dynamics

Performance Considerations -

Cultural Sensitivity to minstrel songs; need a keyboard with the correct sound patches if a Kurzweil is not available; pianist who is able to play keyboard and change settings; score notated in C; exposed solo sections, last 2 pages of score cut-off

Programming Category -

Concerto, Popular Music

Score Preface -

Resources

AWSO Records, 1957-2012, AIS.1981.19, Archives & Special Collections, University of Pittsburgh Library System.
1. Ivan Tcherepnin to Robert Austin Boudreau. Letter. March 11, 1988.
2. Ivan Tcherepnin to Robert Austin Boudreau. Letter. January 27, 1989.
3. Robert Austin Boudreau to Ivan Tcherepnin. Letter. February 15, 1989.
4. Ivan Tcherepnin to Robert Austin Boudreau. Letter. June 6, 1989.
5. Ivan Tcherepnin to Robert Austin Boudreau. Letter. June 16, 1989.
6. Ivan Tcherepnin to Robert Austin Boudreau. Letter. June 29, 1989.
7. Ivan Tcherepnin to Robert Austin Boudreau. Letter. July 6, 1989.
8. Robert Austin Boudreau to Bruce Taub. Letter. January 22, 1993.
9. Ivan Tcherepnin to Robert Austin Boudreau. Letter. September 11, 1993.
10. Ivan Tcherepnin to Robert Austin Boudreau. Fax. October 18, 1994.
11. AWSO Commissioned Composers for 1990 Season. Undated.

Other:
1. Robert and Kathleen Boudreau. *The Messengers and the Music: The Story of the World's Largest Commissioning Program for Wind Orchestra*, (Pittsburgh, 2019).
2. Jeffrey Renshaw. *The American Wind Symphony Commissioning Project: A Descriptive Catalog of Published Editions, 1957-1991.* Greenwood Press: Westport, CT, 1991.
3. Robert and Kathleen Boudreau. AWSO Master List of Commissions Only. February 2022.
4. Markus Mauderer. *Robert Austin Boudreau und das American Wind Symphony Orchestra.* (Adliswil, Switzerland: Ruh Music AG, 2003).
5. Ivan Tcherepnin. "Concerto for Two Continents," *American Wind Symphony Orchestra Water Music*, synthesizer by Ivan Tcherepnin, conducted by Robert Austin Boudreau, AWSO110, 1994, CD.

Ivan Tcherepnin

Constitution, n. 44

for Narrator, Wind Symphony, Harp, Percussion, and Voice (tape or live)

Number of performers:	36 + 1
Soloist:	Narrator
Date of composition/publication:	1987
Publisher's number:	
Duration:	12:00
Score accessibility:	UMD Archives
Composer's nationality:	American
Composer's date(s):	1943-1998

Instrumentation:

Piccolo
3 Flutes
3 Oboes
English Horn
Clarinet in Eb
2 Clarinets in Bb
Bass Clarinet
Contrabass Clarinet
3 Bassoons
Contrabassoon

5 Horns in F
5 Trumpets in C
4 Trombones
Tuba

Timpani
4 Percussion
Hi-hat, Bass Drum, Small Cymbal, Tom-toms, Vibraphone, Marimba, Tubular Bells, Chimes, Large Cymbal, Xylophone, Maracas, Cowbell, Medium Cymbal, Clapping, Crash Cymbal, Antique Cymbal, Ratchet, Triangle, Tam-tam, Wood block, Suspended Cymbal

Harp

Narrator*

*May be divided to include more individuals

Composer Information:

Born in Paris, France, February 5, 1943; son of Russian composer Alexander Tcherepnin; attended courses with Karlheinz Stockhausen and Henri Pousseur in Cologne, and with Pierre Boulez in Darmstadt as well as Randell Thompson and Leon Kirchner at Harvard University; studied electronic techniques in Toronto; served as Instructor of Music at San Francisco Conservatory of Music and on the faculty of Harvard University; won the Grawemeyer Award in 1996

Compositional Characteristics:

Movement/Form -
Single movement: Allegro Vivo (♩. = 96), short pause, Poco Meno Mosso (♩ = 84); introduction, narrator enters describing the situation grand pause, narrator provides commentary on proceedings, ending focused on "We the People"

Harmonic Content -
Mainly tonal, alternating major/dominant/octatonic/cluster/whole tone chords; some bitonality and modal mixture within E-flat and C

Melodic Content -
Narrator is spoken in time; instrumental parts include short phrases of "Yankee Doodle", "I've Been Working on the Railroad", "America, the Beautiful"

Rhythmic Content -
Driving 16th rhythm, fanfares, shifting/mixed meters, hemiolas and syncopations, quasi-canzona homophonic rhythms, rhythmic word painting of "We the People"

Texture/Orchestration -
Varied imagery invoking excitement, reflective, heroic, overcoming, sustained, and diversity of America landscapes through rhythmic and legato homophonic/contrapuntal lines, huge jazz inspired ending

Performance Considerations -
Audience/instrumentalist clapping and vocalization of "We the People"; cultural sensitivity to some spoken lines; repetitive repeated 16th lines

Programming Category -
Concert, Theatre, Patriotic, Special Occasion

Score Preface -
Sponsored by JCPenney, visual presentation also created

Program Notes

Resources

AWSO Records, 1957-2012, AIS.1981.19, Archives & Special Collections, University of Pittsburgh Library System.
1. Ivan Tcherepnin to Robert Austin Boudreau. Letter. November 25, 1986.
2. Ivan Tcherepnin to Robert Austin Boudreau. Letter. February 1, 1987.
3. Ivan Tcherepnin to Robert Austin Boudreau. Contract. February 14, 1987.
4. Robert Austin Boudreau to Ivan Tcherepnin. Letter. February 15, 1987.
5. Henry J. Rusman to Robert Austin Boudreau. Letter. April 9, 1987.
6. Ivan Tcherepnin to Robert Austin Boudreau. Letter. April 30, 1987.
7. Ivan Tcherepnin to Robert Austin Boudreau. Letter. July 20, 1987.
8. Henry J. Rusman to Robert Austin Boudreau. Letter. November 23, 1987.
9. Robert Austin Boudreau to Henry J. Rusman. Letter. November 24, 1987.
10. Robert Austin Boudreau to Henry J. Rusman. Letter. December 16, 1987.
11. Ivan Tcherepnin to Robert Austin Boudreau. Letter. March 11, 1988.
12. Ivan Tcherepnin to Robert Austin Boudreau. Letter. January 27, 1989.
13. Ivan Tcherepnin to Robert Austin Boudreau. Letter. June 16, 1989.
14. Robert Austin Boudreau to Sergei Tcherepnin. Letter. April 20, 2005.
15. Proposed Outline for Constitution by Ivan Tcherepnin. Undated.

C. F. Peters/Wise Music Group.
1. Gene Caprioglio to Robert Austin Boudreau. Letter. April 26, 2007.

Other:
1. Robert and Kathleen Boudreau. *The Messengers and the Music: The Story of the World's Largest Commissioning Program for Wind Orchestra,* (Pittsburgh, 2019).
2. Jeffrey Renshaw. *The American Wind Symphony Commissioning Project: A Descriptive Catalog of Published Editions, 1957-1991.* Greenwood Press: Westport, CT, 1991.
3. Leonard W. Boasberg. "For the celebration: Airs on Water." *The Philadelphia Inquirer,* May 23, 1987.
4. Mark Kanny. "Wind Orchestra Busy in Town." *Pittsburgh Post-Gazette,* August 28, 1987.
5. Robert and Kathleen Boudreau. AWSO Master List of Commissions Only. February 2022.
6. Markus Mauderer. *Robert Austin Boudreau und das American Wind Symphony Orchestra.* (Adliswil, Switzerland: Ruh Music AG, 2003).

Ivan Tcherepnin

Labor of Love

Number of performers:	7 + 1
Soloist:	English Horn
Date of composition/publication:	1996
Publisher's number:	
Duration:	4:00
Score accessibility:	
Composer's nationality:	American
Composer's date(s):	1943-1998

Instrumentation:

2 Horns in F
Trumpet in Bb
3 Trombones
Tuba

solo English Horn

Composer Information:

Born in Paris, France, February 5, 1943; son of Russian composer Alexander Tcherepnin; attended courses with Karlheinz Stockhausen and Henri Pousseur in Cologne, and with Pierre Boulez in Darmstadt as well as Randell Thompson and Leon Kirchner at Harvard University; studied electronic techniques in Toronto; served as Instructor of Music at San Francisco Conservatory of Music and on the faculty of Harvard University; won the Grawemeyer Award in 1996

Compositional Characteristics:

Movement/Form -
Single movement: Andante (♩ = 72), Piu Mosso (. = 84), Con Moto (♩ = 96), Tempo Primo, Piu Mosso (. = 84), Tempo Primo

Harmonic Content -
Bitonal, harmonic motion in 3rds, extended chords (9ths), various 7th chords (augmented, flat-5, MM7)

Melodic Content -
Tonal, two phrases: tone plus rising stepwise motion, triplet quarters in scale-like passages; embellished phrases in different keys and modes; small cadenza; disjunct motion in leaps and chromatic neighbor/passing/escape tones

Rhythmic Content -
Straightforward, steady quarter note pulse in middle section

Texture/Orchestration -
Homophonic 4-part chorale writing in trombones/tuba, concluding section overlaps 4-part chorale with steady quarters in horns

Performance Considerations -
High range for Trombone 1

Programming Category -
Soloist, Chamber, Brass Choir with English Horn

Score Preface -
for Robert and Kathleen and their Labor of Love, the AWSO.

Resources

AWSO Records, 1957-2012, AIS.1981.19, Archives & Special Collections, University of Pittsburgh Library System.
1. Susan S. Neszpaul to Ivan Tcherepnin. Letter. August 27, 1996.
2. American Wind Symphony Orchestra, Concert in the Woods, Highcroft Performing Arts, August 25, 1996.

Other:
1. Robert and Kathleen Boudreau. *The Messengers and the Music: The Story of the World's Largest Commissioning Program for Wind Orchestra*, (Pittsburgh, 2019).
2. Jeffrey Renshaw. *The American Wind Symphony Commissioning Project: A Descriptive Catalog of Published Editions, 1957-1991.* Greenwood Press: Westport, CT, 1991.
3. Robert and Kathleen Boudreau. AWSO Master List of Commissions Only. February 2022.
4. Markus Mauderer. *Robert Austin Boudreau und das American Wind Symphony Orchestra.* (Adliswil, Switzerland: Ruh Music AG, 2003).

Ivan Tcherepnin

Triple Concerto

for English Horn, Trombone, and Contrabass Clarinet and Wind Orchestra

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Number of performers: 28 + 3
Soloist: English Horn, Trombone, Cb. Clarinet
Date of composition/publication: 1997
Publisher's number:
Duration: 13:00
Score accessibility: UMD Archives
Composer's nationality: French-American
Composer's date(s): 1943-1998

Instrumentation:

- Piccolo (Flute)
- Flute
- Alto Flute (Flute)
- 2 Oboes
- English Horn
- Clarinet in Eb
- Clarinet in Bb
- Bass Clarinet
- 2 Bassoons
- Contrabassoon

- 4 Horns in F
- 3 Trumpets in C
- 2 Tenor Trombones
- Bass Trombone
- Tuba

- Timpani
- 4 Percussion
  Vibraphone, Marimba, Glockenspiel, Bass Drum, Crotales, Wood Block, Tambourine, Hi-Hat, Snare Drum, Cymbals, Claves, Gong, Chimes, Triangle, Tom-Tom

- solo English Horn
- solo Trombone
- solo Contrabass Clarinet

Composer Information:

Born in Paris, France, February 5, 1943; son of Russian composer Alexander Tcherepnin; attended courses with Karlheinz Stockhausen and Henri Pousseur in Cologne, and with Pierre Boulez in Darmstadt as well as Randell Thompson and Leon Kirchner at Harvard University; studied electronic techniques in Toronto; served as Instructor of Music at San Francisco Conservatory of Music and on the faculty of Harvard University; won the Grawemeyer Award in 1996

Compositional Characteristics:

Movement/Form -
Three Movements: see Program Notes section for more detailed tempo markings

Harmonic Content -
(I) Mixture of atonal, tonal, and modal; (II) Tonal in modal mixture; (III) octatonic, 7th chords

Melodic Content -
(I) Atonal: intervallic sequences (m2, M2, m3), echoed at different pitch levels, 3 soloists act as a single unit; (II) C mixolydian; (III) chromatic neighbor tones, octatonic, intervallic sequences (m2, M2, m3)

Rhythmic Content -
Shifting and mixed meters; (III) ostinato type patterns, triplet 16th patterns

Texture/Orchestration -
Mainly 3 soloists with chamber instrumentation and woodwind choir; (II) English horn soloist with trumpets, trombones, tuba; quasi-cadenza; (III) pointed articulations, fast, chorale-like coda section

Performance Considerations -
Additional tempo markings written in score

Programming Category -
Concerto, Concert

Score Preface -
to Robert Austin Boudreau and the American Wind Symphony Orchestra

Program Notes

(I) Con Moto (♩ = 72), Dopplo Tempo (♩ = 132), Poco Piu Mosso (𝅗𝅥. = 144), Poco Meno Mosso, Agitato (𝅗𝅥. = 132), Piu Mosso (♩ = 120), Agitato (♩ = 108), A Tempo (♩ = 84)

(II) Andante (𝅗𝅥. = 72), Piu Mosso (𝅗𝅥. = 84), Con Moto (𝅗𝅥. = 96), Tempo Primo, Piu Mosso (♩ = 84)

(III) Animato (𝅗𝅥. = 112), Piu Mosso, ♩ = 72, Maestoso, Presto

Resources

C. F. Peters/Wise Music Group Archives.

1. Gene Caprioglio to Robert Austin Boudreau. Letter. April 26, 2007.

Other:

1. Robert and Kathleen Boudreau. *The Messengers and the Music: The Story of the World's Largest Commissioning Program for Wind Orchestra*, (Pittsburgh, 2019).
2. Jeffrey Renshaw. *The American Wind Symphony Commissioning Project: A Descriptive Catalog of Published Editions, 1957-1991.* Greenwood Press: Westport, CT, 1991.
3. Robert and Kathleen Boudreau. AWSO Master List of Commissions Only. February 2022.
4. Markus Mauderer. *Robert Austin Boudreau und das American Wind Symphony Orchestra.* (Adliswil, Switzerland: Ruh Music AG, 2003).

Sergei Tcherepnin

Fantasy

for Guitar, Winds, and Percussion

Number of performers:	32 + 1
Soloist:	Guitar
Date of composition/publication:	2009
Publisher's number:	68267
Duration:	8:00
Score accessibility:	Henmar Press, Inc.
Composer's nationality:	American
Composer's date(s):	b. 1981

Instrumentation:

Piccolo
3 Flutes
3 Oboes
English Horn
3 Clarinets in Bb
Bass Clarinet
3 Bassoons
Contrabassoon

4 Horns in F
2 Trumpets in C
2 Trombones
Bass Trombone
Tuba

Timpani
5 Percussion
Vibraphone, Marimba, Temple Blocks, Claves, Bass Drum, Tom-toms, Glockenspiel, Cymbal, Tam-tam, Ratchet, Chimes, Roto-tom

solo Guitar

Score is in C

Composer Information:

A visiting faculty member at Bennington College (2016-2022), a Villa Romana Fellow in 2014; composes with intersections of sound, sculture, and theater

Compositional Characteristics:

Movement/Form -
Single movement in quasi-ABAB form: varied tempo markings with several accelerandos and ritardandos (♩ = 40-140)

Harmonic Content -
Tonal: staggered entrances of sustained 7th chords, bitonality of neighbor chromatic major chords, pedal tones; second half arpeggios revert downwards, secundal clusters

Melodic Content -
Tonal, theme is mainly intervallic relationships (m3, M2, M6), wondering chromatic lines in middle section; second half, intervallic relationships mixture of up/down motion

Rhythmic Content -
Large phrases become more rhythmically active in keyboard percussion; short mixed meter section

Texture/Orchestration -
Swelling sustained dynamics, chamber-like with staggered pedal tones; climax is pedal tones chromatically ascending against rising arpeggios of m/M 3rds

Performance Considerations -
Balance of guitar with ensemble, play with a stuffy sound for woodwinds

Programming Category -
Soloist, Concert

Score Preface -

Program Notes

Also known as "Concertino for Guitar and Wind Symphony" and "Adagio".

Resources

AWSO Records, 1957-2012, AIS.1981.19, Archives & Special Collections, University of Pittsburgh Library System.

1. Sergei Tcherepnin to Robert Austin Boudreau. Email. January 11, 2008, at 1:26 p.m.
2. Sergei Tcherepnin to Robert Austin Boudreau. Email. August 14, 2008, at 11:39 a.m.
3. Sergei Tcherepnin to Robert Austin Boudreau. Email. December 9, 2008, at 3:07 p.m.
4. Sergei Tcherepnin to Robert Austin Boudreau. Email. August 14, 2008, at 11:39 a.m.
5. Sergei Tcherepnin to Robert Austin Boudreau. Email. December 9, 2008, at 3:07 p.m.
6. AWSO 2012 Season Funding Objectives. Undated.
7. Robert Austin Boudreau to Sergei Tcherepnin. Email. February 27, 2015, at 3:20 p.m.
8. Sergei Tcherepnin to Robert Austin Boudreau. Email. February 28, 2015, at 10:36 p.m.
9. AWSO Commissions for 2012 Season. Undated.

Other:

1. Robert and Kathleen Boudreau. AWSO Master List of Commissions Only. February 2022.

Sergei Tcherepnin

Voices of the Wind

Number of performers: 40
Soloist:
Date of composition/publication: 2006
Publisher's number:
Duration: 8:30
Score accessibility: UMD Archives
Composer's nationality: American
Composer's date(s): b. 1981

Instrumentation:

Piccolo
2 Flutes (Fl I/II double Piccolo)
Alto Flute (double Flute in C, Bass Flute)
Oboe
Oboe d'Amore
English Horn
Heckelphone
2 Clarinets in Bb
Bass Clarinet
Contrabass Clarinet
3 Bassoons
Contrabassoon

5 Horns in F
5 Trumpets in Bb
3 Tenor Trombones
2 Bass Trombones
Tuba

Timpani
5 Percussion
I. Glockenspiel, Tubular Bells, Ratchet
II. Vibraphone (w/bow), 3 Cowbells (F#, A#, D#), Vibra Slap
III. 5 Temple Blocks, 4 Wood Blocks, 3 Suspended Cymbals (large, small, sizzle)
IV. Tenor Drum, Bass Drum
V. 3 Tam-tam (large, medium, small), Triangle

Harp
Piano

Composer Information:

Born 1981, son of Ivan Tcherepnin; studied composition with Maryanne Amacher and at Bard College at Annandale-on-Hudson; focuses on "difference tone" using the human nervous system as an interface and the ear as a neurophonic instrument; artist-in-residence in New York, Tokyo, Berlin, and New Smyrna Beach

Compositional Characteristics:

Movement/Form -
Single movement: quasi-rondo with main theme returning (♩. = 50); shifting tempos

Harmonic Content -
Tonal, octatonic; polyphonic and independent lines create soundscapes

Melodic Content -
Tonal, octatonic in softer sections (the voices); segments of ambiguous melody in fuller instrumentation sections

Rhythmic Content -
Polyrhythmic and hemiolas, some mixed meter (3/8, 4/8, 5/8, 6/8) in middle section; rhythmic entrances introduced sooner building to climax

Texture/Orchestration -
Exposed solos, accompaniment, and rhythmic phrases; extended techniques in percussion, independent counterlines; large climaxes; begins and ends softly

Performance Considerations -
Large instrumentation and specialty instruments required

Programming Category -
Concert

Score Preface -
Commissioned by the American Wind Symphony Orchestra for it's 50th anniversary

Program Notes

Premiered on July 3, 2006, in Lancaster, PA.

Resources

AWSO Records, 1957-2012, AIS.1981.19, Archives & Special Collections, University of Pittsburgh Library System.

1. Robert Austin Boudreau to Sergei Tcherepnin. Letter. April 20, 2005.
2. Sergei Tcherepnin to Robert Austin Boudreau. Email. January 4, 2007, at 6:26 p.m.

Other:

1. Robert and Kathleen Boudreau. *The Messengers and the Music: The Story of the World's Largest Commissioning Program for Wind Orchestra*, (Pittsburgh, 2019).
2. Robert and Kathleen Boudreau. AWSO Master List of Commissions Only. February 2022.
3. Sergei Tcherepnin. "Voices of the Wind," *American Wind Symphony Orchestra Reflections*, conducted by Robert Austin Boudreau, AWSO118, undated, CD.

Juan Tizol

Perdido

arranged by Clare Fischer

Number of performers: 14 + 1
Soloist: Trumpet
Date of composition/publication: 1941/Unknown
Publisher's number:
Duration: 3:30
Score accessibility: UMD Archives
Composer's nationality: Puerto Rican-American
Composer's date(s): 1900-1984

Instrumentation:

Flute
Clarinet in Eb
Clarinet in Bb
Alto Clarinet
Bass Clarinet

3 Horns in F
Trombone
Tuba

Vibraphone
String Bass
Piano
Drum Set

solo Jazz Trumpet

Composer Information:

Born in Vega Baja, Puerto Rico; studied violin and valve trombone; learned music from relative Manuel Tizol who was director of municipal band and symphony in San Juan; traveled to Washington, D. C., and performed at Howard Theater; played with the White Brothers' Band, Ellington Band, Harry James, Nelson Riddle, Louis Bellson, and Nat King Cole; died of a heart attack in Inglewood (CA)

Compositional Characteristics:

Movement/Form -
Single movement: no tempo marking listed

Harmonic Content -
Jazz Tonality

Melodic Content -
Jazz Tonality, mainly improvised solos

Rhythmic Content -
Swing, syncopated hits

Texture/Orchestration -
Call and response in homophonic texture, gradually builds in orchestration and counterlines to forte ending, jazz quintet constant throughout

Performance Considerations -
Long opening section with just Jazz Quintet playing, ensemble enters 48 measures later

Programming Category -
Arrangement, Jazz

Score Preface -

Program Notes

"Perdido" is Spanish for "lost" and also sloppy or indecent. Also refers to Perdido Street in New Orleans, LA.

Resources

Erkki-Sven Tüür

In the memory of clear water

for large wind orchestra

Number of performers: 41
Soloist:
Date of composition/publication: 1990
Publisher's number: 67404
Duration: 8:00
Score accessibility: Edition Peters
Composer's nationality: Estonian
Composer's date(s): b. 1959

Instrumentation:

4 Flutes (all double Alto Flute)
4 Oboes (Ob IV double English Horn)
4 Clarinets in Bb
(Cl III/IV double Bass Clarinet)
4 Bassoons (Bsn III/IV double Contrabassoon)

5 Horns in F
5 Trumpets in Bb
3 Tenor Trombones
3 Bass Trombones
2 Tubas

Timpani
5 Percussion
2 Marimbas, Vibraphone, Tubular Bells,
2 Tam-tams, 5 Tom-toms, Bass Drum,
Crash Cymbal

Piano

Composer Information:

Born in Kärdla, Hiiu County, Estonia; studied at the Tallinn Music School, Tallinn Academy of Music with Jaan Rääts, and privately with Lepo Sumera; was the leader of the rock group In Spe from 1979-1984; awarded the Cultural Prize of Estonia (1991, 1996) and the Baltic Assemby Prize for Literature, the Arts and Science (1998)

Compositional Characteristics:

Movement/Form -
Single movement: ♩ = 95 in 4/2, sectionalized, quasi-arch form

Harmonic Content -
Tonal, C pedals, chromatic and whole tone clusters; modal mixture tied around key signature of A-flat major, but also F natural minor, and C phrygian

Melodic Content -
Melodic canons of instrument families offset to blur sense of tonality (muddying the water), built on C modal mixture, bass lines move down with rising halfsteps, mixture of stepwise and intervallic relationships dependent on instrument family groupings

Rhythmic Content -
Contrapuntal, polyrhythmic, and longer rhythmic counterlines blur rhythmic pulse (muddying the water)

Texture/Orchestration -
Sustained heavy bass lines, very percussive, like rock music; softer aleatoric middle section with woodwinds; clear fanfares and rhythms with grand pauses in coda section

Performance Considerations -
Extended techniques

Programming Category -
Concert, Minimalist, Rock

Score Preface -
Commissioned by American Waterways Wind Orchestra

Resources

AWSO Records, 1957-2012, AIS.1981.19, Archives & Special Collections, University of Pittsburgh Library System.
1. Erkki-Sven Tüür to Robert Austin Boudreau. Letter. March 13, 1990.
2. Robert Austin Boudreau to Erkki-Sven Tüür. Letter. April 3, 1990.
3. Erkki-Sven Tüür to Robert Austin Boudreau. Letter. September 16, 1990.
4. Bruce Taub to Robert Austin Boudreau. Letter. October 26, 1990.
5. Robert Austin Boudreau to Erkki-Sven Tüür. Letter. January 13, 1992.
6. Robert Austin Boudreau to Erkki-Sven Tüür. Letter. August 31, 1992.
7. Kathleen Boudreau to Bruce Taub. Fax. April 14, 1993.
8. Robert Austin Boudreau to Sergei Tcherepnin. Letter. April 20, 2005.
9. AWSO Commissioned Composers for 1990 Season. Undated.

C. F. Peters/Wise Music Group Archives.
1. Robert Austin Boudreau to Erkki-Sven Tüür. Letter. February 15, 1990.
2. Kathleen C. Boudreau to Stephen Fisher. Letter. May 3, 1990.
3. Don Gillespie to Erkki-Sven Tüür. Letter. May 21, 1991.

Other:
1. Robert and Kathleen Boudreau. *The Messengers and the Music: The Story of the World's Largest Commissioning Program for Wind Orchestra*, (Pittsburgh, 2019).
2. Robert Croan. "Symphony Heads South, As Wind Orchestra Plies Local Rivers." *Pittsburgh Post-Gazette*, May 23, 1993.
3. Robert and Kathleen Boudreau. AWSO Master List of Commissions Only. February 2022.
4. Markus Mauderer. *Robert Austin Boudreau und das American Wind Symphony Orchestra*. (Adliswil, Switzerland: Ruh Music AG, 2003).
5. Erkki-Sven Tüür. "In Memory of Clear Water," *American Wind Symphony Orchestra Water Music*, conducted by Robert Austin Boudreau, AWSO110, 1994, CD.

Antonio Vivaldi

Concerto for Bassoon

in A minor, RV 498

orchestrated by Apostolos Dimitrakopoulos

Number of performers:	12 + 1
Soloist:	Bassoon
Date of composition/publication:	1720-1724/1988
Publisher's number:	
Duration:	10:00
Score accessibility:	UMD Archives
Composer's nationality:	Italian
Composer's date(s):	1678-1741

Instrumentation:

2 Flutes
2 Oboes
3 Bassoons

2 Horns in F
2 Trumpets in C

Harpsichord (Cembalo)

solo Bassoon

Composer Information:

Born in Venice, Italy; originally ordained as a priest, but studied and performed violin with his father, appointed violin master, director of instrumental music, and composer at Ospedale della Pieta; composer of Baroque music and influenced the concerto style; preferred life as a freelance composer and was based on Venice

Compositional Characteristics:

Movement/Form -
Three movements: I. Allegro (ma moderato) in 4/4, II. Larghetto, III. Allegro in 3/8

Harmonic Content -
Tonal Baroque harmonic language in A minor, C major

Melodic Content -
Tonal, straightforward Baroque stepwise motion, broken arpeggiations, ornamentations,

Rhythmic Content -
Straightforward, availability for rubato with soloist at cadences

Texture/Orchestration -
Ritornello form of instrumentation with just harpsichord with soloist

Performance Considerations -
Lightly edited with modern dynamics and cup mutes for trumpets, potential to add harpsichord during full instrumentation sections, knowledge of Baroque articulations and stylistic practices

Programming Category -
Concerto, Chamber

Score Preface -
Orchestrated for the American Wind Symphony Orchestra

Resources

Other:

1. Markus Mauderer. *Robert Austin Boudreau und das American Wind Symphony Orchestra.* (Adliswil, Switzerland: Ruh Music AG, 2003).

Antonio Vivaldi

Concerto for Piccolo in A Minor

and Wind Ensemble, original Fanna VI N:9,

instrumental version by Blas Atehortúa

Number of performers: 11 + 1
Soloist: Piccolo
Date of composition/publication: 1999
Publisher's number:
Duration: 10:00
Score accessibility: UMD Archives
Composer's nationality: Italian
Composer's date(s): 1678-1741

Instrumentation:

- Flute
- Alto Flute
- Bass Flute
- Oboe
- English Horn
- Heckelphone
- 2 Bassoons
- Contrabassoon
- Horn in F
- Piccolo Trumpet in D

solo Piccolo

Composer Information:

Born in Venice, Italy; originally ordained as a priest, but studied and performed violin with his father, appointed violin master, director of instrumental music, and composer at Ospedale della Pieta; composer of Baroque music and influenced the concerto style; preferred life as a freelance composer and was based on Venice

Compositional Characteristics:

Movement/Form -
Three movements: I. Allegro (♩. = 100), II. Larghetto (8th = 72), III. Allegro (♩. = 116)

Harmonic Content -
Tonal in A minor, Baroque

Melodic Content -
Tonal, Baroque arpeggiated chords, ornaments

Rhythmic Content -
Straightforward, light syncopations

Texture/Orchestration -
Ritornello and rondo style with full instrumentation vs lighter instrumentation for solo passages, limited contrapuntal counterlines

Performance Considerations -
Potential to add harpsichord or keyboard as continuo; technical abilities and endurance for piccolo soloist; Baroque style of playing and articulations; instrumentation substitutions for heckelphone, alto/bass flute

Programming Category -
Arrangement, Concerto, Chamber

Score Preface -
for the American Wind Symphony Orchestra

Resources

AWSO Records, 1957-2012, AIS.1981.19, Archives & Special Collections, University of Pittsburgh Library System.
1. Gene Caprioglio to Robert Austin Boudreau. Email. February 15, 2008, at 3:49 p.m.

Other:
1. Robert and Kathleen Boudreau. AWSO Master List of Commissions Only. February 2022.
2. Markus Mauderer. *Robert Austin Boudreau und das American Wind Symphony Orchestra.* (Adliswil, Switzerland: Ruh Music AG, 2003).

Antonio Vivaldi

Concerto

for Two Trumpets and Wind Ensemble, RV 537

arranged by Jerzy Sapieyevski

Number of performers: 7 + 2
Soloist: 2 Trumpets in C
Date of composition/publication: 1720s/1981
Publisher's number:
Duration: 8:00
Score accessibility: UMD Archives
Composer's nationality: Italian
Composer's date(s): 1678-1741

Instrumentation:

2 Flutes
2 Oboes
Bassoon
Contrabassoon

Horn in F

2 solo Trumpets in C

Composer Information:

Born in Venice, Italy; originally ordained as a priest, but studied and performed violin with his father, appointed violin master, director of instrumental music, and composer at Ospedale della Pieta; composer of Baroque music and influenced the concerto style; preferred life as a freelance composer and was based on Venice

Compositional Characteristics:

Movement/Form -
Three movements: I. Allegro, II. Largo (attaca), III. Allegro

Harmonic Content -
Tonal, Baroque

Melodic Content -
Tonal, outline of major chords, stepwise scalar runs, repeated tones, neighbor tones, (II) melodic embellishments

Rhythmic Content -
Straightforward, repeated rhythmic motives; (II) some rubato

Texture/Orchestration -
Full instrumentation to single instrumentalist with two soloists, flutes/oboes more melodic vs horn/bassoon more continuo, limited dynamics and articulations

Performance Considerations -
Baroque style articulations and phrasing, may add continuo with harpsichord or piano

Programming Category -
Arrangement, Concerto, Chamber

Score Preface -

Program Notes

Resources

AWSO Records, 1957-2012, AIS.1981.19, Archives & Special Collections, University of Pittsburgh Library System.
1. Jerzy Sapieyevski to Robert Austin Boudreau. Letter. March 25, 1984.
2. Robert Austin Boudreau to Jerzy Sapieyevski. Letter. April 2, 1984.
3. American Wind Symphony Orchestra, 1983 Season Program.
4. American Wind Symphony Orchestra, 1984 Season Program.

C. F. Peters/Wise Music Group Archives.
1. Robert Austin Boudreau to Stephen Fisher. Letter. May 22, 1983.
2. Bruce Taub to Stephen Fisher. Memo. June 20, 1983.
3. Stephen Fisher to Robert Austin Boudreau. Letter. June 23, 1983.
4. American Wind Symphony Orchestra, 1982 Season Program.

Other:
1. Robert and Kathleen Boudreau. AWSO Master List of Commissions Only. February 2022.
2. Markus Mauderer. *Robert Austin Boudreau und das American Wind Symphony Orchestra.* (Adliswil, Switzerland: Ruh Music AG, 2003).

Rafael Vizcaino

Fuga II

arranged by Mario & Arturo Kuri-Aldana

Number of performers: 15
Soloist:
Date of composition/publication: Unknown
Publisher's number:
Duration: 3:00
Score accessibility: UMD Archives
Composer's nationality: Mexican
Composer's date(s): Unknown

Instrumentation:

2 Horns in F
2 Trumpets in Bb
Bugle in Bb (Trumpet III or Flugelhorn)
Tenor Trombone
Bass Trombone
Baritone
Tuba in Bb
2 Tuba in C

4 Percussion
I: Suspended Cymbals, Timpani
II: Suspended Cymbals, Gong, Snare Drum

Composer Information:

Arranger: Born in 1932, Mexico; studied piano and composition at the University of Mexico National School of Music; highly knowledgeable in Mexican folklore; recipient of numerous awards and honors in Mexico where he was an active teacher and composer; works often reflect Mexican folklore influence.

Compositional Characteristics:

Movement/Form -
Single movement: Andante sostenuto

Harmonic Content -
Tonal, in D minor

Melodic Content -
Tonal, in D minor, chromatic alterations, sequences of rising m3 skips followed by descending m3 stepwise turns, inverted theme

Rhythmic Content -
Straightforward

Texture/Orchestration -
Begins with solo trumpet, gradually builds in orchestration, tubas reserved more for end with pedal tones, fortissimo rallentando ending

Performance Considerations -

Programming Category -
Arrangement, Fugue, Chamber, Brass Choir

Score Preface -

Program Notes

Resources

Kaoru Wada

Concertino

for Cello and Wind Symphony Orchestra "Fu-Rai-Ni-Sin"

Number of performers:	30 + 1
Soloist:	Cello
Date of composition/publication:	2017
Publisher's number:	68588
Duration:	10:00
Score accessibility:	Edition Peters
Composer's nationality:	Japanese
Composer's date(s):	b. 1962

Instrumentation:

- Piccolo
- 2 Flutes
- 2 Oboes
- English Horn
- 3 Clarinets in Bb
- Bass Clarinet
- 2 Bassoons
- Contrabassoon

- 4 Horns in F
- 2 Trumpets in C
- 2 Trombones
- Bass Trombone
- Tuba

- Timpani
- 5 Percussion
  - I: 6 Japanese Taiko Drums
  - II: Oodaiko
  - III: Suzu (Japanese Sleigh Bells), Tam-tam, Wooden plate
  - IV: Hyoushigi (Japanese claves)
  - V: Tubular Bells

- Harp

- solo Cello

Composer Information:

Born in 1962 in Shimonoseki City, Yamaguchi Prefecture, Japan. Entered Tokyo College of Music in 1981 studying with Akira Ifukube, Sei Ileno, Reiko Arima. Observed and worked with several orchestras in Europe before returning to Japan to compose music for films and Japanese anime. Awards include International Contemporary Music Composer Competition (1987) and Japan Academy Prize (1995). Published works for Japanese indigenous instruments and folklore and folk songs.

Compositional Characteristics:

Movement/Form -

Two movements: for more detailed information on the movements and their tempo markings, please see the Program Notes Section

Harmonic Content -

Tonal: (I) D minor modal mixture, quartal with upper chromatic neighbor (A-Bb), static harmonic motion; (II) sustained pedal G and open chords, rhythmic unison harmonies, upper chromatic neighbor (G-Ab), falling C minor 9 chords

Melodic Content -

Tonal: (I) D minor modal mixture, chromatic neighbor/passing tones, repetitive motive; (II) intervallic 3-note patterns (4th/5th), use of motives from mvt. I

Rhythmic Content -

(I) Shifting meters, but mainly in 4/4, ostinatos in quarter notes; (II) Mixed meter (5/8) introduction, switches to 4/4, percussive unisons, syncopation, minimalistic rhythmic patterns, middle section with 7/16, 8/16,

Texture/Orchestration -

(I) homophonic introduction, quasi-cadenza, chamber-like, call and response with soloist and ensemble; (II) layered rhythmic entrances, call and response with soloist

Performance Considerations -

(II) balance between soloist and ensemble in percussive sections

Programming Category -

Concerto, Concert

Score Preface -

Dedicated to maestro Yo-Yo Ma & Robert Austin Boudreau.

Program Notes

(I) Fu-Jin: Adagio misterioso (♩ = 60), Lento (𝅗𝅥. = 54), Piu Mosso (♩ = 62), Andante (𝅗𝅥. = 72), Meno Mosso (𝅗𝅥. = 62), 𝅗𝅥. = 54

(II) Rai-Jin: Allegro barbaro (8th = 200), ABA form

Resources

Other:

1. Robert and Kathleen Boudreau. *The Messengers and the Music: The Story of the World's Largest Commissioning Program for Wind Orchestra*, (Pittsburgh, 2019).
2. Robert and Kathleen Boudreau. AWSO Master List of Commissions Only. February 2022.

Kaoru Wada

Concerto Grosso

for Alto Flute, English Horn, Horn, and Wind Symphony Orchestra "Toone" (from far tone)

Number of performers: 27 + 3
Soloist: Alto Flute, English Horn, Horn
Date of composition/publication: 2008
Publisher's number:
Duration: 8:00
Score accessibility: UMD Archives
Composer's nationality: Japanese
Composer's date(s): b. 1962

Instrumentation:

2 Flutes
2 Oboes
3 Clarinets in Bb
Bass Clarinet
2 Bassoons

4 Horns in F
4 Trumpets in C
2 Tenor Trombones
Bass Trombone
Tuba

Timpani
3 Percussion
I: Binzasara, 2 Japanese taiko drums (high pitch), Suspended Cymbal, Tam-tam
II: Gran Cassa, Wooden block
III: Tubular Bells, Antique Cymbal

Harp

solo Alto Flute
solo English Horn
solo Horn in F

Composer Information:

Born in 1962 in Shimonoseki City, Yamaguchi Prefecture, Japan. Entered Tokyo College of Music in 1981 studying with Akira Ifukube, Sei Ileno, Reiko Arima. Observed and worked with several orchestras in Europe before returning to Japan to compose music for films and Japanese anime. Awards include International Contemporary Music Composer Competition (1987) and Japan Academy Prize (1995). Published works for Japanese indigenous instruments and folklore and folk songs.

Compositional Characteristics:

Movement/Form -
Single movement in ABA form: Misterioso (♩. = 50), Largo, quasi Cadenza (♩ = 46), Maestoso (♩ = 50), Tranquillo (♩. = 56), Tempo I, Largo (♩. = 46)

Harmonic Content -
Tonal, quartal with added upper chromatic neighbor, C minor modal mixture, bitonality (Cm-Bm), augmented major 7th chords, minor pentatonic arpeggios

Melodic Content -
Tonal, C minor modal mixture, repetitive intervallic motives, rising chromatic passing tones, 2-part canon in middle section, minor pentatonic scale

Rhythmic Content -
Shifting meters, straightforward

Texture/Orchestration -
quasi-cadenza sections vs. homophonic tutti ensemble, middle section is soft and delicate with twinkling percussion, concludes softly after double forte climax

Performance Considerations -

Programming Category -
Concerto Grosso, Concert

Score Preface -
dedicated to maestro Robert Austin Boudreau

Resources

AWSO Records, 1957-2012, AIS.1981.19, Archives & Special Collections, University of Pittsburgh Library System.
1. Kaoru Wada to Robert Austin Boudreau. Email. September 9, 2006, at 3:28 a.m.
2. Kaoru Wada to Robert Austin Boudreau. Email. December 18, 2007, at 11:25 a.m.
3. Robert Austin Boudreau to Kaoru Wada. Email. Undated.
4. Kaoru Wada to Robert Austin Boudreau. Email. May 14, 2008.
5. Kaoru Wada to Robert Austin Boudreau. Email. May 18, 2008, at 1:48 a.m.
6. Robert Austin Boudreau to Kaoru Wada. Email. Undated.
7. Kaoru Wada to Robert Austin Boudreau. Email. May 23, 2008, 1:11 p.m.

Other:
1. Robert and Kathleen Boudreau. *The Messengers and the Music: The Story of the World's Largest Commissioning Program for Wind Orchestra*, (Pittsburgh, 2019).
2. Robert and Kathleen Boudreau. AWSO Master List of Commissions Only. February 2022.

Kaoru Wada

Fanfare and Prayer

for Brass Ensemble, Harp, and Percussion

Number of performers: 18
Soloist:
Date of composition/publication: 2021
Publisher's number: 68734-CMPST
Duration: 6:00
Score accessibility: Edition Peters
Composer's nationality: Japanese
Composer's date(s): b. 1962

Instrumentation:

4 Horns in F
3 Trumpets in Bb
2 Tenor Trombones
Bass Trombone
Tuba

Timpani
5 Percussion
(I) Snare Drum, 2 Thai Gongs
(II) 6 Japanese Temple Bells, Japanese Taiko
(III) Cymbals, Vibraphone
(IV) Suspended cymbal, Glockenspiel
(V) Tubular Bells

Harp

Composer Information:

Born in 1962 in Shimonoseki City, Yamaguchi Prefecture, Japan. Entered Tokyo College of Music in 1981 studying with Akira Ifukube, Sei Ileno, Reiko Arima. Observed and worked with several orchestras in Europe before returning to Japan to compose music for films and Japanese anime. Awards include International Contemporary Music Composer Competition (1987) and Japan Academy Prize (1995). Published works for Japanese indigenous instruments and folklore and folk songs.

Compositional Characteristics:

Movement/Form -
Single movement in four sections: Maestoso (♩. = 70), Cantabille (♩. = 62), quasi recap at Rehearsal 8 combining Cantabille melody and Maestoso rhythm, Coda at Rehearsal 11

Harmonic Content -
Mixture of quartal/quintal chords creating secundal harmonies; modal mixture of Eb major/G minor, traditional triads in Coda

Melodic Content -
Canonic fourths/fifths, C major hexatonic scale, F mixolydian, G natural minor, pentatonic in nature

Rhythmic Content -
Rhythmic 16th & triplet 16th fanfares in Maestoso; more static movement in Cantabille

Texture/Orchestration -
Shifts between homophony and polyphony, percussive

Performance Considerations -
Placement of Japanese Temple Bells on stage or amplify, visuals of percussion instruments; Trumpet 1 in Bb can be substituted with Piccolo Trumpet

Programming Category -
Fanfare, Incidental Music, Chamber

Score Preface -
Dedicated to maestro Robert Austin Boudreau

Program Notes

Resources

Kaoru Wada

Three Fragments Concertante

for Timpani, Percussion, 2 Japanese Traditional Percussion & Wind Symphony Orchestra

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Number of performers: 29 + 4
Soloist: Timpani, Percussion, 2 Japanese Percussion
Date of composition/publication: 2006
Publisher's number:
Duration: 11:00
Score accessibility: UMD Archives
Composer's nationality: Japanese
Composer's date(s): b. 1962

Instrumentation:

- Piccolo
- 2 Flutes (double 2 Piccolos)
- 2 Oboes
- English Horn
- 3 Clarinets in Bb
- Bass Clarinet
- 2 Bassoons
- Contrabassoon
- 4 Horns in F
- 4 Trumpets in C
- 2 Tenor Trombones
- Bass Trombone
- Tuba
- 3 Percussion
  - I: Suspended Cymbal, Marimba (4 2/3 oct.)
  - II: Glockenspiel, Wind chime, Tam-tam
  - III: Glockenspiel, Bass Drum
- Harp
- solo Timpani (6)
- solo Percussion
  - 4 Tom-tom, 5 Temple Blocks, 4 pitched gongs, Tam-tam, Vibra-slap
- solo Japanese Traditional Percussion
  - 6 pitch taiko (skin-head drum), Shime-daiko, Hyoshigi, Binzasara, Suzu (sleigh bells)
- solo Ooodaiko (Japanese large drum)

Composer Information:

Born in 1962 in Shimonoseki City, Yamaguchi Prefecture, Japan. Entered Tokyo College of Music in 1981 studying with Akira Ifukube, Sei Ileno, Reiko Arima. Observed and worked with several orchestras in Europe before returning to Japan to compose music for films and Japanese anime. Awards include International Contemporary Music Composer Competition (1987) and Japan Academy Prize (1995). Published works for Japanese indigenous instruments and folklore and folk songs.

Compositional Characteristics:

Movement/Form -
3 movements: (I) JO, Largo e maestoso (♩. = 60), Meno mosso, Pesante (♩ = 53); (II) HA, Misteriosos (♩. = 42), Cadenza, Moderato (8th = 110), (III) KYU, Allegro barbaro (8th = 144)

Harmonic Content -
Tonal, Japanese mode (minor pentatonic scale: G, A, Bb, D, Eb) and modal in G minor, open 5ths

Melodic Content -
Tonal, modal, repeated and varied intervalic patterns, unique instrument pairs (EH+B. Cl in II)

Rhythmic Content -
(I) Syncopated vs steady, polyphonic, common time signatures; (II) steady mixed meters (4/8, 5/8, 6/8, 7/8), quasi-cadenza rhythm in outer sections; (III) mixed meters (3/8, 4/8, 5/8, 7/16, 9/16), homophonic in louder sections, downbeat heavy

Texture/Orchestration -
(I) Percussive, atmospheric, movie music like, quasi-arch form; (II) Most winds tacet except solo percussion, EH, B. Cl., Tbn 1/2, Perc. 1, quasi-arch form; (III) video game music like, percussive, bass heavy, lighter interludes

Performance Considerations -
Specific percussion needs and 7 percussionists; "Jo" wooden staff in Japanese martial arts; "Ha" topic of sentence; "Kyu" term used in martial arts for ranks below black belt

Programming Category -
Concerto, Movie/Video Game Music

Score Preface -
dedicated to Koichi Yamaguchi, first commissioned work by AWSO

Resources

C. F. Peters/Wise Music Group Archives.
1. Robert Austin Boudreau to Gene Caprioglio. Email. May 14, 2012, at 11:36 a.m.

Other:
1. Robert and Kathleen Boudreau. *The Messengers and the Music: The Story of the World's Largest Commissioning Program for Wind Orchestra*, (Pittsburgh, 2019).
2. Andrew Druckenbrod. "American Wind Symphony Returns to City in Fine Style." *Pittsburgh Post-Gazette*, July 23, 2012.
3. Robert and Kathleen Boudreau. AWSO Master List of Commissions Only. February 2022.
4. Kaoru Wada. "Three Fragments Concertante for Timpani, Percussion and Wind Symphony," *American Wind Symphony Orchestra Concertos All and Sundry*, timpani solo by John Tafoya, conducted by Robert Austin Boudreau, AWSO115, 2006, CD.

Kaoru Wada

Triptych Mange

for piccolo, flute, alto flute, bass flute, harp and wind orchestra, "Wanhua Triad/Trifecta"

Number of performers: 35 + 5
Soloist: Piccolo, Flute, Alto Flute, Bass Flute, Harp
Date of composition/publication: 2012
Publisher's number: 68382R
Duration: 10:45
Score accessibility: Edition Peters
Composer's nationality: Japanese
Composer's date(s): b. 1962

Instrumentation:

3 Oboes
English Horn
3 Clarinets in Bb
Bass Clarinet
3 Bassoons
Contrabassoon

6 Horns in F
4 Trumpets in C
4 Tenor Trombones
2 Bass Trombones
Tuba

Timpani
5 Percussion
Cymbals, Suspended Cymbal, Tam-tam,
Bass Drum (Gran Cassa), Tambourine, Suzu
(Japanese sleigh bells), Marimba, Vibraphone,
2 Tubular bells, 2 Japanese Temple Bells,
6 Japanese Taiko Drums, 2 Bamboo chimes

solo Piccolo
solo Flute
solo Alto Flute
solo Bass Flute
solo Harp

Composer Information:

Born in 1962 in Shimonoseki City, Yamaguchi Prefecture, Japan. Entered Tokyo College of Music in 1981 studying with Akira Ifukube, Sei Ileno, Reiko Arima. Observed and worked with several orchestras in Europe before returning to Japan to compose music for films and Japanese anime. Awards include International Contemporary Music Composer Competition (1987) and Japan Academy Prize (1995). Published works for Japanese indigenous instruments and folklore and folk songs.

Compositional Characteristics:

Movement/Form -
Three movements: I. Kaze (wind), Largo misterioso, poco piu mosso, Tempo I, meno mosso (attacca); II. Hikari (light), Lento, Largo cantabile, Tempo I (attacca); III. Hana (flower), Maestoso, Pesante, Allegro ritmico

Harmonic Content -
Modal, secundal, quartal, quintal, open chords

Melodic Content -
Modal, mainly stepwise with some disjunct motion and escape tones, main theme is somewhat cyclic

Rhythmic Content -
I. adagio like, contrapuntal, quasi-canon; II. slow, straightforward; III. scherzo like, syncopated, mixed meters (2/4+3/8, 5/8) with some duple meters (2/4, 4/4, 4/4, 5/4), ostinato-like rhythms

Texture/Orchestration -
Cinematic throughout: I. solo instruments; II. solo instruments with trombones and percussion; III. full instrumentation, percussive, mixture of homophonic and polyphonic

Performance Considerations -
Extended techniques for flutes and trombones, Percussion 1/2 parts have non-standard notation, III. balance between soloists and ensemble

Programming Category -
Concerto grosso

Score Preface -
Commissioned by American Wind Symphony Orchestra in 2012 commemorating its 55th anniversary, dedicated to maestro Robert Austin Boudreau

Program Notes

"Mange" means various kinds of sinter or kaleidoscope.

Resources

AWSO Records, 1957-2012, AIS.1981.19, Archives & Special Collections, University of Pittsburgh Library System.

1. Robert Austin Boudreau to Kaoru Wada. Email. February 26, 2011, at 11:53 p.m.
2. Kaoru Wada to Robert Austin Boudreau. Email. February 27, 2011, at 3:48 a.m.
3. Robert Austin Boudreau to Kaoru Wada. Email. August 8, 2011, at 12:23 a.m.
4. Kaoru Wada to Robert Austin Boudreau. Email. August 15, 2011, at 4:01 p.m.
5. Robert Austin Boudreau to Kaoru Wada. Letter. November 8, 2011.
6. AWSO 2012 Season Funding Objectives.
7. Kaoru Wada to Robert Austin Boudreau. Email. January 29, 2012, at 1:02 p.m.
8. Kaoru Wada to Robert Austin Boudreau. Email. February 9, 2012, at 3:42 p.m.
9. Robert Austin Boudreau to Kaoru Wada. Email. February 9, 2012, at 11:23 p.m.
10. Kaoru Wada to Robert Austin Boudreau. Email. February 21, 2012, at 2:26 p.m.
11. Robert Austin Boudreau to Kaoru Wada. Email. February 22, 2012, at 2:22 p.m.
12. Robert Austin Boudreau to Kaoru Wada. Email. February 23, 2012, at 2:22 p.m.
13. Kaoru Wada to Robert Austin Boudreau. Email. February 28, 2012, at 12:33 p.m.
14. Kaoru Wada to Robert Austin Boudreau. Letter. April 18, 2012.
15. Robert Austin Boudreau to Gene Caprioglio. Email. July 26, 2012, at 10:35 a.m.
16. Gene Caprioglio to Robert Austin Boudreau. Email. July 26, 2012, at 4:11 p.m.
17. Robert Austin Boudreau to Kaoru Wada. Email. March 15, 2015, at 7:26 a.m.
17. Kaoru Wada to Robert Austin Boudreau. Email. March 23, 2015, at 4:39 a.m.
18. AWSO Commissions for 2012 Season. Undated.

C. F. Peters/Wise Music Group Archives.

1. Robert Austin Boudreau to Gene Caprioglio. Email. June 11, 2012, at 9:15 a.m.
2. Robert Austin Boudreau to Gene Caprioglio. Email. August 25, 2015, at 12:25 p.m.

Other:

1. Robert and Kathleen Boudreau. *The Messengers and the Music: The Story of the World's Largest Commissioning Program for Wind Orchestra*, (Pittsburgh, 2019).
2. Robert and Kathleen Boudreau. AWSO Master List of Commissions Only. February 2022.

Kurt Weill

Mack the Knife

Louis Armstrong version

arranged by James "Jim" Drake

Number of performers: 26 + 1
Soloist: Trumpet or Vocal
Date of composition/publication: 1928/Unknown
Publisher's number:
Duration: 5:00
Score accessibility: UMD Archives
Composer's nationality: German-American
Composer's date(s): 1900-1950

Instrumentation:

Piccolo (double Alto Flute)
3 Flutes (all double Alto Flute)
4 Clarinets in Bb

4 Horns in F
5 Trumpets in Bb
4 Trombones
Tuba

Drum Set
Xylophone
Marimba

Piano

solo Trumpet or Vocal

Composer Information:

Born in Jewish quarter in Dessau, Saxony, Germany; studied piano lesson with Albert Bing, Ferruccio Busoni, and Philipp Jarnach; studied composition with Engelbert Humperdinck, conducting with Rudolf Krasselt, and counterpoint with Friedrich E. Koch; worked as kappelmeister, pianist, and taught music theory/composition in several towns in Germany before moving to Paris and New York in the 1930s; switched his composition style to American popular and stage music

Compositional Characteristics:

Movement/Form -
Single movement: Moderately Fast Swing

Harmonic Content -
Jazz Tonality

Melodic Content -
Tonal, mainly stepwise with some rising 3rds

Rhythmic Content -
Swing, Straightforward

Texture/Orchestration -
Mainly homophonic, some counterlines, xylophone solo in middle

Performance Considerations -
Instrumental and Choral version instructions

Programming Category -
Arrangement, Jazz

Score Preface -

Resources

Other:
1. Robert and Kathleen Boudreau. AWSO Master List of Commissions Only. February 2022.
2. Markus Mauderer. *Robert Austin Boudreau und das American Wind Symphony Orchestra.* (Adliswil, Switzerland: Ruh Music AG, 2003).

John Weinzweig

Divertimento No. 5

for Trumpet, Trombone and Wind Symphony

Number of performers: 25 + 2
Soloist: Trumpet, Trombone
Date of composition/publication: 1961
Publisher's number:
Duration: 12:30
Score accessibility: Canadian Music Centre
Composer's nationality: Canadian
Composer's date(s): 1913-2006

Instrumentation:

Piccolo (doubles flute)
2 Flutes
2 Oboes
English Horn
2 Clarinets in Bb
Bass Clarinet
2 Bassoons
Contrabassoon

4 Horns in F
2 Trumpets in C
2 Trombones
Tuba

Timpani
3 Percussion
Glockenspiel, Xylophone, Tenor Drum, Bass Drum, Cymbal, Vibraphone, Tom-toms, Suspended Cymbal, Gong, Crash Cymbals, Claves, Snare Drum

solo Trumpet in C
solo Trombone

Composer Information:

Born in Toronto, Canada; studied at Harbord Collegiate Institute, University of Toronto (with Healy Willian, Leo Smith, and Sir. Ernest McMillan), and Eastman School of Music (with Bernard Rogers and Howard Hanson); first Canadian to employ the 12-tone technique; taught at the University of Toronto; co-founded the Canadian League of Composers in 1951 with Harry Somers and was an advocate for the formation of the Canadian Music Centre in 1957; considered the Dean of Canadian Composers

Compositional Characteristics:

Movement/Form -
3 movements: I. Fast (♩ = 152) in rondo form, II. Slowly, Expressively (. = 63) in sonatina form, III. Moderately Fast (dotted . = 108) in rondo form

Harmonic Content -
Serialism: juxtaposed 3-note pitch classes (023457) and interval sets (014 and 025)

Melodic Content -
Serialism without strict serial procedures, cast more in a neo-classical motivic framework; juxtaposed 3-note pitch classes (014 and 025), canon, composite melodic lines

Rhythmic Content -
Varied, shifting meters throughout, popular music rhythmic influences: (I) duple divisions, quasi-jazz hemiola syncopations; (II) some mixed meter; (III) compound meter (6/8, 9/8)

Texture/Orchestration -
Call/response between soloists and ensemble; chamber-like throughout; (II) light percussion, trilling woodwinds; (III) light and bouncy

Performance Considerations -
Chamber music more than full ensemble playing

Programming Category -
Soloist, Concert

Score Preface -
Commissioned by The American Wind Symphony Orchestra

Program Notes

Divertimento No. 5 for Trumpet, Trombone, and Symphonic Wind Ensemble was commissioned by the American Wind Symphony Orchestra for its Music and Arts Festival in Pittsburgh, PA, during the summer of 1961, where it received its premiere under the direction of Robert Boudreau on June 9. Although the Wind Ensemble is a departure from the composer's Divertimenti (1-4) set for solo woodwinds and strings, the basic attitudes are the same: a modified concerto three movement plan of fast-slow-fast, utilizing serial technique and rhythmic animation.

For the great part of the work, the soloists engage in duets based on contrapuntal rhythmic structures, usually without accompaniment; in the second and third movements they break-off into solo playing with orchestral support. The first movement is a rondo with the principal theme presented by the soloists and varied by inversion and retrograde in the repetitions. The second movement sets a slow lyrical mood that contrasts both solo and duet in a setting of percussion, woodwinds, and horns. The third movement is another rondo, this time a dialogue between the tuba and piccolo that lends a playful spirit to the interplay of soloists and orchestra.

Program note from the score.

Resources

AWSO Records, 1957-2012, AIS.1981.19, Archives & Special Collections, University of Pittsburgh Library System.
1. American Wind Symphony Orchestra, *First International Festival of Contemporary Music for Wind Symphony Orchestra*, 1961 Program.

C. F. Peters/Wise Music Group Archives.
1. Walter Hinrichsen to Robert Austin Boudreau. Letter. October 6, 1960.
2. Robert Austin Boudreau to Walter Hinrichsen. Letter. October 10, 1960.
3. AWSO Premieres List from 1958-1978.

Other:
1. John Weinzweig. *Divertimento No. 5 for trumpet, trombone, and symphonic wind ensemble.* Canadian Music Centre: Canada, 1969.
2. John Weinzweig. *Divertimento No. 5 for trumpet, trombone, and symphonic wind ensemble.* Serge Chevanelle, trumpet, Joseph Zuskin, trombone, CBC Montreal Wind Ensemble, Jean Deslauriers, conductor, on *Ovation, Vol. 1: Music of Weinzweig, Coulthard, Adaskin, Hetu and Freedman*, CBD Records, PSCD 2026-5, 2002, compact disc.
3. Robert and Kathleen Boudreau. AWSO Master List of Commissions Only. February 2022.
4. Markus Mauderer. *Robert Austin Boudreau und das American Wind Symphony Orchestra.* (Adliswil, Switzerland: Ruh Music AG, 2003).

Thomas Paine Westendorf

I'll Take You Home Again Kathleen

arranged by James "Jim" Drake

Number of performers: 34
Soloist:
Date of composition/publication: 1875/Unknown
Publisher's number:
Duration: 5:00
Score accessibility: UMD Archives
Composer's nationality: American
Composer's date(s): 1848-1923

Instrumentation:

4 Flutes
4 Oboes
4 Clarinets in Bb
4 Bassoons

4 Horns in F
4 Trumpets in Bb
4 Tenor Trombones
Bass Trombone
Tuba

Timpani
2 Percussion
Suspended Cymbal, Bells, Snare Drum, Wind Chimes

Harp

Composer Information:

Born in Bowling Green, Virginia, studied law, piano, and violin in Chicago; wrote over 500 songs, best known as an educator including Indiana House of Refuge for Juvenile Offenders, Louisville House of Refuge, and Washington State Chehalis Reform School as teacher, music tutor, and superintendent

Compositional Characteristics:

Movement/Form -
Single movement: Moderato in Common Time, strophic

Harmonic Content -
Tonal, mainly stepwise bass motion, some chromatic passing tones

Melodic Content -
Tonal, opening interval followed by stepwise motion with chromatic leading tones into dominant chords

Rhythmic Content -
Straightforward

Texture/Orchestration -
Full brass introduction, mainly woodwinds for first verse; full ensemble for 2nd/3rd chorus; beautiful counterlines/melodies, big Broadway style ending with accents and ritardando

Performance Considerations -
Opportunities for rubato, soloist

Programming Category -
Arrangement, Popular Tune

Score Preface -

Resources

Other:
1. Robert and Kathleen Boudreau. AWSO Master List of Commissions Only. February 2022.
2. Markus Mauderer. *Robert Austin Boudreau und das American Wind Symphony Orchestra.* (Adliswil, Switzerland: Ruh Music AG, 2003).

Joan Franks Williams

Fanfaria

Number of performers: 3
Soloist:
Date of composition/publication: 1989
Publisher's number:
Duration: 4:00
Score accessibility: Univ. of Washington Archives
Composer's nationality: American
Composer's date(s): 1930-2003

Instrumentation:

3 Trumpets in C or Bb

Composer Information:

Born in Brooklyn, NY; attended High School of Music and the Arts, Eastman School of Music, and Manhattan School of Music; studied composition with Wayne Barlow, Vittorio Giannini, Ralph Shapey, Stefan Wolpe, Vladimir Ussachevsky; founded New Dimensions in Music, established first electronic music studio in Seattle; move to Tel Aviv, Israel and worked with Israel Broadcasting Authority; returned to Seattle and served on International Society of Contemporary Music

Compositional Characteristics:

Movement/Form -

Single movement in ABA form: 8th = 112, Prestissimo (dotted ♩ = 92)

Harmonic Content -

Mixture of tonal and atonal, secundal m2/M2, quartal

Melodic Content -

Mixture of tonal and atonal, lots of chromatic embellishments, fanfares most tonal

Rhythmic Content -

Heavy use of mixed meter, mixture of polyrhythmic and homorhythmic

Texture/Orchestration -

Dolce middle section, but also most dissonant and contrapuntal; outer sections are most fanfare-like

Performance Considerations -

Trumpets have little rests, grand pauses for mutes on/off

Programming Category -

Fanfare, Chamber

Score Preface -

Resources

University of Washington Libraries, Special Collections, (Accession No. 5250-001)

1. Joan Franks Williams to Robert Austin Boudreau. Letter. February 12, 1989.
2. Robert Austin Boudreau to Joan Franks Williams. Letter. February 24, 1989.
3. Joan Franks Williams to Robert Austin Boudreau. Letter. March 3, 1989.
4. Robert Austin Boudreau to Joan Franks Williams. Letter. March 31, 1989.
5. Joan Franks Williams to Ran Keder. Letter. May 6, 1989.
6. Ran Keder to Joan Franks Williams. Letter. May 18, 1989.
7. Joan Franks Williams to Gerald Schwarz. Letter. May 30, 1989.
8. Patricia Wickman to Joan Franks Williams. Letter. May 31, 1989.
9. Joan Franks Williams to Jacquline Fontyn. Letter. December 17, 1989.
10. Joan Franks Williams to Robert Austin Boudreau. Letter. December 26, 1989.
11. Joan Franks Williams. *Fanfaria.* Score. 1988.
12. Joan Franks Williams. *Fanfaria.* Cassette Tape: *Tape 52-Retrospective.* April 6, 1992.
13. Joan Franks Williams. *Fanfaria.* Compact Disc: *CD 2-A Retrospective of Music.* April 6, 1992.
14. Joan Franks Williams. *Fanfaria.* Compact Disc: *CD 3-A Retrospective of Music (Rough Edit).* April 6, 1992.

Meredith Wilson

Music Man Selections

arranged by Philip Lang

Number of performers: 38 + 4
Soloist: SATB Quartet
Date of composition/publication: 1957/1972
Publisher's number:
Duration: 10:00
Score accessibility: UMD Archives
Composer's nationality: American
Composer's date(s): 1902-1984

Instrumentation:

4 Flutes (Fl I double Piccolo)
4 Oboes (Ob IV double English Horn)
4 Clarinets in Bb (Cl IV double Bass Clarinet and Contrabass Clarinet in Bb)
4 Bassoons (Bsn III/IV double Contrabassoon)

4 Horns in F
4 Trumpets in Bb
6 Trombones
Tuba

Timpani
4 Percussion
Snare Drums, Bass Drum, Bell Lyre, Xylophone, Cymbals, Slap Stick, Vibraphone, Glockenspiel, Wood Block, Chimes, Triangle, Bongos

Harp
Piano (double Celeste)

SATB Quartet

Composer Information:

Born in Mason City, IA; attended Institute of Musical Art (Juilliard), a member of a Salvation Army Band, Sousa Band, and New York Philharmonic; worked in Hollywood as a film scorer, musical director for radio stations, and as a Broadway composer; also wrote classical music and popular songs; died in Santa Monica, CA

Compositional Characteristics:

Movement/Form -
Single movement: for more detailed tempo markings and time signature changes, see Program Notes

Harmonic Content -
Tonal, straightforward, Barbershop harmonies

Melodic Content -
"76 Trombones", "Till There Was You" with alto solo, "Lida Rose" with SATB quartet, "You Got Trouble" with baritone solo, "Good Night My Someone" with soprano solo, "Marian the Librarian" with tenor/baritone solo

Rhythmic Content -
Straighforward, Barbershop swing and rhythmic,

Texture/Orchestration -
Broadway, showy style; varied and shifting orchestration of phrases; when voices are added, very chamber-like with some supportive material and interjections; opens and ends with "76 Trombones" with SATB quartet only at end

Performance Considerations -
Optional Cut from m. 187 to m. 254 eliminating "You Got Trouble",

Programming Category -
Arrangement, Medley, Music Theatre, Popular

Score Preface -

Program Notes

March in Cut-time (𝅗𝅥 = 120) moves to 6/8; Slowly in 4 (dotted 𝅗𝅥. = 𝅗𝅥.), Rubato and warmly, Steady Tempo, Moderato, Brighter, Moderato in 3/4 (dotted 𝅗𝅥 = 66), Brighter, Tempo Primo, Moderato in 12/8 (dotted 𝅗𝅥. = 112)

Resources

AWSO Records, 1957-2012, AIS.1981.19, Archives & Special Collections, University of Pittsburgh Library System.

1. Charles Donoughe to Philip J. Lang. Letter. May 15, 1972.
2. Philip J. Lang to Robert Austin Boudreau. Letter. May 16, 1981.
3. American Wind Symphony Orchestra, 1972 Season Program.
4. American Wind Symphony Orchestra, 1974 Season Program.
5. American Wind Symphony Orchestra, 1977 Season Program.
6. American Wind Symphony Orchestra, 1978 Season Program.
7. American Wind Symphony Orchestra, 1983 Season Program.
8. American Wind Symphony Orchestra, 1984 Season Program.
9. American Wind Symphony Orchestra, 1986 Season Program.

C. F. Peters/Wise Music Group Archives.

1. C. F. Peters AWSO Spreadsheet. Undated.
2. American Wind Symphony Orchestra, 1982 Season Program.
3. American Wind Symphony Orchestra, 1985 Season Program.

Other:

1. Robert and Kathleen Boudreau. *The Messengers and the Music: The Story of the World's Largest Commissioning Program for Wind Orchestra*, (Pittsburgh, 2019).
2. Robert and Kathleen Boudreau. AWSO Master List of Commissions Only. February 2022.
3. Markus Mauderer. *Robert Austin Boudreau und das American Wind Symphony Orchestra.* (Adliswil, Switzerland: Ruh Music AG, 2003).

Phil Woods

Thank You Dr. 'T'

Number of performers: 36 + 1
Soloist: Alto Saxophone
Date of composition/publication: 1981
Publisher's number:
Duration: 8:00
Score accessibility: UMD Archives
Composer's nationality: American
Composer's date(s): 1931-2015

Instrumentation:

4 Flutes (Fls I/II double Piccolo)
4 Oboes
3 Clarinets in Bb
4 Bassoons

5 Horns in F
5 Trumpets in Bb
4 Tenor Trombones
Bass Trombone
Tuba

4 Percussion
Snare Drum, Cymbals, Latin Percussion,
Bells Sounds, Bell Tree

Harp

solo Alto Saxophone

Composer Information:

Born in Springfield (MA); studied music with Lennie Tristano at Manhattan School of Music and Juilliard School of Music; toured with Quincy Jones, Dizzy Gillespie, and Benny Goodman; led European Rhythm Machine which featured avant-garde jazz; founded the Delaware Water Gap Celebration of the Arts, awarded the top alto sax player award numerous times from DownBeat magazine

Compositional Characteristics:

Movement/Form -
Single movement: Slowly, A tempo, Cadenza, A little faster, Latin Double X, On Cue!, Slowly, A tempo

Harmonic Content -
Jazz Tonality, rising/falling chromatic suspensions during introduction, quartal, parallel 3rds and major/minor chord inversion motion

Melodic Content -
Jazz Tonality, unison melodic line in bridge section

Rhythmic Content -
Straightforward and lyrical, Latin rhythms, syncopated

Texture/Orchestration -
Sweeping woodwind lines in lengthy slow introduction, homophonic Latin grooves in lower woodwinds and brass

Performance Considerations -
Ad lib repeats

Programming Category -
Soloist, Jazz

Score Preface -
Written for his dentist, Dr. Phil Terman

Program Notes

Resources

AWSO Records, 1957-2012, AIS.1981.19, Archives & Special Collections, University of Pittsburgh Library System.
1. Marilyn M. Erwin to Phil Woods. Letter. March 26, 1981.
2. American Wind Symphony Orchestra, 1981 Season Program A.
3. American Wind Symphony Orchestra, 1983 Season Program.

C. F. Peters/Wise Music Group Archives.
1. C. F. Peters Memo. Undated.
2. Don Gillespie to Henry Hinrichsen and Stephen Fisher. Memo. August 18, 1981.
3. Don Gillespie to Stephen Fisher. Memo. September 27, 1982.
4. Don Gillespie Memo. February 2, 1983.

Other:
1. Robert and Kathleen Boudreau. *The Messengers and the Music: The Story of the World's Largest Commissioning Program for Wind Orchestra*, (Pittsburgh, 2019).
2. Robert and Kathleen Boudreau. AWSO Master List of Commissions Only. February 2022.
3. Markus Mauderer. *Robert Austin Boudreau und das American Wind Symphony Orchestra.* (Adliswil, Switzerland: Ruh Music AG, 2003).

Patrick Zuk

Concerto

for Trumpet and Wind Orchestra

Number of performers: 31 + 1
Soloist: Trumpet
Date of composition/publication: 2003
Publisher's number:
Duration: 15:00
Score accessibility: UMD Archives
Composer's nationality: Irish
Composer's date(s): b. 1968

Instrumentation:

Piccolo
2 Flutes
2 Oboes
English Horn
Clarinet in Eb
2 Clarinets in Bb
Bass Clarinet
2 Bassoons
Contrabassoon

4 Horns in F
3 Trumpets in C
2 Tenor Trombones
Bass Trombone
Tuba

Timpani
4 Percussion
Tenor Drum, Bass Drum, Tam-tam, Cymbals, Glockenspiel, Triangle, Suspended Cymbal, Side Drum, Marimba, Castanets, Tambourine, 4 Temple Blocks, Xylophone, Claves, Wood Block, Whistle, Gourd, Maracas, Tubular Bells

Harp
Piano

solo Trumpet in C

Composer Information:

Born in Cork, Ireland; has had works performed by the Cork Symphony Orchestra as well as the Symphony and Concert Orchestra of Radio Telefis Eireann; has also composed for the BBC Singers

Compositional Characteristics:

Movement/Form -
Single movement in three sections in ABA form: for more detailed description of tempo markings, please see Program Notes section.

Harmonic Content -
Tonal, open 4ths/5ths with added upper/lower M2, some pedal tones, homophonic major chords in choral-like section,

Melodic Content -
Tonal, mixture of arpeggiated fanfares, syncopated neighbor tones, some sequential patterns, more stepwise motion in section 2,

Rhythmic Content -
Varied, mostly in common-time throughout and straightforward; ostinato bass line, brass fanfares and short rhythmic interjections;

Texture/Orchestration -
Mixture of soft and strong choral-like sections, homorhythmic and percussive at climaxes, extended piccolo solo in recap section,

Performance Considerations -

Programming Category -
Concerto

Score Preface -

Program Notes

Originally started out as "Chorale and Allegro".

Section 1:
Maestoso, ben sostenuto (♩ = 58-60); Poco piu animato; Maestoso, quasi una cadenza; Allegro brioso; Poco slargando; Allegro con slancio (♩. = 138-144)

Section 2:
L'istesso tempo, ma quasi andante con moto (♩ = 63)

Section 3:
Allegro con slancio, Grandiso - poco meno mosso e largamente assai, Subito a tempo

Resources

AWSO Records, 1957-2012, AIS.1981.19, Archives & Special Collections, University of Pittsburgh Library System.
1. Robert Austin Boudreau to Patrick Zuk. October 17, 1989.
2. Robert Austin Boudreau to Geoffrey Spratt. Email. November 19, 2002, at 11:59 a.m.
3. Beaver Valley International Arts Festival 2003, proposed contributions from Irish personnel to Irish festival.
4. Robert Austin Boudreau to Gene Caprioglio. Fax. July 29, 2003.
5. AWSO Commissioned Composers for 1990 Season. Undated.

Other:
1. Jeffrey Renshaw. *The American Wind Symphony Commissioning Project: A Descriptive Catalog of Published Editions, 1957-1991.* Greenwood Press: Westport, CT, 1991.
2. Andrew Druckenbrod. "Winds on the Water: Orchestra Docks for Concert Series." *Pittsburgh Post-Gazette*, May 25, 2003.
3. Robert and Kathleen Boudreau. AWSO Master List of Commissions Only. February 2022.
4. Markus Mauderer. *Robert Austin Boudreau und das American Wind Symphony Orchestra.* (Adliswil, Switzerland: Ruh Music AG, 2003).

A Jamaican Suite

for Symphonic Wind Orchestra and Percussion

arranged by Peter Thomas Ashbourne

Number of performers: Unknown
Soloist:
Date of composition/publication: 1981
Publisher's number:
Duration: Unknown
Score accessibility: Unknown
Composer's nationality: Jamaican
Composer's date(s):

Instrumentation:

Composer Information:

Compositional Characteristics:

Movement/Form -

Harmonic Content -

Melodic Content -

Rhythmic Content -

Texture/Orchestration -

Performance Considerations -

Programming Category -

Score Preface -

Program Notes

Resources

C. F. Peters/Wise Music Group Archives.
1. American Wind Symphony Orchestra, 1982 Season Program.

Other:
1. Robert and Kathleen Boudreau. AWSO Master List of Commissions Only. February 2022.
2. Markus Mauderer. *Robert Austin Boudreau und das American Wind Symphony Orchestra.* (Adliswil, Switzerland: Ruh Music AG, 2003).
3. Peter Ashbourne Resume. Undated. Website.

American Tribute

orchestrated by Philip Lang

Number of performers:	39 + 1
Soloist:	Narrator/Vocal
Date of composition/publication:	Various/1985
Publisher's number:	
Duration:	8:00
Score accessibility:	UMD Archives
Composer's nationality:	
Composer's date(s):	

Instrumentation:

4 Flutes (double Piccolo)
4 Oboes (Ob. IV double English Horn)
4 Clarinets in B-flat
(Cl. IV doubles Clarinet in Eb, Bass Clarinet)
4 Bassoons (Bsn IV doubles Contrabassoon)

5 Horns in F
5 Trumpets in Bb (Tpt II/III Backstage)
5 Trombones
Tuba

Timpani
4 Percussion
Chimes, 3 Snare Drums*, Hand Cymbals, Bells, Bass Drum, Xylophone, Tambourine, Suspended Cymbal

Harp
Piano (Celeste)

Narrator/Vocal

*Can be done with 1 player

Composer Information:

Arranger Bio: American (1911-1986), studied at Ithaca College, Juilliard School of Music; taught summers at the University of Michigan, University of Colorado; best known for his orchestrations of Broadway musicals, including Hello Dolly, Annie, and Camelot

Compositional Characteristics:

Movement/Form -
Single movement, sectionalized: ♩. = 132, Bright 2 (♩. = 116), Slightly slower (♩. = 104), Bugles! Spirited! (𝅗𝅥 = 116), Broaden, Maestoso (♩. = 72), March (𝅗𝅥 = 120), Slowing Down (♩. = 88), March (♩. = 120), Deliberate, Dictated, Broadly (half = 69)

Harmonic Content -
Tonal, straightforward, keys of A-flat, B-flat, G-flat, D-flat, F, G, some chromatic embellishments

Melodic Content -
"You're A Grand Old Flag", "The Battle Hymn of the Republic", "Dixie", "America, the Beautiful", "Yankee Doodle Dandy", "My Buddy", "Over There", "God Bless America" with narrator/vocals, and other short patriotic phrases intertwined

Rhythmic Content -
Straightforward, but varied; some compound vs duple segments, syncopated accents, embellished counterlines

Texture/Orchestration -
Professional orchestration, melody shifts seemlessly to all instruments, short woodwind flourishes/embellishments and brass fanfares interspersed, slight bit of comic opera leading into "Yankee Doodle", diversity of American musical landscapes

Performance Considerations -
In score, m. 1 lists Cut-time, but is 2/4; unconventional key signature placement; cultural sensitivity of Dixie, can cut from "Battle Hymn" to "America, Beautiful"; ensemble endurance

Programming Category -
Patriotic, Incidental, Medley

Score Preface -

Program Notes

Also went by a previous working title of "Americana"

Resources

AWSO Records, 1957-2012, AIS.1981.19, Archives & Special Collections, University of Pittsburgh Library System.

1. Philip J. Lang to Robert Austin Boudreau. Letter. January 31, 1985.
2. Philip J. Lang to Robert Austin Boudreau. Letter. April 1, 1985.
3. Bruce J. Taub to Robert Austin Boudreau. Letter. March 11, 1987.
4. American Wind Symphony Orchestra, 1986 Season Program.
5. American Wind Symphony Orchestra, 1987 Season Program.

C. F. Peters/Wise Music Group Archives.

1. Bruce Taub to Don Gillespie. Memo. November 5, 1986.
2. Robert Austin Boudreau to Gene Caprioglio. Email. June 4, 2012, at 7:36 a.m.
3. American Wind Symphony Orchestra, 1985 Season Program.

Other:

1. Jeffrey Renshaw. *The American Wind Symphony Commissioning Project: A Descriptive Catalog of Published Editions, 1957-1991.* Greenwood Press: Westport, CT, 1991.
2. Leonard W. Boasberg. "For the celebration: Airs on Water." *The Philadelphia Inquirer*, May 23, 1987.
3. Robert and Kathleen Boudreau. AWSO Master List of Commissions Only. February 2022.
4. Markus Mauderer. *Robert Austin Boudreau und das American Wind Symphony Orchestra.* (Adliswil, Switzerland: Ruh Music AG, 2003).

Beatles

arranged by James "Jim" Drake

Number of performers: 18
Soloist:
Date of composition/publication: Various/Unknown
Publisher's number:
Duration: 3:00
Score accessibility: UMD Archives
Composer's nationality:
Composer's date(s):

Instrumentation:

4 Horns in F
4 Trumpets in Bb
3 Tenor Trombones
Bass Trombone
Tuba

Timpani
Chimes
Drum Set

Composer Information:

Arranger: Born in the United States in 1935; studied at Duquesne University; was a member of the vocal group The Tempos; taught at Quaker Valley School District in Sewickley, PA; was arranger for the Pittsburgh Civic Light Opera, Pittsburgh Symphony Pops, and American Wind Symphony Orchestra

Compositional Characteristics:

Movement/Form -
Single movement: 4/4, Moderate Two, Moderate Four, Latin, Slow Maestoso (Rapidoso)

Harmonic Content -
Tonal, B-flat, C, C-flat, E, A, D

Melodic Content -
"Money Can't Buy Me Love", "A Hard Day's Night"

Rhythmic Content -
Straightforward, some light syncopations, Latin groove; some solo lines more improvisatory in nature

Texture/Orchestration -
Introduction slowly builds with 4-part canon, chorale, call/response; (mm. 19-81) unison melody with counterline/accompaniment; (mm. 82-133) unison melody with accompaniment and horn glissandos, homophonic orchestration leading to grand Broadway style chorus

Performance Considerations -
Score missing pages after m. 133, but the piece ends in m. 139; several glissandos/bends to recreate vocal slides

Programming Category -
Popular, Chamber, Brass Ensemble, Medley

Score Preface -

Resources

Other:
1. Robert and Kathleen Boudreau. AWSO Master List of Commissions Only. February 2022.
2. Markus Mauderer. *Robert Austin Boudreau und das American Wind Symphony Orchestra.* (Adliswil, Switzerland: Ruh Music AG, 2003).

Big Band Blitz

arranged by James "Jim" Drake

Number of performers: 19
Soloist:
Date of composition/publication: Various/1984
Publisher's number:
Duration: 7:00
Score accessibility: UMD Archives
Composer's nationality:
Composer's date(s):

Instrumentation:

4 Horns in F
4 Trumpets in Bb
5 Trombones
Tuba

Drum set

Composer Information:

Arranger: Born in the United States in 1935; studied at Duquesne University; was a member of the vocal group The Tempos; taught at Quaker Valley School District in Sewickley, PA; was arranger for the Pittsburgh Civic Light Opera, Pittsburgh Symphony Pops, and American Wind Symphony Orchestra

Compositional Characteristics:

Movement/Form -
Single movement: Moderate Swing, Moderately Slow Four, Moderate Swing 4, Slow 4

Harmonic Content -
Tonal, extended jazz chords, harmonized melodies, chromatic passing tones

Melodic Content -
"In the Mood", "You Made Me Love You", "Little Brown Jug", "Moonlight Serenade"

Rhythmic Content -
Swing, jazz syncopations, walking bass line

Texture/Orchestration -
Lots of unison writing, homophonic textures, horn counterlines and occasionally the melody, jazz hits; lush and lyrical in slower sections; some extended jazz techniques;

Performance Considerations -

Programming Category -
Jazz, Chamber, Brass Choir

Score Preface -

Program Notes

Resources

AWSO Records, 1957-2012, AIS.1981.19, Archives & Special Collections, University of Pittsburgh Library System.
1. American Wind Symphony Orchestra, 1984 Season Program.
2. American Wind Symphony Orchestra, 1986 Season Program.
3. American Wind Symphony Orchestra, Concert in the Woods, Highcroft Performing Arts, August 18, 1996.

Other:
1. Robert and Kathleen Boudreau. AWSO Master List of Commissions Only. February 2022.
2. Markus Mauderer. *Robert Austin Boudreau und das American Wind Symphony Orchestra.* (Adliswil, Switzerland: Ruh Music AG, 2003).

Introduction, Variations and Indonesian National Anthem

arranged and orchestrated for wind symphony by Henk Badings

Number of performers: 31
Soloist:
Date of composition/publication: 1986
Publisher's number:
Duration: 6:00
Score accessibility: Manuscript
Composer's nationality: Dutch
Composer's date(s): 1907-1987

Instrumentation:

Piccolo
2 Flutes
2 Oboes
3 Clarinets in Bb
Bass Clarinet
3 Bassoons

4 Horns in F
4 Trumpets in Bb
4 Trombones
Tuba

Timpani
4 Percussion

Harp

Composer Information:

Born in Bandung, Indonesia, of Dutch parents; studied mining engineering at Delft Polytechnic University before composing without formal study until Willem Pijper; held positions at Rotterdam Conservatory, Lyceum, Conservatory of The Hague, University of Utrecht, University of Adelaide, and Staatliche Hochschule fur Musik; began experimenting with electronic sound and microtonal divisions after 1950

Compositional Characteristics:

Movement/Form -

Harmonic Content -

Melodic Content -

Rhythmic Content -

Texture/Orchestration -

Performance Considerations -

Programming Category -

Score Preface -

Program Notes

Premiered August 1986, New York, New York

Resources

AWSO Records, 1957-2012, AIS.1981.19, Archives & Special Collections, University of Pittsburgh Library System.

1. Henk Badings to Robert Austin Boudreau. Letter. March 18, 1986.
2. Robert Austin Boudreau to Henk Badings. Letter. March 25, 1986.
3. Henk Badings to Robert Austin Boudreau. Letter. April 9, 1986.
4. Robert Austin Boudreau to Henk Badings. Letter. October 2, 1986.

Other:

1. Paul Klemmel. *Henk Badings, 1907-87: catalog of works.* Harmonie Park Press: Warren, Michigan. 1993, p. 36.
2. Jeffrey Renshaw. *The American Wind Symphony Commissioning Project: A Descriptive Catalog of Published Editions, 1957-1991.* Greenwood Press: Westport, CT, 1991.

The Jazz Drummer

arranged by James "Jim" Drake

Number of performers: 31 + 1
Soloist: Drum Set
Date of composition/publication: Various/
Publisher's number:
Duration: min. 8:00
Score accessibility: UMD Archives
Composer's nationality:
Composer's date(s):

Instrumentation:

4 Flutes
4 Oboes
3 Clarinets in Bb
Bass Clarinet (double Contrabass Clarinet)
3 Bassoons
Contrabassoon

4 Horns in F
4 Trumpets in Bb
4 Trombones
Tuba

Mallet Percussion
Piano

solo Drum Set

*In "Salt Peanuts", conductor score at Rehearsal C, repeat vamp at Rehearsal A

Composer Information:

Arranger: Born in the United States in 1935; studied at Duquesne University; was a member of the vocal group The Tempos; taught at Quaker Valley School District in Sewickley, PA; was arranger for the Pittsburgh Civic Light Opera, Pittsburgh Symphony Pops, and American Wind Symphony Orchestra

Compositional Characteristics:

Movement/Form -
Single movement: Sections are listed with numbers (1, 2, 3, 4, 5, 6) with rehearsal letters in each; can be played separately or re-ordered depending on needs

Harmonic Content -
Tonal jazz harmonies in major, minor, and modal keys

Melodic Content -
"Night in Tunisia", "Saints Go Marchin'", "Blues", "Satin Doll", "Salt Peanuts"

Rhythmic Content -
Conga, Afro-Mambo, Basic March Style, Dixie Jazz ad lib, Swing in moderate 4, Bepop,

Texture/Orchestration -
Drum solo for transitions; mixture of homophonic and polyphonic jazz accompaniment underneath wind solos

Performance Considerations -
Score contains written parts for winds, chord changes for piano/mallets, percussion not written out; tacet sections for certain winds; good sense of jazz styles

Programming Category -
Soloist, Jazz

Score Preface -
for: The Superb Joe Harris!

Program Notes

Resources

AWSO Records, 1957-2012, AIS.1981.19, Archives & Special Collections, University of Pittsburgh Library System.
1. American Wind Symphony Orchestra, 1979 Scandinavian Festival Season Program.

Other:
1. Robert and Kathleen Boudreau. AWSO Master List of Commissions Only. February 2022.
2. Markus Mauderer. *Robert Austin Boudreau und das American Wind Symphony Orchestra.* (Adliswil, Switzerland: Ruh Music AG, 2003).

Kumbaya

arranged by Cal Lampley

Number of performers: 18-27 + 1
Soloist: Vocal
Date of composition/publication: 1971
Publisher's number:
Duration: min. 3:00
Score accessibility: UMD & John Hopkins Archives
Composer's nationality:
Composer's date(s):

Instrumentation:

4 Horns in F
4 Trumpets in Bb
4 Trombones
2 Tuba

Timpani
3-12 Percussion*
2 Conga Drums, Bongo, Tambourine, Maracas, Claves, Guiro, Cowbell, Tom-tom Temple Blocks, Vibra Slap, Snare Drum

Optional Voice+

*Percussion Improv Section: wind players may play percussion instruments (mm. 60-83). Length of percussion improvisation determined by conductor. Other percussion instruments may be added during improvisation. On conductor cue, percussion begin a gradual return to the pattern played at m. 71. When this is accomplished, conductor gives down beat at m. 72 and onto end.

+If used with voice, tacet trombones from m. 1 repeat m. 10-17, cut m.18-25. Voice may return at m. 87.

Composer Information:

Arranger Bio: Born in Dunn, NC; attended NC Argicultural and Technical State University, Juilliard School of Music where he studied with Richard Franko Goldman; debuted at Carnegie Hall in 1950 as a pianist; employed by Columbia Records, Warner Bros., RCA/Victor and worked with artists such as Miles Davis, Dave Brubeck, Leonard Bernstein, Louis Armstrong; eventually taught at Peabody Conservatory and Morgan State University

Compositional Characteristics:

Movement/Form -
Single movement: ♩ = 92; strophic with an introduction, a few verses, percussion break, final statement and climatic ending

Harmonic Content -
Tonal, jazz harmonies, homophonic

Melodic Content -
Tonal, major hexatonic scale in E-flat, begins in monophony before supported by accompaniment and harmonized homophonically

Rhythmic Content -
African Drumming patterns, no swing

Texture/Orchestration -
Gradually builds in orchestration and polyphonic texture to percussion break, quietly fades away for final statement and then grand homophonic conclusion

Performance Considerations -
Number of percussion instruments needed

Programming Category -
Soloist, Jazz

Score Preface -
Cal Lampley, Baltimore (MD), 6/7/1971

Program Notes

Resources

AWSO Records, 1957-2012, AIS.1981.19, Archives & Special Collections, University of Pittsburgh Library System.
1. American Wind Symphony Orchestra, *15th Season*, 1972 Program.
2. Robert Austin Boudreau to Calvin Lampley. Letter. September 20, 1971.

Other:
1. Kumbaya (arr. Lampley) for brass and percussion, photocopied manuscript score, 1971, Box: 6, Folder: 7. Cal Lampley music manuscripts, PIMS-0027. Peabody Archives.
2. Robert and Kathleen Boudreau. AWSO Master List of Commissions Only. February 2022.
3. Markus Mauderer. *Robert Austin Boudreau und das American Wind Symphony Orchestra.* (Adliswil, Switzerland: Ruh Music AG, 2003).

Lazy Hazy Medley

arranged by James "Jim" Drake

Number of performers: 18
Soloist:
Date of composition/publication: Various/1986
Publisher's number:
Duration: 6:00
Score accessibility: UMD Archives
Composer's nationality:
Composer's date(s):

Instrumentation:

5 Trumpets in Bb
5 Horns in F
4 Trombones
Bass Trombone
Tuba

Drum Set
Optional Mallet Keyboard Percussion

Composer Information:

Arranger: Born in the United States in 1935; studied at Duquesne University; was a member of the vocal group The Tempos; taught at Quaker Valley School District in Sewickley, PA; was arranger for the Pittsburgh Civic Light Opera, Pittsburgh Symphony Pops, and American Wind Symphony Orchestra

Compositional Characteristics:

Movement/Form -
Single movement, medley; Easy 4 Swing , Moderato (♩ = ♪), Moderato (in 2), Broadway style, Slow 4

Harmonic Content -
Tonal, B-flat Major, F Major/D minor, homophonic harmonic motion

Melodic Content -
"Lazy, Hazy, Crazy Days of Summer", "Up a Lazy River", "I've Got a Lovely Bunch of Coconuts", "Give My Regards to Broadway"

Rhythmic Content -
Straightforward swing, 4/4, Cut-time, 6/8

Texture/Orchestration -
Homophonic introduction, contrapuntal and composite counterlines, unison melody lines, full Broadway style ending

Performance Considerations -
Potential for improvisation

Programming Category -
Arrangement, Medley, Brass Choir, Jazz

Score Preface -

Program Notes

Resources

Other:

1. Robert and Kathleen Boudreau. AWSO Master List of Commissions Only. February 2022.

Moon Medley

arranged by (Henry) Kloman Schmidt, Jr.

Number of performers: 38
Soloist:
Date of composition/publication: Various/1969
Publisher's number:
Duration: 5:00
Score accessibility: UMD Archives
Composer's nationality:
Composer's date(s):

Instrumentation:

4 Flutes (Fl I doubles Piccolo)
4 Oboes
3 Clarinets in Bb
Alto Clarinet
Bass Clarinet
4 Bassoons

4 Horns in F
4 Trumpets in Bb
4 Tenor Trombones
Bass Trombone
Tuba*

Timpani
4 Percussion
Marimba, Vibraphone, Xylophone, Bells,
Hand Cymbals, Claves, Maracas, Drum set

Harp
Piano

*Can substitute String Bass

Composer Information:

Arranger Bio: Jazz pianist who played in the Pittsburgh area and also on Mister Roger's Neighborhood; member of the faculty at Carnegie Institute of Technology and Seton Hill College

Compositional Characteristics:

Movement/Form -
Single movement: Slow 4, Bright 4 (Jazz Beat), Moderate 4, Moderate 3, Bossa Nova, Swing, Slow 4, Medium Bright 4

Harmonic Content -
Tonal, extended jazz chords and chromatic embellishments

Melodic Content -
"How High the Moon", "Moon Over Miami", "Fly Me to the Moon", "Up, Up and Away"

Rhythmic Content -
Bossa Nova, Jazz Beat, Swing

Texture/Orchestration -
Full ensemble, mixture of homophonic and polyphonic accompaniment, doublings and unisons of melody

Performance Considerations -
Doublings may cloud the clarity of background, middle ground, and foreground lines

Programming Category -
Arrangement, Medley, Jazz, Popular

Score Preface -

Program Notes

Resources

New Orleans Dirge

arranged by James "Jim" Drake

Number of performers: 33
Soloist:
Date of composition/publication: Unknown
Publisher's number:
Duration: 3:15
Score accessibility: UMD Archives
Composer's nationality:
Composer's date(s):

Instrumentation:

Piccolo
3 Flutes
4 Oboes
4 Clarinets in Bb
4 Bassoons

4 Horns in F
4 Trumpets in Bb
4 Trombones
Tuba

Timpani (Tambourine)
Drum Set
Xylophone

Piano

Composer Information:

Arranger: Born in the United States in 1935; studied at Duquesne University; was a member of the vocal group The Tempos; taught at Quaker Valley School District in Sewickley, PA; was arranger for the Pittsburgh Civic Light Opera, Pittsburgh Symphony Pops, and American Wind Symphony Orchestra

Compositional Characteristics:

Movement/Form -
Single movement: Slow Blues, Moderate Cut-time

Harmonic Content -
Tonal, jazz harmonies and chromatic embellishments, upward modulations for added intensity

Melodic Content -
"Just a Closer Walk With Thee", implied "When the Saints Go Marching In"

Rhythmic Content -
Heavy swing and syncopations

Texture/Orchestration -
Slow New Orleans Jazz Dixieland soloists at beginning, fuller texture with polyphonic counterlines, moderate 2 with full ensemble jazz accents and shout section

Performance Considerations -
Range of instruments

Programming Category -
Opener, Encore, Jazz, Dixieland

Score Preface -

Resources

Other:

1. Robert and Kathleen Boudreau. *The Messengers and the Music: The Story of the World's Largest Commissioning Program for Wind Orchestra*, (Pittsburgh, 2019).
2. Robert and Kathleen Boudreau. AWSO Master List of Commissions Only. February 2022.
3. Orchestration by James Drake. "New Orleans Dirge," *American Wind Symphony Orchestra Concertos All and Sundry*, conducted by Robert Austin Boudreau, AWSO115, 2006, CD.

Oldies

arranged by James "Jim" Drake

Number of performers: 17
Soloist:
Date of composition/publication: Various/Unknown
Publisher's number:
Duration: 6:00
Score accessibility: UMD Archives
Composer's nationality:
Composer's date(s):

Instrumentation:

4 Horns in F
4 Trumpets in Bb
4 Tenor Trombones
Bass Trombone
Tuba

Timpani
Drum Set
Xylophone

Composer Information:

Arranger: Born in the United States in 1935; studied at Duquesne University; was a member of the vocal group The Tempos; taught at Quaker Valley School District in Sewickley, PA; was arranger for the Pittsburgh Civic Light Opera, Pittsburgh Symphony Pops, and American Wind Symphony Orchestra

Compositional Characteristics:

Movement/Form -
Single movement, medley: Moderate Swing (in 4), Swing!, Slow 4, Fast 4, Slow 4 - Rock Sock! (. = .), Fast Four

Harmonic Content -
Tonal, E-flat major, D major, F major, some chromatic neighbor and passing chords/tones in "Somewhere" and "Alexander's"

Melodic Content -
"Happy Days are Here Again", "Somewhere Over the Rainbow", "Chattanooga Choo-Choo", "Rock-a-bye Your Baby", "Alexander's Ragtime Band"

Rhythmic Content -
Swing, rock, ragtime, light and heavy syncopations

Texture/Orchestration -
Homophonic in accompaniment and melodic content, chorale like for "Somewhere", walking bass line, jazz articulations

Performance Considerations -
Appropriate for cultural sensitivities for "Rock-a-bye Your Baby"

Programming Category -
Arrangement, Medley, Jazz, Brass Choir

Score Preface -

Resources

Other:
1. American Wind Symphony Orchestra, "Oldies", live concert recording, June 7, 1985.
2. Robert and Kathleen Boudreau. AWSO Master List of Commissions Only. February 2022.
3. Markus Mauderer. *Robert Austin Boudreau und das American Wind Symphony Orchestra.* (Adliswil, Switzerland: Ruh Music AG, 2003).

Roma

Songs Italy Sings

orchestrated by Philip J. Lang

Number of performers: 36 + Voices
Soloist: Voices
Date of composition/publication: Various/1974
Publisher's number:
Duration:
Score accessibility: UMD Archives
Composer's nationality: American
Composer's date(s): 1911-1986

Instrumentation:

2 Piccolos
2 Flutes
4 Oboes
4 Clarinets in B (Cl I double Clarinet in Eb, Cl III/IV double Bass Clarinet)
4 Bassoons (Bsn III/IV double Contrabassoon)

4 Horns in F
4 Trumpets in Bb
4 Trombones
Baritone
Tuba

4 Percussion
Snare Drum, Bass Drum, Timpani, Bells, Xylophone, Tambourine, Triangle, Slap Stick, Wood Block, Vibraphone, Marimba, Castanets

Organ

Voices

Composer Information:

Arranger: Studied at Ithaca College and the Juilliard School of Music; taught summers at the University of Michigan and the University of Colorado; best known for his orchestrations of Broadway musicals

Compositional Characteristics:

Movement/Form -
Single movement: Allegro Brilliante, Bright (in 3), Slowly in 3, Broaden, Brite, Slowly, Languidly, Allegro Brilliante, Broad - Deliberate, Presto

Harmonic Content -
Tonal, straightforward

Melodic Content -
"My Sun", "Ciribiribin", "Come Back to Sorrento", "Marie, Ah Marie", "Woodpecker Song", "Funiculi, Funicula", "Ah, So Pure", "Carved Upon My Heart", "The Dove", "The Kiss", "Marianne", "Serenade of the Roses"

Rhythmic Content -
Straightforward, no swing, quasi-waltz, cut-time

Texture/Orchestration -
A small street band, woodwind waltz with trumpet melody, mainly homophonic with melody and some light accompaniment

Performance Considerations -
High trumpet player needed, traditional performance practice of each piece may be helpful

Programming Category -
Arrangement, Medley, Sing-a-along, Italian Folk Music

Score Preface -

Resources

AWSO Records, 1957-2012, AIS.1981.19, Archives & Special Collections, University of Pittsburgh Library System.
1. Philip J. Lang to Robert Austin Boudreau. Letter. January 27, 1974.
2. Robert Austin Boudreau to Philip J. Lang. Letter. March 26, 1974.
3. Philip J. Lang to Robert Austin Boudreau. Letter. September 3, 1974.
4. Robert Austin Boudreau to Philip J. Lang. Letter. October 17, 1974.
5. American Wind Symphony Orchestra, 1974 Season Program.

C. F. Peters/Wise Music Group Archives.
1. C. F. Peters AWSO Spreadsheet. Undated.

Other:
1. Jeffrey Renshaw. *The American Wind Symphony Commissioning Project: A Descriptive Catalog of Published Editions, 1957-1991.* Greenwood Press: Westport, CT, 1991.
2. Robert and Kathleen Boudreau. AWSO Master List of Commissions Only. February 2022.
3. Markus Mauderer. *Robert Austin Boudreau und das American Wind Symphony Orchestra.* (Adliswil, Switzerland: Ruh Music AG, 2003).

San Juan Suite

arranged by Lito Peña (Ángel Rafael Peña)

Number of performers: 37
Soloist:
Date of composition/publication: 1981
Publisher's number:
Duration: 5:45
Score accessibility: UMD Archives
Composer's nationality: Puerto Rican
Composer's date(s): 1921-2002

Instrumentation:

2 Piccolos
2 Flutes
2 Oboes
English Horn
4 Clarinets in Bb
Bass Clarinet
Contrabass Clarinet in Eb
2 Bassoons
2 Contrabassoons

5 Horns in F
4 Trumpets in Bb
3 Tenor Trombones
Bass Trombone
2 Tuba in Eb & BBb

Timpani
3 Percussion
I: Xylophone, Chimes, Glockenspiel, Vibraphone, Marimba
II: Latin Percussion (Claves, Guiro)*
III: Drum Set

Piano (double Celeste)

*May add other traditional instruments, especially for jibaro section: cuatro, guitar, maracas, bongos, congas, cowbell

Composer Information:

Arranger Bio: Born in Humacao, Puerto Rico; began music studies on clarinet, saxophone, and piano and studied at the Puerto Rican Conservatory; Founder of La Orquesta Panamericana in 1954 and directed La Banda Estatal de Puerto Rico (1984-2002); arranger of Puerto Rican music mixing African rhythms with American Big Band style orchestration

Compositional Characteristics:

Movement/Form -
Single movement, sectionalized: Moderato (♩ = 112), Poco meno (dotted ♩ = 104), Tema Jibaro (𝅗𝅥 = 112), Danza (𝅗𝅥 = 96)

Harmonic Content -
Tonal, some chromatic passing chords, alternating diminished and minor chords

Melodic Content -
"En Mi Viejo San Juan", pentatonic, some chromaticism, embellished around a single note in stepwise motion, arpeggiated rising chords

Rhythmic Content -
Cut-time, Common Time, 6/8, 12/8; polyrhythmic with compound vs. duple,

Texture/Orchestration -
Lyrical in first half with sustains, counterlines, rhythmic accompaniment/percussion; jibaro section is more folk/chamber-like of rural Puerto Rico; danza section, alternating with brass and woodwinds, abrupt ending
Performance Considerations -
Lengthy English Horn solo at end

Programming Category -
Arrangement, Incidental, Folk, Cultural

Score Preface -

Program Notes

Resources

AWSO Records, 1957-2012, AIS.1981.19, Archives & Special Collections, University of Pittsburgh Library System.

1. Robert Austin Boudreau to Lito Pena. Letter. March 26, 1981.
2. Wind Orchestra of the Americas Press Release. 1982.
3. AWSO 1980 World Premieres Press Release. Undated.
4. American Wind Symphony Orchestra, 1981 Season Program A.

Other:

1. Robert and Kathleen Boudreau. AWSO Master List of Commissions Only. February 2022.
2. Markus Mauderer. *Robert Austin Boudreau und das American Wind Symphony Orchestra.* (Adliswil, Switzerland: Ruh Music AG, 2003).

Tijuana Brass

orchestrated by James "Jim" Drake

Number of performers: 19
Soloist:
Date of composition/publication: Various/Unknown
Publisher's number:
Duration: 4:30
Score accessibility: UMD Archives
Composer's nationality:
Composer's date(s):

Instrumentation:

4 Horns in F
4 Trumpets in Bb
3 Tenor Trombones
Bass Trombone
Tuba

Timpani
5 Percussion
Drum Set, Marimba, Xylophone, Cymbals, Bass Drum, Tambourine, Castanets, Bells, Suspended Cymbal

Composer Information:

Arranger: Born in the United States in 1935; studied at Duquesne University; was a member of the vocal group The Tempos; taught at Quaker Valley School District in Sewickley, PA; was arranger for the Pittsburgh Civic Light Opera, Pittsburgh Symphony Pops, and American Wind Symphony Orchestra

Compositional Characteristics:

Movement/Form -
Single movement: ♩ = 120, ♩ = 152, Slow Down, 𝅗𝅥. = 120, 𝅗𝅥. = 164-168

Harmonic Content -
Tonal, mainly in major keys (C, F, Bb, Ab, Db) moving around in 4ths/5ths, some chromatic embellishments and borrowed chords

Melodic Content -
"Spanish Flea" (A), "Lonely Bull" (B), "The Work Song" (D), "A Taste of Honey" (E), extended coda section using fragments of "Spanish Flea" theme

Rhythmic Content -
Straightforward, light syncopations

Texture/Orchestration -
Opens with a paso doble fanfare from "Espani Cani", mainly harmonized melody over homophonic accompaniment, some canonic treatments in "The Work Song"

Performance Considerations -
Opportunities to improvise for percussion

Programming Category -
Medley, Jazz, Pop, Latin, Easy Listening

Score Preface -

Program Notes

"Spanish Flea" written by Julius Wechter (1935-1999)
"Lonely Bull" written by Sol Lake
"The Work Song" written by Nat Adderley (1931-2000) and Oscar Brown Jr. (1926-2005)
"A Taste of Honey" written by Bobby Scott (1937-1990) and Ric Marlow (1925-2017)

Resources

Other:
1. Markus Mauderer. *Robert Austin Boudreau und das American Wind Symphony Orchestra.* (Adliswil, Switzerland: Ruh Music AG, 2003).

Topical Song

arranged by James "Jim" Drake

Number of performers: 30 + 1
Soloist: Vocal
Date of composition/publication: Unknown/1983
Publisher's number:
Duration: 3:00
Score accessibility: UMD Archives
Composer's nationality:
Composer's date(s):

Instrumentation:

Piccolo
2 Flutes
2 Oboes
3 Clarinets in Bb
3 Bassoons
Contrabassoon

4 Horns in F
4 Trumpets in Bb
4 Tenor Trombones
Bass Trombone
Tuba

Timpani
Drum Set
Triangle
Xylophone

solo Vocal

Composer Information:

Compositional Characteristics:

Movement/Form -
Single movement: no metronome marking, but in cut-time

Harmonic Content -
Tonal, straightforward

Melodic Content -
Tonal, repeated tones followed by stepwise and neighbor tones

Rhythmic Content -
Straightforward

Texture/Orchestration -
Woodwind countermelodies, homophonic brass chords, forte ending

Performance Considerations -

Programming Category -
Arrangement, Popular Music

Score Preface -

Resources

Other:
1. Robert and Kathleen Boudreau. AWSO Master List of Commissions Only. February 2022.
2. Markus Mauderer. *Robert Austin Boudreau und das American Wind Symphony Orchestra.* (Adliswil, Switzerland: Ruh Music AG, 2003).

Variations on Bluetail Fly

arranged by Henk Badings

Number of performers:	Unknown
Soloist:	
Date of composition/publication:	1976
Publisher's number:	
Duration:	Unknown
Score accessibility:	Unknown
Composer's nationality:	Dutch
Composer's date(s):	1907-1987

Instrumentation:

Composer Information:

Arranger: Born in Bandung, Indonesia, of Dutch parents; studied mining engineering at Delft Polytechnic University before composing without formal study until Willem Pijper; held positions at Rotterdam Conservatory, Lyceum, Conservatory of The Hague, University of Utrecht, University of Adelaide, and Staatliche Hochschule fur Musik; began experimenting with electronic sound and microtonal divisions after 1950

Compositional Characteristics:

Movement/Form -

Harmonic Content -

Melodic Content -

Rhythmic Content -

Texture/Orchestration -

Performance Considerations -

Programming Category -

Score Preface -

Program Notes

Resources

C. F. Peters/Wise Music Group Archives.

1. Kurt Michaelis to Robert Austin Boudreau. Letter. January 29, 1976.

Vogue Rogue

arranged by James "Jim" Drake

Number of performers: 29
Soloist:
Date of composition/publication: Unknown
Publisher's number:
Duration: 3:00
Score accessibility: UMD Archives
Composer's nationality:
Composer's date(s):

Instrumentation:

Piccolo
2 Flutes
2 Oboes
4 Clarinets in Bb
3 Bassoons

4 Horns in F
4 Trumpets in Bb
3 Tenor Trombones
Bass Trombone
Tuba

Drum Set (with triangle)
Marimba
Xylophone
Bells

Composer Information:

Arranger: Born in the United States in 1935; studied at Duquesne University; was a member of the vocal group The Tempos; taught at Quaker Valley School District in Sewickley, PA; was arranger for the Pittsburgh Civic Light Opera, Pittsburgh Symphony Pops, and American Wind Symphony Orchestra

Compositional Characteristics:

Movement/Form -
Single movement: Moderate 3, Molto Ritard

Harmonic Content -
Tonal, alternating chromatic neighbor 7th chords in rising sequences, chromatic leading tone to pedal G, closed chords on beats 2 & 3

Melodic Content -
Tonal, modal mixture with lower chromatic neighbor, mainly stepwise in C, embellished clarinet melody at Rehearsal D

Rhythmic Content -
Cross between swing and waltz

Texture/Orchestration -
Mainly woodwinds with tuba and drum set, melody and countermelody, walking bass line, full ensemble forte chorus section, light in character and ends softly

Performance Considerations -
Conductor Score: Page 7, repeat first 6 measures on Page 6

Programming Category -
Arrangement, Jazz, Waltz

Score Preface -
Mary Armstrong

Program Notes

Resources

Other:

1. Robert and Kathleen Boudreau. AWSO Master List of Commissions Only. February 2022.

CHAPTER 4

ASSESSMENT OF THE COMPLETE AMERICAN WIND SYMPHONY ORCHESTRA REPERTOIRE

Potential Limitations to Promote AWSO Works

With AWSO commissioning a total of 413 original compositions and arrangements, 254 listed here in this dissertation and 159 by Jeffrey Renshaw, there are limitations to the marketability and performance feasibility of such a unique project. Discussed below are four areas which may present potential limitations and may be connected to each other in some shape or form: instrumentation, printed music, intellectual property rights, and miscellaneous issues.

Instrumentation

The large double wind orchestration instrumentation during the early years of AWSO (57 musicians) and influence of King's instrumentation method to include three players playing a single part creates a series of problems.[229] For example, using King's method, six flutes are split into two groups of three, allowing two separate musical lines. Most of the early AWSO composers followed this method. There are, however, specific moments where the six parts are divided into three groups of two to allow additional counterpoint or where each part has an individual note as a vital part of the harmonic structure.[230] Most modern ensembles do not have

[229] See Chapter 2, page 20 discussion.

[230] An example is found in the opening six measures of Heitor Villa-Lobos' *Fantasy in Three Movements* with six flutes split into three groups of two and the horns are split into six separate parts producing a C minor-major 9th chord.

the personnel to cover all the required parts. Therefore, conductors and musicians must determine the best way to balance the chords and color of the ensemble for their situation.

Most modern wind ensembles are approximately 40 musicians with the approximate instrumentation. This is slightly larger than the average AWSO instrumentation of four players per section that totals 38[231] which began in the 1960s and lasting through 2019.[232]

3 flutes (doubling piccolo)
3 oboes (doubling English horn)
8 clarinets (doubling clarinet in e-flat, alto clarinet, bass clarinet)
3 bassoons (doubling contrabassoon)
2 alto saxophones (doubling soprano saxophone)
1 tenor saxophone
1 baritone saxophone
4 horns
3 trumpets
3 trombones
1 euphonium
1 tuba
5 percussionists
1 harp
1 piano

In addition, doubling and tripling significantly diminishes the performability of these works by modern ensembles. It may be possible to add additional musicians to cover extra parts in sections, like flute, clarinet, horn, trumpet, and trombones. Less-common instruments like oboe, bass clarinet, piccolo, bassoons, tuba, and the large percussion instruments, however, are more problematic. Multiples of these instruments may limit the number of performances a work

[231] See AWSO instrumentation of 38 in Chapter 2, pages 21-22.

[232] Jeffrey H. Renshaw, *The American Wind Symphony Commissioning Project: A Descriptive Catalog of Published Editions, 1957-1991* (Santa Barbara: Greenwood, 1991), 345-347.

receives. For instance, Efraín Amaya's *Marahuaka, Concerto for 3 Marimbas* requires, as the title suggests, three marimbas which is beyond the inventory of many organizations.

AWSO never incorporated saxophones or euphoniums as these instruments are not traditionally found in an orchestral wind section.[233] Even the AWSO arrangements of famous jazz standards do not include saxophones, but instead are orchestrated using the specialty instruments (List 4.1) found in the clarinet and bassoon instrument families. An example includes the Clare Fischer arrangements of Duke Ellington's music with the addition of alto, bass, and contrabass clarinets.[234] For most American wind ensembles, saxophones and euphoniums are generally abundant in numbers and play an important role in additional colors and textures available to the ensemble, but also providing technical abilities and musical lines which are better suited to their instrument. To exclude these instruments from rehearsals or performances leads to reduced ensemble participation and exposure to quality literature for winds.

List 4.1, Specialty Instruments

Flute Family: Soprano Flute in Eb, Alto Flute, Bass Flute
Oboe Family: Oboe d'amore, Bass Oboe, English horn, Heckelphone
Clarinet Family: Clarinet in Eb, Clarinet in A, Basset horn, Alto Clarinet, Contrabass Clarinet in Eb/Bb
Bassoon Family: Contrabassoon
Trumpet Family: Piccolo Trumpet, Trumpet in D, Flugelhorn, Cornet, Bb Bass Trumpet
Trombone Family: Bass Trombone
Percussion Family: African percussion (dundun, gudugudu, hgogo, bembe, iya-llu bata, sekere, llutiko, kitiko, obodom, ogene, uud, ubo aka), Japanese Percussion (dubaci, makushas, makugyos, naruko, taiko, shime-daiko, hyoshigi, binzasara, suzu, ooodaiko), washboard, Indian frame drum, waterphone,
Keyboard Family: Celeste, Organ

[233] See Chapter 2, pages 21-22.
[234] See Chapter 3, pages 210-215, 220-221, 224-231, 484-487, 504-505.

Modern wind bands and ensembles have moved away from the early 20th Century practice of including instrumental families employing auxiliary instruments to cover the entire color palette and pitch range, as found in the University of Illinois bands under the direction of Albert A. Harding.[235] Professional ensembles and educational institutions with abundant financial resources can incorporate these instruments as needed. Again, however, this limits the performance of the AWSO repertoire to relatively few ensembles.

The unusual AWSO instrumentation created a marketing problem for C. F. Peters in creating their annual catalog. This catalog reached tens of thousands of institutions and individuals.[236] Without strings, the AWSO repertoire was not placed in the orchestral works section, even though it was a double orchestral wind section, but lacking saxophones and euphoniums, the music was not listed in the concert band section either. This likely hindered the visibility of these works to both orchestra and band conductors.

Walter Hinrichsen seemed keenly aware of the problem and listed the AWSO works under a separate heading titled "American Wind Symphony Editions."[237] He also encouraged Boudreau to consider modifying the instrumentation to align more closely with the American School Band Directors Association's recommended instrumentation.[238] Boudreau unfortunately

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[235] Manfredo, Joseph. "Albert Austin Harding and His Influence on the Development of the Instrumentation of the American Collegiate Wind Band." *Bulletin of the Council for Research in Music Education*, no. 125 (1995): 60–74. http://www.jstor.org/stable/40318726.

[236] C. F. Peters Corporation, *The American Wind Symphony Editions, Band Music Series, & Music for Wind Ensemble*, undated, American Wind Symphony Orchestra Records, 1957-2012, AIS.1981.19, Archives & Special Collections, University of Pittsburgh Library System.

[237] Ibid.

[238] Walter Hinrichsen to Robert Austin Boudreau, February 27, 1963, C. F. Peters/Wise Music Group Archives.

determined AWSO was not considered a band nor was he interested in conforming to the recommended instrumentation standards or guidelines set forth by these organizations.[239]

Printed Music: Handwritten

The publication of AWSO commissions evolved over the years due to various factors. This may have also played a role in the limited performances and availability of the music. Multiple versions of the same compositions exist in different handwriting, copy editing styles, and with varying degrees of accuracy.

Handwritten scores and parts, or the use of handwritten typeset, has been a common theme throughout the AWSO works starting with the Ned Rorem *Sinfonia*.[240] Handwritten scores and parts may be perceived as more artistic, but are difficult to read for a musician of the 21st Century who are accustomed to modern notation software and standardized formatting.

In addition, the creation of master scores and parts was also not consistent. Some were created using the Ozalid process, employing a transparent film-like paper and ultraviolet light to transfer images. This prohibited staff lines from appearing on the printed page. Photostat became the preferred method of printing music due to its reproduction speed and clarity. Hinrichsen sought to uphold C. F. Peter's historically established high professional publishing standards and his insistence on high quality work led to AWSO works being published some years after they were premiered.[241]

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[239] Robert Austin Boudreau to Walter Hinrichsen, March 13, 1963, C. F. Peters/Wise Music Group Archives.

[240] John I. Davis to Walter Hinrichsen, October 26, 1958, C. F. Peters/Wise Music Group Archives.

[241] Samples of typeset, placement of information, and other formatting can be seen in various forms within the C. F. Peter/Wise Group Archives.

Handwritten scores and parts remained a feature of AWSO works until the late 20th Century and early 21st century when most composers submitted their works to C. F. Peters using modern notational software. This allowed for greater legibility of the printed music, but may not have conformed to standard formatting practices later established by C. F. Peters.[242]

Printed Music: Contractual Agreements

With the establishment of the AWSE in 1957, contracts contained limited guidelines on the responsibilities of all parties: the composer, C. F. Peters as publisher, and Boudreau as editor of the AWSE. Three signed contracts from the composer, agreeing to write a work, were to be sent to C. F. Peters (or Henmar Press, the Broadcast Music Incorporated portion of C. F. Peters).[243] Once received, Boudreau and Hinrichsen assumed two sets of scores and extracted parts were to be provided by the composer with one set (preferably a master set) sent to the C. F. Peters office in New York and the other to AWSO in Pittsburgh.[244] Often, the extraction of parts by the composer or their personal copy editor proved more costly than the commission fee agreed upon between AWSO and the composer.[245]

By 1960, the contract was revised to clearly outline the responsibilities and expectations of the three parties. The responsibilities of the composer included providing a set of masters, instead of the manuscript, of a full score and parts sent to the C. F. Peters office in New York

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[242] Edition Peters, *New Music: editorial guidelines for score delivery*, Updated January 4, 2021.

[243] Contract between American Wind Symphony Editions and Heitor Villa-Lobos for *Fantasy in Three Movements*, January 1958, C. F. Peters/Wise Music Group Archives.

[244] Walter Hinrichsen to Robert Austin Boudreau concerning Alan Hovhaness's *Symphony No. 4*, April 23, 1959, C. F. Peters/Wise Music Group Archives.

[245] Walter Hinrichsen to Robert Austin Boudreau concerning Carlos Surinach's *Paens and Dances of Heathen Iberia*, March 12, 1959, C. F. Peters/Wise Music Group Archives.

City and a set of full score and parts sent to AWSO in Pittsburgh.[246] These sets often arrived handwritten and were not required to be officially engraved, but legible, to ensure AWSO could premiere the work during the summer river tours as requested by Boudreau. Over time, these sets would be used by C. F. Peters as the official rental sets.

C. F. Peters' responsibilities included supplying an officially engraved pocket score available for public sale within a year of receiving the score and parts. This contract also outlined the copyright and publication management of the work through C. F. Peters regardless of its inclusion in the AWSE catalog which was determined in consultation between Boudreau and C. F. Peters.[247]

A commissioning fee schedule from AWSO to the composer also became a feature of the updated contracts. The fee was often negotiated before Boudreau sent the contract to the composer and varied how much would be provided before and after the work was received by C. F. Peters and AWSO. In addition, Boudreau also created a separate contract listing the intended instrumentation and characteristics of the piece to be commissioned by the composer. Often this contract was sent after a phone or written exchange between Boudreau and accompanied the C. F. Peters contract.[248] Boudreau's clear expectations on the type of work he would like to receive and its intended purpose within the AWSO performing season may have restricted a composer's creative output.

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[246] Robert Austin Boudreau to Juan Orrego-Salas, September 27, 1962, American Wind Symphony Orchestra Records, 1957-2012, AIS.1981.19, Archives & Special Collections, University of Pittsburgh Library System.

[247] Walter Hinrichsen to Robert Austin Boudreau, September 23, 1960, C. F. Peters/Wise Music Group Archives.

[248] Dozens of AWSO contracts outlining the desired instrumentation and character of the music can be found in the American Wind Symphony Orchestra Records found at the University of Pittsburgh.

Printed Music: Copyediting

Copyeditors employed by C. F. Peters were located around the United States including Fritz Oberdoerffer and Grant Beglarian. This proved to be somewhat problematic as the scores were often sent to the copyeditors without the extracted parts leading to questions about the division of parts, performance notes, space formatting, and other minor details.[249] As drafts were circulated between the copyeditors and C. F. Peters, it led to original score and part masters to be lost resulting in published scores and parts without vital musical markings. An example includes Quincy Porter's *Concertino* from 1959 which does not contain tempo markings and may have been a copy-edited proof accidentally mistaken for the final version ready to be printed and published.[250]

Contractually, AWSO was obligated to pay the proofreading and copyediting expenses incurred by C. F. Peters for every work commissioned. With over 100 AWSO commissions by 1967 and the mission of AWSO to commission and perform contemporary music, the desire to direct funds to engrave the music may not have been a priority for AWSO. Hinrichsen also requested Boudreau to not accept manuscripts which did not appear to be perfect to avoid spending unnecessary funds.[251] An example can be seen in the engraving of the Heitor Villa-Lobos *Fantasy in three movements in the form of a choros* where over $1,000.00 was spent to engrave the score and parts from 1958-1962.[252] The sheer volume of music and the associated costs to professionally engrave possibly led to an increase of handwritten score and parts to be

[249] Fritz Oberdoerffer to Walter Hinrichsen, November 15, 1958, C. F. Peters/Wise Music Group Archives.

[250] While cataloging the AWSO music from the Boudreau home in Mars, only a set of parts were found containing tempo markings.

[251] Walter Hinrichsen to Robert Austin Boudreau, February 18, 1960, C. F. Peters/Wise Music Group Archives.

[252] Brad Jopek to Michael Votta, Email, February 4, 2024, at 6:04pm.

published. By the 1980s, C. F. Peters and AWSO established an agreement to officially engrave two commissions a year based on Boudreau's recommendation with AWSO covering the professional engraving expenses.[253]

Copyediting was also affected by the short deadlines established by Boudreau who typically planned each concert season a year in advance at most. He would often write to potential composers between late summer (August/September) and winter (January/February) requesting the score and part masters to be received by early spring (April/May) for rehearsals and the premiere to take place during the summer season (June/July). For well-known composers, this quick turnaround proved to be problematic as their commissioning projects were filled several years in advance.[254] Young composers at the beginning of their careers might not have had the resources available (financial and professional) to complete within the deadline. Due to short deadlines, it may have affected the quality of the copyediting completed by the composer and C. F. Peters leading to misprints of the music and the creation of unofficial errata lists by conductors who rehearsed and performed these works.

Printed Music: Instrument Families on One Individual Part

AWSO works containing legible handwritten and separated parts were available between 1957-1965.[255] During this same period (1957-1965), most AWSO commissioning fees were between $500-$1,000 and, as seen with the Villa-Lobos *Fantasy in three movements in the form*

[253] Stephen Fisher to Robert Austin Boudreau, June 23, 1983, C. F. Peters/Wise Music Group Archives.

[254] Witold Lutosławski to Robert Austin Boudreau, September 30, 1966, C. F. Peters/Wise Music Group Archives.

[255] An example is seen in Robert Austin Boudreau's edition of George Frederic Handel's *Water Music* and *Music for the Royal Fireworks*.

of a choros, cost over $1,000 to engrave by C. F. Peters. AWSO composers and arrangers also found it financially disadvantageous to provide a master set of score and parts to C. F. Peters. The reduction of individual parts into a single part may have arisen from the suggestion of Bernard Rogers in 1965.[256]

While working on the score and parts for the arrangement of Gottfried H. Stoeltzel's *Concerto Grosso A Quattro Cori*, Rogers recommended a copyeditor write a "master part" for each family of instruments with two parts on each staff (Figure 4.1).[257] This would also provide easier duplication of master parts in the printing and publishing process. Most parts created after 1965 follow Rogers' suggestion to group instruments into a master part on a grand staff.

Figure 4.1, Master Part Sample

Grouping instruments together may have saved time and money for AWSO and C. F. Peters, but with the continued use of handwritten parts, legibility issues remained with rhythms and pitches as well as solos and the doubling of musical lines. It also created difficult page turns at inconvenient locations in the music with creative solutions employed by AWSO musicians:

[256] His contributions to the AWSO commissioning project include two arrangements of Antonio Vivaldi concertos (*Concerto for Oboe, Op. 39, No. 1* and *Concerto for Two Trumpets, Op. 46, No. 1*), an arrangement of *Concerto Grosso A Quattro Cori* by Gottfried H. Stoeltzel, and an original composition titled *Pictures from the Tale of Aladdin*.

[257] Bernard Rogers to Robert Austin Boudreau, March 13, 1965, American Wind Symphony Orchestra Records, 1957-2012, AIS.1981.19, Archives & Special Collections, University of Pittsburgh Library System.

copying the following page (or multiple pages) to be taped or inserted into the part; negotiating with a stand partner on who would turn the page; or cutting the music with scissors to turn the upper portion of the page before the bottom of the page (an early non-technological version of the electronic sheet music app, forScore).[258] With the advent of music notation software, AWSO works of the late 20th and early 21st centuries saw a reduction of printed errors and a return of separated parts.

Beginning in the mid-2010s, AWSE works were selected to receive the updated Edition Peters branding based on previous rental and performance frequency. These works received a new front and back cover, title page, modern description of AWSO and the AWSE catalog, and new typeface for the catalog number and copyright date on the first page of printed music. The notated sheet music still came from the score and part masters originally received by C. F. Peters or from those engraved during AWSO's annual allotment during the 1980s.

Intellectual Property Rights: A Unique Ownership

Due to the unique arrangement between Boudreau, AWSO, C. F. Peters, and the composer, the intellectual property rights of the compositions and associated copyrights (performance, mechanical, and synchronization) becomes quite complicated and not straightforward as originally appears.

In the original agreement crafted by Boudreau and Walter in 1957, an AWSO commission was owned by three parties: AWSO, represented by Boudreau; C. F. Peters, represented by the

[258] Several examples can be found in the AWSO sheet music donated to the University of Maryland.

current president of the company; and the composer.[259] Each party received a predetermined royalty amount depending on the type of work commissioned (original versus arrangement) and the associated mechanical fees. A composer who signed a C. F. Peters contract meant the composition would be published by C. F. Peters, but it was not a guarantee of the composition's inclusion in the AWSE.

The availability of AWSO works are determined by Boudreau and the president of C. F. Peters with a majority available for rental only as shown in Renshaw's book. Rental rates of these works have climbed to be at least $500, except for those available for outright purchase through Henmar Press. Smaller performing arts organizations and institutions of public and higher education who have the proper instrumentation may not have the ability to rent an AWSO work and its associated licensing fees.[260]

Intellectual Property Rights: Current Availability

Presently, the majority of the original AWSO works are owned and available for rent through C. F. Peters and Wise Music Group or for purchase through Henmar. What remains unknown are the dozens of AWSO arrangements and their current ownership and availability through C. F. Peters and Wise Music Group. The electronic database of C. F. Peters displays only the current inventory of arrangements and compositions available and not those historically or previously owned.[261] Signed paper contracts may exist in individual composer

[259] C. F. Peters & Robert Austin Boudreau, Contract, *American Wind Symphony Editions* (New York City, New York: December 23, 1957), C. F. Peters/Wise Music Group Archives.

[260] Rental contracts may be afforded the opportunity to be negotiated depending on the circumstances.

[261] Information gathered from personal visit to the C. F. Peters office in New York City, New York, located at the G. Schirmer office on July 27, 2023.

correspondence files at C. F. Peters and are presumed to have been digitized, but were not made available to the author of this dissertation.[262]

Occasionally, a composer or composer's estate has requested the copyright to be released from C. F. Peters and the printed music to be returned for self-publication or publication with another publishing company. A unanimous agreement between all three parties was needed to proceed, but this did not always occur due to additional legal issues, as was the case with Joaquin Rodrigo's *Adagio* which was returned to and published by the composer's estate.[263] Unanimous agreement was also needed for the modification of AWSO works such as creating piano reductions and arrangements,[264] new editions such as Bozza's *Children's Overture*,[265] recording projects such as Donald DeRoche and the DePaul University Wind Ensemble,[266] and any publications related to AWSO such as Renshaw's book.[267]

When AWSO and C. F. Peters renegotiated their contract in 1996, 30 sets of scores and parts were provided to AWSO to sell with the intent of creating a second option to increase the

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[262] Ibid.

[263] Don Gillespie to Robert Austin Boudreau, December 19, 1989, C. F. Peters/Wise Music Group Archives.

[264] Letter from Don Gillespie to Thomas Hinds of the Montgomery Symphony Orchestra, Alabama, December 10, 1992, to make modifications in the scoring of Henk Badings' *Concerto for Harp*, C. F. Peters/Wise Music Group Archives. Other examples also exist and were approved on a case-by-case basis.

[265] Alexander Gonzalez, "Eugene Bozza's Children's Overture: Analysis, Catalogue of Discovered Errata, and the Creation of a New Critical Edition." Doctoral dissertation, Ohio State University, 2021. http://rave.ohiolink.edu/etdc/view?acc_num=osu1626452589067876

[266] Donald DeRoche to Don Gillespie, February 24, 1999, C. F. Peters/Wise Music Group Archives.

[267] Jeffrey Renshaw to Robert Austin Boudreau, August 27, 1990, C. F. Peters/Wise Music Group Archives.

availability of parts.[268] This quickly ceased to be a viable option as it created confusion amongst those in the profession as to the availability status of the AWSE catalog.

Intellectual Property Rights: Other Publishing Companies

Boudreau sought to commission the best composers in the world for AWSO (see List 2.4), but many had already signed exclusive contracts with other publishing companies. Often, it would lead to lengthy discussions between Boudreau, C. F. Peters, and representatives from the other publishing companies on the feasibility of a composer to write for AWSO.[269] Due to his reputation within the international music publishing community, Hinrichsen would intercede on behalf of Boudreau and C. F. Peters explaining they did not wish to steal or entice a composer from their publishing company, but only to publish a single work with ownership shared equally between C. F. Peters, the composer's publishing company, the composer, and AWSO. Most of the time, exceptions were not granted by the competing publishing companies.[270]

Additionally, with the recent 51% shareholder acquisition of C. F. Peters by Wise Music Group in 2023,[271] it has caused confusion on who is the proper copyright owner. Wise Music Group has acquired at least sixty publishing companies including Chester Music, G. Schirmer,

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[268] C. F. Peters Corporation & Robert Austin Boudreau. Contract. *The American Wind Symphony Editions*, (New York City, New York October 4, 1996), C. F. Peters/Wise Music Group Archives.

[269] The first instance of requesting a publishing company to permit their composer to write a work for AWSO and to be published by C. F. Peters occurred with Edition Salabert and Jacques Casterede in 1958.

[270] An example includes a second possible commission from Krzysztof Penderecki in 1973, but was declined by his publisher at the time, Schott Music.

[271] George Garner. "Class-ICAL Act: Wise Music Group Acquires Controlling Interest in the 'Iconic' Edition Peters Group." Music Week, April 3, 2023. https://www.musicweek.com/publishing/read/class-ical-act-wise-music-group-acquires-controlling-interest-in-the-iconic-edition-peters-group/087698.

Novello, and Shawnee Press over the last fifty years, and it remains to be seen if they are invested in the AWSE catalog and its continued success.

Miscellaneous: Marketing & Promotion

C. F. Peters is not the first name synonymous with publishing wind band music. Instead, their name has been more closely associated with publishing piano and orchestral music dating back to their founding in 1800.[272] Representatives from C. F. Peters and AWSO did attend conferences in the 2010s and early 2020s, such as the International Midwest Clinic and World Association of Symphonic Bands and Ensembles to promote the AWSE catalogs. With a publishing company as large as C. F. Peters and Wise Music Group, AWSE is but a drop in the bucket of available works to perform. By itself, the AWSE catalog (417 works) is large enough that should it be separated from C. F. Peters and Wise Music Group as a separate catalog owned by AWSO, it would require a small team of people to manage, market, and distribute the music accordingly.

Miscellaneous: Commercial Recordings

There remains limited availability of commercial recordings for most of the AWSO works. Boudreau first inquired about the creation of AWSO recordings in 1964 with Alan Hovhaness' *Symphony No. 17* and Henk Badings' *Concerto for Flute*, but it is uncertain if the Hovhaness was produced.[273] Henry Avery, executive vice president of the Pittsburgh Chemical Company, also inquired a month later to Hinrichsen about the establishment of a small recording

[272] See Appendix 1 for a more detailed history of C. F. Peters.

[273] Robert Austin Boudreau to Walter Hinrichsen, July 8, 1964, C. F. Peters/Wise Music Group Archives.

company to record the AWSO works knowing they would be played infrequently.[274] An American Wind Symphony Recording Society was initially proposed on February 23, 1965, listing the creation of two LPs with the compositions suggested in List 4.2, but again, it is unclear if these were produced.

List 4.2, Proposed AWSO Recordings[275]

American Wind Symphony Souvenir Record No. 1
Alan Hovhaness, *Symphony No. 17*
Toshiro Mayuzumi, *Texture*
Bernard Rogers, *Pictures from the Tales of Aladdin*

American Wind Symphony Souvenir Children's Record
George Kleinsinger, *Story of the Wind Symphony*
Bernard Rogers, *Pictures from the Tales of Aladdin*
arr. L. Mitchell, *Battle Hymn of the Republic*
arr. L. Mitchell, *When Johnny Comes Marching Home*

The first official recording was produced later in 1965 containing Badings' *Pittsburgh Concerto* and *Concerto for Flute*.[276] Released by RCA Custom Records and pressed by Westinghouse Radio Station, 500 LP copies were free for promotional purposes only with an additional 500 copies being sold for $4.98.[277] In 1969, the first in a series of ten LP records was released through the Point Park College Recording Series, produced by Nathan Kroll and recorded by David Jones.[278] An additional ten CDs were released under the AWSO label

[274] Henry Avery to Walter Hinrichsen, August 12, 1964, C. F. Peters/Wise Music Group Archives.

[275] American Wind Symphony, *Wind Symphony Recording Society Proposal*, February 23, 1965, American Wind Symphony Orchestra Records, 1957-2012, AIS.1981.19, Archives & Special Collections, University of Pittsburgh Library System.

[276] American Wind Symphony Orchestra. *Music on the River*. Vinyl recording. Pittsburgh: Westinghouse Radio Station, 1965.

[277] Walter Hinrichsen to Robert Austin Boudreau, December 18, 1965, C. F. Peters/Wise Music Group Archives.

[278] American Wind Symphony Orchestra. *American Wind Symphony Orchestra*. Vinyl recordings. Pittsburgh: Nathan Kroll, 1969.

beginning in the 1990s until the mid-2000s with some containing the original recordings found on the LP records.[279] Limited quantities of AWSO LPs and CDs have made these recording somewhat difficult to find.

As previously mentioned, a handful of AWSO works were recorded by DeRoche and the DePaul Wind Ensemble as well as individual AWSO works included on other albums produced by Frederick Fennell, Frank Battisti,[280] Eugene Corporon,[281] and Jack Stamp.[282] Unofficial recordings of other AWSO works from live performances have been found in composer archives on cassette tapes but need to be digitized.[283]

Miscellaneous: Limited Research Materials

A significant amount of research has been conducted and published about the ensemble AWSO, Boudreau as founder and music director, and Point Counterpoint II, but the behind-the-scenes processes, the connections to the composers and their music, and overall contributions to music history remain somewhat of a mystery. Program notes were not always included in printed AWSO programs or with the published scores. Music reviews by local newspapers and music critics decreased as the years progressed.

Archival materials for AWSO are available at the University of Pittsburgh and the Carnegie Library in Pittsburgh, but composer correspondence does not always focus on the musical content of a composition. Composer archives are also available throughout the United

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[279] Boudreau, *The Messengers and the Music*, 128.

[280] *New England Conservatory Wind Ensemble, live from Jordan Hall*. CD. Albany Records, 2003.

[281] *Cincinnati Wind Symphony: In concert*. CD. Naxos Digital Services Ltd., 2007.

[282] *Out of the depths: Music by African American composers*. CD. 2007.

[283] Joan Franks Williams' *Gulliver's Travels* is currently found on cassette tapes within the University of Washington Archives.

States, Europe, and South America, but vary greatly in description of contents or status of completion. In addition, acquisition of archival materials due to intellectual property rights and the travel expenses associated with visiting the archival locations can be cost prohibitive. Correspondence between C. F. Peters and AWSO remains mostly confidential as those are still retained by C. F. Peters, and now Wise Music Group.

Potential Solutions to Promote AWSO Works

The solutions provided below may resolve many of the problems previously mentioned, but are not intended to be a "one-size-fits-all" approach. Each possible solution should instead serve as a creative starting point, requiring a diverse community of researchers, musicians, conductors, composers, and publishing companies working together to support and promote the AWSO works.

Instrumentation

The addition of saxophones and euphoniums may lead to increased performances of some of the works in the AWSE and is to be determined on a case-by-case basis based on the instrumentation and orchestration needs of each ensemble. Adjustments of instrumentation leading to a smaller ensemble size may also open AWSO works to other ensembles who may have the technical abilities to perform some of these works, but not the necessary instrumentation listed. Many of these solutions may be considered common knowledge, but requires experience and knowledge of orchestration to be properly executed.

Instrumentation: Direct Substitution

This option requires the transferring of one instrument part to a single instrument and can be used to cover vital instrument parts or requires excessive numbers of instruments. In Oliver Nelson's *Complex City,* two English horns are required, but can be replaced with two alto saxophones covering the same range and reedy sound providing more projection in volume. A second bass clarinet can be replaced with a tenor saxophone and a second contrabassoon can be replaced with a baritone saxophone.[284] Most of these substitutions also require individual transposition skills and can either be done on the spot or written out in the appropriate transposition.

Instrumentation: Flexible Substitution

Another solution would be flexible substitution as shown in Gardner Read's *Sonoric Fantasia No. 3, Op. 125*. Read clearly specifies instrument substitutions for three of the specialty flutes: c flute for e-flat flute, clarinet in b-flat for alto flute, and bass clarinet for bass flute.[285] William Bolcom also advocates for flexible instrumentation in his composition *Liberty Enlightening the World* stating:

> Although *Liberty Enlightening the World* has been written for wind symphony orchestra, it can be modified in orchestration to fit other types of bands. The stated winds are the effective minimums and will work best as they are; it is however conceivable (for example in an outdoor situation) for instruments not called for in the score to double the existing ones (saxophones, euphoniums, flugelhorns, mellophones, and the like). This should only occur when TUTTI is marked in score.[286]

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[284] This information is based on personal experience of the author having conducted the piece with the University of Maryland Wind Orchestra on December 8, 2023.

[285] Gardner Read, *Sonoric Fantasia No. 3, Op. 125*, Ruth T. Watanabe Special Collections, Eastman School of Music, University of Rochester.

[286] William Bolcom, *Liberty Enlightening the World*, C. F. Peters Corporation, 1985.

Instrumentation: Mixed Substitutions

This option requires the transferring of portions of multiple instruments to a single instrument. It is used to double or substitute vital instrument parts, reduce the number of instruments, provide a more vibrant orchestration in blend and texture, is better suited to the technical abilities of the substituted instrument, and/or addition of volume. For example, the addition of euphonium to William Goldstein's *The Goldstein Variation* would provide the flexibility and facility required to either assist or act as a substitute to the somewhat high tenor trombone counterpoint and solo lines, the bassoons with mid-range descending 16th note bass lines, and the horn countermelodies. Andre Petrov's *Five Russian Songs* also lends the use of euphonium by doubling the horns in the reverent brass choir chorales of the first movement and the rocking bass line near the end of the fifth movement.

Instrumentation: Reduced Instrumentation

As the name suggests, reducing the number of required instruments may be necessary or is already a viable option. For AWSO works following King's instrumentation of three on a part, most can be played by a single player. When a single part divides into two or three individual parts, the conductor will need to determine the necessary chord tones or melodic lines to balance the chord and its inversion, texture, and overall blend within the ensemble.

Instrumentation: Orchestration

A few AWSO works contain only a condensed score with no parts thus requiring an orchestration to be created from a condensed score. This would require extensive work to understand the composer's orchestration language and to follow what few orchestration markings

are included. Colin Mawby's *There's Herrings for Dinner Tonight*, originally written in 2003 for AWSO, an American Choir, and Cork Chamber Choir (Ireland), is a quirky piece using word painting throughout. An orchestration of wind instruments would provide more colors, textures, and sound effects not available with the current piano accompaniment. The orchestration would need to be completed in a way which reflects Mawby's other orchestral writing.

Another example includes Giovanni Gabrieli's *In Ecclesiis* edited by Boudreau and Howard Rarig which also contains only a vocal score referencing an organ and brass choir. Here the orchestration of the brass choir can be referenced with an original manuscript and editorial markings prepared by Boudreau and Rarig can be transferred to the brass choir parts.

Printed Music

Resolving the legibility of handwritten music will require the use of valuable resources such as time and money, but should offer the conductor and musicians a more enjoyable rehearsal process, especially when a rehearsal cycle is short.[287] The following solutions for the printed music are in order of feasibility, but also can be viewed as steps needed to be taken to fully resolve the handwritten music problem.

Printed Music: Errata Lists

If both the score and parts are available, the painstaking task of finding mistakes and creating an errata list takes considerable amounts of time, especially if inexperienced, but the reward of saved practice and rehearsal time is immense. An errata list provides each part with the necessary editorial markings needed to ensure each score and part is accurate. Since a majority of the AWSO works are available for rental only, the errata list can be included with the

[287] Based on personal experience at the University of Maryland.

returned music, but it is not certain if the publishing company will forward these lists with the rental music or include the changes in a future engraving project. With the advent of the Wind Repertory Project found on the internet, an errata list can be submitted and uploaded to the discussion page for the specific work for others to access.

Printed Music: Separation of Instrument Families into Individual Parts

An errata list and modern music notation software is not needed to complete this task, but would aid in the production of individual parts. By separating instrument families into individual parts, a musician has easier page turns, less deciphering of notes and rhythms, and more focused practice and rehearsal time.

Printed Music: Engraving

Engraving the score and parts to current notation practices is a huge undertaking. As with the previous solution, an errata list and modern music notation software is not needed to complete this task, but would aid in the production of individual parts. Acquiring the publishing standards of the publishing company would also aid in the formatting of the music (margins, staff spacing, font size and style, placement of written material). Hiring a professional copyist would be ideal, but can be done for free by the conductor, musician, or researcher.

If the work is to be completed for free, it is recommended to use modern notation software and learn the numerous keyboard shortcuts available, especially the copy and paste function.[288] Inputting the notes, rhythms, dynamics, and articulations takes the most time and

[288] The author of this dissertation has gained valuable firsthand experience in providing engraved parts for at least four AWSO works while at the University of Maryland.

should be done first. If an errata list is not available, it is recommended to handle editorial markings first (articulations, dynamics) followed by formatting (rehearsal numbers, page turns, size of the markings, measure numbers, bar line styles). Depending on the number of notes and detailed markings, the creation of individual woodwind and percussion parts requires the most amount of time followed by the brass. By inputting the individual notes for each part, a conductor and musician gains valuable score study of the music and its construction.

As with the previous two points, the legibility of the score and parts becomes much more enjoyable. This step also requires official permission from the publishing company to engrave, publish, and rent.

Intellectual Property Rights

The solutions provided in this section may be the most difficult to change or implement due to various contractual, local, state, federal, and international laws.[289] Establishing and publishing a catalog of music is considered financially and artistically vital and an esteemed honor for the composer, publisher, and commissioner. Without commissions, a body of repertoire considered standard would not exist for wind bands and ensembles and lay the foundation for future commissions not only for AWSO, but also other wind band and ensemble organizations.[290] Two areas for potential solutions related specifically with the AWSE through C.

[289] The author of this dissertation recognizes and does not claim to be an expert in copyright law, but hopes to highlight areas for potential compromise which may be permissible through current copyright laws benefiting all parties involved. Above all, the composer is still the main benefactor of each solution. A philosophical discussion concerning music's creation, publication, distribution, execution, consumption, and preservation (both notated in handwritten or engraved parts and audible live performances or mechanically recorded) are all considerations which are beyond the scope and contents of this dissertation.

[290] Beginning with Acton Ostling, Jr.'s doctoral study, *An Evaluation of Compositions for Wind Band According to Specific Criteria of Serious Artistic Merit* (1978), and its replication by

F. Peters and Wise Music Group are provided below with some having been previously initiated or had various levels of success.

Intellectual Property Rights: Engraving

Before its acquisition by Wise Music Group in 2023, C. F. Peters had begun an engraving investment into the AWSE catalog by departing from the traditional C. F. Peters score cover to a modern design. The traditional covers contained a thin, black line border surrounding the last name of the composer in bold capital letters at the center of the page with the title of the composition beneath in regular font. The C. F. Peters logo was proudly displayed at the top and the AWSE edition name and editor (Boudreau) listed at the bottom, both within the thin, black line border. All other cover pages (inside and back) remained blank.

The updated and more modern cover layout removed the thin, black border, but retained and shifted the bold capital letters of the composer's last name to the top center of cover with the titled underneath and shifted to the lefthand side of the cover. The AWSE appears above the title within an accented black box. A portion of the traditional C. F. Peters logo appears as a watermark covering a large portion of the cover's lower space with the entire C. F. Peters logo centered at the bottom. On the reverse cover, a brief history of AWSO and a photo of Point Counterpoint II is present.

The cover is not the only part to be engraved. Beginning with Eugene Bozza's *Children's Overture* in 2019,[291] an initial effort was made to re-engrave the handwritten music to modern music notation practices by selecting AWSO commissions based their performance frequency

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Jay Warren Gilbert (1993) and Clifford Towner (2011), these studies are considered the definitive qualitative method for the evaluation of wind band music.

[291] Gonzalez, "Eugene Bozza's Children's Overture."

and created a potential blueprint on the process of engraving a commission. Permission granted from C. F. Peters and Wise Music Group will also need to be sought to complete the engraving projects, which may not be the same process as was used for *Children's Overture*.

Ideally, the revision of the contractual agreement between the composer, editor of AWSE, and C. F. Peters/Wise Music Group, to include the approval of new engravings and editions may need to be implemented to preserve the music for generations and performances. In addition, a proposed contract between the composer (or composer estate), editor of AWSE, C. F. Peters/Wise Music Group, and the intended editor may need to be crafted as well outlining the specific responsibilities and ownership of each party.

As mentioned previously within the Printed Music section, the process of proofreading and copyediting can be completed by hiring a professional or for free by the individual. With the arrival of the AWSO works to the University of Maryland archives, it is hopeful additional engraving projects will come to fruition as possible dissertation or independent projects with the collaboration of C. F. Peters and Wise Music Group.

Intellectual Property Rights: Marketing & Promotion

AWSE has relied mainly on the marketing of AWSO recording projects and live performances across the United States and Europe, inclusion in standard repertoire evaluations, and Renshaw's catalog. As is seen in the AWSO catalog of this dissertation, the diversity of composers and musical styles is vast. A new marketing strategy for ensemble directors might highlight the diverse musical styles and composers such as Jazz, Latin American, East Asian, and European, to assist in crafting unique and engaging programs with their audiences.

Second, a larger focus of marketing the AWSE to other ensemble mediums (jazz and orchestras) due to its diversity of musical styles may also provide more interest. With the forecasted decline of college applicants in 2024/2025, musical ensembles will most likely suffer a drop of participation leading to more flexible instrumentation within these same ensembles (or worst-case scenario, having only one instrumental ensemble). Works from the AWSE would provide a wide range of stylistic and instrumentation options.

The third way to market the catalog would be through the AWSE concertos for specific instruments. Solo musicians can find contemporary, yet standard repertoire within the AWSE to expand their exposure and technique to music of other styles.

A fourth marketing strategy would be the production of additional commercial recordings of AWSO works to allow directors an opportunity to evaluate if the music would be appropriate for their ensembles. Prior experience of working on the Grawemeyer Award for Music Composition at the University of Louisville, proved the accessibility of the score and a recording to be a vital part in the understanding of a work and its incorporation into future repertoire selection. Solfege, piano, and score study skills remain a key element of the evaluation process, but as a music educator, each person develops and has their own preferred way of learning. What might work for one person may not work for another and providing a variety of options to conceptualize a work is beneficial for everyone.

Intellectual Property Rights: Arrangements & Reductions

Piano reductions or chamber ensemble orchestrations of AWSE concertos may increase the number of performances and their marketability. AWSO and C. F. Peters would need to grant permission to arrange and engrave these works.

Miscellaneous Solutions

In preparation for this dissertation, the lack of publicly available research and descriptive resources proved to be challenging, but not insurmountable given enough time. These solutions are more straightforward due to their simplicity of understanding, but complex due to intellectual property rights.

Miscellaneous Solutions: Detailed Archival Inventories

To aid in future research, it is proposed to develop a detailed inventory, digitization, and creation of a website repository of the administrative files and films of AWSO and the Herb Ferguson photographic collection of AWSO at the University of Pittsburgh. The same proposal would apply to individual composer archives located throughout the world.

Miscellaneous Solutions: Scholarly Research

The continued publication of scholarly articles describing the history and background of AWSO works would also lead to the development of program notes to be provided to the Wind Repertory Project or through a series of publications such as *Teaching Music through Performance*. In addition, continued presentations at conferences, conducting workshops, and discussions in collegiate wind literature classes would ensure the AWSO works remain relevant.

CHAPTER 5

RECOMMENDED AMERICAN WIND SYMPHONY ORCHESTRA WORKS FOR PERFORMANCES AND RECORDINGS

In this chapter, select AWSO works will be recommended covering various types of musical styles: folk, light music, jazz, vocal, concerto, patriotic, and original works for winds. It is the intent to provide selections which may be of interest to modern wind bands for high school, collegiate, professional, and community bands. The works selected are based on their unique compositional characteristics, found in Renshaw's book and Chapter 3 of this dissertation, and currently lack a commercial recording. In addition, the selected works are grouped in similar musical styles to form possible concert themes.

Folk or Folk-Inspired

Several AWSO works were written by Robert Russell Bennett featuring folk music from the midwestern United States including *Kentucky (from life)*, *Ohio River Suite*, *[Mark] Twain and the River* (with narrator), and *West Virginia Epic*.[292]

Stephen Foster is also a prominent composer featured in AWSO arrangements such as Bennett's *Florida Nocturne* with a harmonica soloist in theme and variation form based on Foster's *Swanee River*. A Foster suite is also available from James Drake and include some of Foster's most famous songs: *Oh, Susanna, The Old Folks at Home, Nelly Bly, Beautiful Dreamer, The Glendy Burke*, and *Camptown Races*.

[292] Jeffrey H. Renshaw, *The American Wind Symphony Commissioning Project: A Descriptive Catalog of Published Editions, 1957-1991* (Santa Barbara: Greenwood, 1991), 68-71, 76-79.

Folk-inspired music from Europe includes two versions of *Greensleeves* in theme and variation form. Richard Arnell's *My Ladye Greensleeves, Op. 114*, written for Ursula Vaughan Williams in memory of the passing of Ralph Vaughan Williams in 1958, includes nine movements in attacca in varying styles and orchestrations ranging from chamber-like to full ensemble. Henk Badings' *Greensleeves*, written in 1970, features prominent solos throughout including celeste and harp.[293]

Light & Popular Music

For a winter holiday themed concert, Bennett's *A Christmas Overture*, a medley of sacred and secular Christmas tunes, may be a good substitute for Leroy Anderson's *A Christmas Festival*.[294] Henk Badings' *Nu Zijt Wellekome (Now Be Ever Welcome)* features an old Dutch Christmas carol for brass choir, percussion, celeste, harp, and tape with a cantus firmus chorale and features twinkling percussion, celeste, and harp transitions.

Dances from different countries are also a small portion of the lighter AWSO works. Bennett wrote *Soft Shoe '76* as part of a larger bicentennial presentation of dancers, singers, poets, and narrators. It is cast in a da capo form which is light in character allowing a dancer to move with the music.

Arriving with *Children's Overture*, Eugene Bozza wrote a two-movement work containing two Spanish dances titled *Habanera & Fandango*. The *Habanera* prominently features the main theme in slow impassioned solos within the double reed family surrounded by a variety of orchestrations of muted trumpets, rhythmic octaves in the harp and piano, parallel

[293] Renshaw, *The American Wind Symphony Commissioning Project,* 50-51.
[294] Ibid, 62-63.

major chords in the celeste and upper woodwinds, and longing clarinet and horn countermelodies. The *Fandango* includes hemiola rhythms throughout, percussive accents, and rising and falling scalar passages.

Alun Hoddinot's *Welsh Dances, Suite No. 4* is part of a series of Welch dance suites written for orchestra beginning in 1958 with *Welsh Dances, Suite No. 1, Op. 15*. *Welsh Dances, Suite No. 4* is a four-movement work depicting various dance styles found in Wales in light orchestrations of woodwinds underneath steady ostinato patterns, lilting compound meters, and pentatonic melodic lines.[295]

Efraín Amaya's *Jokilis y Gorilas* is based on the same name of a festival held in Venezuela for carnival influenced by German settlers in 1843. It contains the Venezuelan national anthem and the *Alma Llanera* with church bells ringing, a fugue, and a festive atmosphere for chamber ensemble.[296]

Jazz

Oliver Nelson's original jazz compositions for AWSO include *Study in 5/4*. Based on a Paul Horn tune *Paramahansa* from his album, *Monday, Monday*. Nelson arranged and conducted the music found on the album and used the material as the basis of *Study in 5/4* for AWSO. It features a heavy beat pattern supported by repeated ostinato patterns underneath sustained melodic lines and a chorus-like section.

Nelson's *Complex City* is based on the melody of *La Cucaracha* ("The Cockroach"). As the music builds through transformations of the cockroach melodies, the octatonic scale (also

[295] Renshaw, *The American Wind Symphony Commissioning Project,* 154-155.
[296] Efraín Amaya, *Jokilis y Gorilas*, Score: C. F. Peters, 2019.

known as the diminished scale in jazz) forms the basis of the harmonic and melodic structure interspersed with mixed meters producing a slightly off-kilter dance, like the cockroach with only five legs. The music enters a 16-bar blues progression in a moderate jazz tempo before transitioning to a fast jazz-swing ending with featured soloists.[297]

Chico O'Farrill wrote two works for Dizzy Gillespie's jazz quintet (trumpet, saxophone, piano, bass, and drum-set) and wind orchestra: *Windfall* and *Three Moods for Moody*. With third-stream music and cross-pollinating various musical styles, these two pieces would lend themselves to possible guest artist opportunities for wind orchestras to experience jazz in a collaborative environment. This would follow a similar design by Orbert Davis and the Chicago Jazz Philharmonic's third-stream collaborations with orchestras.

Vocal

With Boudreau's educational background in English literature, he often requested composers set poems (or write poems) to music for a soloist with an ensemble. Shulamit Ran's *Two Love Poems* from 1969 features a tenor soloist with chamber winds singing original poetry written by Ran. The music is cast in both atonal and tonal forms using octatonic and whole tone scales embellished with chromatic neighbor and passing tones. Rhythmically dense, the orchestration shifts quickly with disjunct accompaniment lines and chromatic clusters.

Ēriks Ešenvalds's *Spring Rain* incorporates Sara Teasdale's poems *Spring Rain* and *Wild Asters* as well as Barbara Baker's poem *The Soldier's Wife* featuring a mezzo-soprano soloist with wind orchestra. *Spring Rain* is very expressive throughout in strophic form with lush

[297] Renshaw, *The American Wind Symphony Commissioning Project,* 232-233.

sustained and arpeggiated harmonies in distinct sections. Full instrumental interludes explore richer textures using the same melodic material and provide the soloist with moments of rest.

Hale Smith's *A Ternion of Seasons* is based on the poems of Walt Whitman, Ralph Waldo Emerson, and Paul Zimmer and features a chamber ensemble of a woodwind quintet, brass quintet, percussion, and narrator in three movements. The narrator uses *sprechgesang* approximating the pitches and rhythms while the ensemble performs homophonic chordal and rhythmic movement in quintal and polychordal harmonies.

Concerto and Soloist

Boudreau sought to expand the solo literature for wind instruments and to feature the instruments as part of the children's concerts. Jacques Castérède's *Aria for English Horn* is a short solo work for the English horn with mixed meters, melodic modal mixture, and supportive four-part writing. Orchestration textures similar to Frederic Chopin's four-part piano *Preludes* use the exaggeration of dynamics, repeated tones, chromatic bass and soprano lines, and enharmonic chordal movement to support the English horn.

Marina Gribincika's *Poseidon*, for trumpet soloist, is a single movement sonata for trumpet soloist with pairs of major and minor second di-chords and their mirrored transpositions in pitch clock space. It also is polyphonic in nature with cascading entrances, rising arpeggios, extended techniques to create wind noises, and alternating between chorales and rhythmic fanfares and phrases.

Michael Olcazk's *Concerto Grosso for Accordion, Two Tubas, and Wind Orchestra* is a three-movement work written in 1990 centered on the pitches E-F#-G. The first movement is orchestrated only for the brass and percussion with accordion beginning in a slow fashion and

gradually accelerating to a mixture of free and metered time. A slow second movement follows with the two tubas singing and playing in a four-part chorale with the accordion. The final movement is cast as a fast capriccio with accordion accompanied by the entire wind orchestra. Ostinato patterns abound leading to an abrupt and sudden conclusion with a loud crunch from the accordion.

Alexandre Rudajev's *Concerto for Harp* is a single movement work for harp, wind orchestra, and percussion written in 1967. Its complexity is found throughout the work in chromatic harmonies, constant development, rhythm and meter changes, interaction between the soloist and ensemble, and technique for the harp soloist.[298]

Claudio Lalo Schifrin's *Concerto for Percussion and Wind Orchestra* is a three-movement work featuring the three types of percussion instruments with all having some melodic or rhythmic component: the "woods", the "metals", and the "skins." The first movement is straightforward in sonata form with the marimba, xylophone, claves, and woodblock. Metallic instruments are featured in the slow second movement with rubato tempos throughout in a call and response like chant setting. The fast final movement features the skinned instruments including snare, bass, and tenor drums, timpani, bongos, and congas in a call and response percussive style found in Afro-Cuban music.

Karol Wada's *Triptych Mange* is a unique concerto grosso featuring the flute family (piccolo, flute, alto flute, bass flute) with a harp cast in a three-movement work. The first movement is an adagio with only the solo flutes and harp as the only performing instruments in somewhat canonic form. Transitioning to the second movement, trombones and percussion are

[298] Renshaw, *The American Wind Symphony Commissioning Project,* 232-233.

added creating a chorale-like setting preparing for the final movement which incorporates the entire wind orchestra in a cinematic and percussive conclusion.

Patriotic

With America's 250th birthday quickly approaching in 2026, a few works are provided to assist in planning more patriotic concerts. Jean Françaix's *Ode a la Liberte* was written for the rededication of the Statue of Liberty in 1986 and features the French and American national anthems in a single movement but highlighting the brass, woodwinds, and full ensembles.[299] Smith's *March and Fanfare for an Elegant Lady* might pair well with the Statue of Liberty theme as it was also composed in 1986 and is slow concert march in C minor with lush harmonies and chromatic countermelodies with light fanfares in the trio and coda.

Other works which are lighter in character include Elmer Bernstein's *A Pennsylvania Overture* with blues and majestic figures[300] and Peggy Stuart Coolidge's *American Mosaic* which includes New Orleans jazz and folk-like melodies.[301]

Original Works

Amparo Angel's *Toccata Inconsutil*, meaning seamless touch, is cast in quasi-sonata form in three sections. The outer portions are very rhythmic and feature chromatic running and syncopated sixteenth note ostinato patterns tossed around the ensemble leading to a soft transition into the second section and a triple forte conclusion in the recapitulation. The middle section is legato in a half-time feel beginning in 4/4 with triplet accompaniment underneath

[299] Renshaw, *The American Wind Symphony Commissioning Project,* 136-137.
[300] Ibid*,* 84-85.
[301] Ibid, 118-119.

chromatic duple melodic material. It transitions to a 3/4-time signature in a homophonic chorale setting. This piece may pair well with transcriptions of Baroque toccatas, preludes, and fugues.

Ayo Bankole's *Overture and Variations*, scored for wind orchestra, SATB chorus and soprano soloist, features chromatic clusters in a theme and variation style setting. The SATB chorus gradually moves from homophonic to canonic textures against steady rhythmic phrases in the percussion. Each variation slowly builds in orchestration and rhythmic complexity to a climactic ending.

Karol Beffa's *Burning Bright* is inspired by minimalist jazz. Syncopation is used extensively throughout without swing and naturally shifts from duple and compound meters. Extended and cluster chords in a quasi-jazz treatment are found through linear arpeggiated harmonic motion versus sustained chords. Michael Oesterle's *above the forty-nine* is also inspired by minimalist jazz, but does not contain repeated ostinato patterns. Instead, Oesterle uses rhythmic syncopation, diminution, and augmentation to transform the Canadian national anthem creating opaque and shimmering textures leading to climactic ends of larger phrases.

Rihards Dubra's *Adagio Appassionato* fits his personal compositional minimalist style using Gregorian harmonic language in G modal mixture and pentatonic scales. Multilayered melodic rounds gradually become rhythmically complex as the music transitions from one section to another. Homophonic chorales are present at the beginning and end and may be paired well with Johann Sebastian Bach chorales or other modern orchestrations of religious music.

Lubos Fiser's *Inri* contains two ostinato patterns in two different time signatures (8/4 and 6/4) between the organ and wind orchestra. The organ performs its 12-measure ostinato pattern in A minor in 8/4 while the wind orchestra plays mirrored ostinato tritone and 012 pitch class set

fanfares in 6/4. The texture is mainly forte and minimalist and includes a short organ cadenza featuring the 012 pitch class sets.

CHAPTER 6

FUTURE SCHOLARSHIP & CONCLUSION

With 425 works commissioned by AWSO, in addition to the works not commissioned by AWSO, a wide range of future scholarship topics exists for conductors, musicians, composers, musicologists, and ethnomusicologists. Outside of music, AWSO as a floating arts organization also provides areas of interest and its impact on international culture such as art, poetry, and theatre works presented and hosted on Point Counterpoint I and II. An organization like AWSO remains relevant in the 21st Century and can continue to be a viable organization into the future.

Music Diversity Assessment

A vast range of musical styles were performed by AWSO from classical, children's theater, folk, concertos, jazz, contemporary, minimalism, musicals, music, lighter works, and popular music of the time. Analyzing the concert programming may provide a pattern or patterns of stylistic practices and energy of the concerts. Using printed programs from Pittsburgh, handwritten notes from Boudreau while on the river tours, and handwritten notes from the musicians, concert programming may also show regional differences and similarities in the types and styles of music performed to cater to various audiences and cultures. It would also point to the popularity of particular works over others. In addition, a diversity analysis of the racial, ethnic, and gender of the composers performed and commissioned by AWSO may provide historical comparisons to other programming and commissioning projects from around the world.

Research & Analysis of Individual Composers & Compositions

In preparing the catalog found in this dissertation, biographical information for some composers was incomplete or unavailable. When information was available, limited information was found about the composer's contribution to the AWSO commissioning project. An area of future research should investigate the less commonly known composers and their contributions to AWSO and the broader international musical landscape. Ideally, the cataloging of individual composer archival materials may assist in locating and building the necessary information.

Likewise, 270 original compositions were commissioned by AWSO, but only a small portion of these have been researched or analyzed through previous dissertations, journal articles, recorded performances, and scholarly books. As discussed in Chapter 3, "Potential Solutions to the Promotion of AWSO Commissions," an increase in scholarship of individual works may assist in their validity and addition to the standard repertoire for winds. It may also serve as a comparison of a composer's other works and compositional techniques.

AWSO Musicians

With AWSO covering 62 years of performances, hundreds of musicians auditioned and performed with the organization providing valuable performing experience. Many of its members secured careers with professional orchestras, as soloists, and became faculty members around the world influencing future generations of musicians and local communities. Using the programs and personnel rosters found at the University of Pittsburgh, a comprehensive catalog of

AWSO musicians would highlight the extensive impact and outreach AWSO had on the music community, especially wind and orchestral music organizations.[302]

AWSO Impact on International Arts & Culture

Much of the history written about AWSO is the music commissioning project. Little scholarship exists on the collaborations with internationally renowned artists and poets who were also instrumental in establishing AWSO as a floating arts organization. The workshops and presentations provided by AWSO were an exchange of poetry and artwork between the internationally known artists and poets with those found in the local communities, young and old, rich and poor, novice and expert. A true blending and building of community and culture as well as providing a supportive creative outlet occurred through these humble interactions.

Through AWSO's efforts to highlight various cultures through the Three Rivers Arts Festival may have brought more awareness of the different cultures in Pittsburgh, the United States, and the world. In collaboration with local art museums and the Smithsonian Institution, AWSO was able to bring artwork closer to the communities, especially to those not as fortunate to have the luxury of traveling to these museums.[303]

Potential to Create a Similar AWSO Organization[304]

AWSO remains a non-profit organization in Pittsburgh, Pennsylvania, led by a Board of Directors and the Boudreau family with a stable future ahead. The music ensemble has not

[302] The Boudreaus have begun a similar project to document every AWSO musician and their performing organization.

[303] The Boudreaus are planning to write a book about the international artwork that is still owned by AWSO and currently housed in their residence in Pennsylvania.

[304] Personal conversation with Robert and Kathleen Boudreau on January 13, 2024.

performed since 2019 and Point Counterpoint II was sold to a developer in Philadelphia. Finances are the largest contributing factor in the continuation of such an ensemble, especially a traveling ensemble regardless of the mode of transportation, and are listed below.

1. Commissions.
2. Copy-editing, printing, and publishing costs.
3. Musician salaries, housing, meals.
4. Guest artist honorariums, housing, meals, travel arrangements.
5. Maintenance and purchasing of instruments.
6. Recording projects, various copyrights, producer, editor, recording engineer, recording facility.
7. Mode of transportation: fuel, maintenance, licenses, registrations, regulations.
8. Administrative salaries, benefits, office space.
9. Liability insurance.
10. Miscellaneous expenses.

The number of funding sources has declined through a combination of factors. Donations from corporate businesses declined due to the relocation of corporate headquarters Pittsburgh to other cities. For example, Heinz Co. is now part of Kraft Heinz Foods with headquarters split between Chicago, Illinois, and Pittsburgh, Pennsylvania, and the Kraft Heinz Foundation headquarters are now located in Minnesota. Even the Pittsburgh Steelers stadium has changed its name from Heinz Field to Acrisure Stadium displaying the changing corporate landscape and sponsorship in Pittsburgh.

Climate change and the increased extremes between flooding and drought throughout the Midwestern United States made traveling the rivers with Point Counterpoint II more and more difficult to navigate and reach communities on the tours. By having a shorter performing season and canceled performances, less communities were able to provide the necessary funding to organize an ensemble. These same communities have also had changes in funding priorities due to political, cultural, migration, and economic influences such as public infrastructure projects, population decline, inflation, and reduced tax revenues.

But all hope is not lost. With proper funding and investment, AWSO as an ensemble could once again be an opportunity for collegiate musicians to gain professional experience, perform contemporary music, earn a respectable living, and build relationships with communities around the world. AWSO was and remains ahead of its time reaching people and communities where they are and brought the world to their community with live performances of a variety of musical styles on Point Counterpoint I and II, churches, rivers, retirement centers, schools, and many others. It may not travel on a barge across the rivers of the world, but it may be able to take shape in another form such as land-bound regional tours or an annual week-long festival hosted by a community or educational institution.

Similarly, the Louisville Orchestra is proof this concept can continue to exist in the 21st Century pushing the boundaries of music in the community through its two-year *In Harmony Tour*.[305] The orchestra, funded by the state of Kentucky for $4.3 million, has traveled the state of Kentucky by car and bus to extremely rural communities to perform in a variety of chamber and full ensemble settings with guest artists in unique venues not typically considered a respected performance space.[306] Such performances include Mammoth Cave with Yo-Yo Ma[307] and at the historic Stephen Foster Story amphitheater in Bardstown.[308]

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[305] "Ky In Harmony Tour." The Louisville Orchestra, January 2, 2024. https://louisvilleorchestra.org/inharmonytour/.

[306] Mark Green. "Louisville Orchestra Funded to Resume Free State Touring Performances." Lane Report | Kentucky Business & Economic News, March 31, 2022. https://www.lanereport.com/154171/2022/03/louisville-orchestra-funded-to-resume-free-state-touring-performances/.

[307] Alex Ross. "Yo-Yo Ma Goes Underground with the Louisville Orchestra." The New Yorker, May 8, 2023. https://www.newyorker.com/magazine/2023/05/15/yo-yo-ma-music-review-mammoth-cave.

[308] "In Harmony Tour: Bardstown." The Louisville Orchestra, July 14, 2023. https://louisvilleorchestra.org/concert/inharmonytourbardstwon/.

The Louisville Orchestra has also initiated the Creators Corps, a program designed to invite three creators to work full-time as a staff member of the Louisville Orchestra for a year while building relationships with and working in the local community. Winners are provided a living wage, benefits, and housing as part of their residency. Funding is provided through The Mellon Foundation ($750,000) and private individuals.[309]

It is clear there is still an appetite for live music of all musical styles: contemporary and standard repertoire. Arts organizations should not be afraid of pushing the boundaries of where music can be performed, who can compose music, who is able to attend such performances, and where potential funding might be. The AWSO commissioning project is proof an international body of literature can connect people, places, and cultures a TV or radio program is not able to accomplish, even on the rivers.

[309] Shane Wood. "Louisville Orchestra Creators Corps." The Louisville Orchestra, June 20, 2023. https://louisvilleorchestra.org/louisville-orchestra-creators-corps-overview/.

APPENDIX I

C. F. PETERS CORPORATION, EDITION PETERS[310]

On December 1, 1800, the Hoffmeister & Kühnel, Leipzig, Bureau de Musique was founded "through a genuine love of the arts and pure patriotism for the arts" in Leipzig by Franz Anton Hoffmeister (1754-1812), Ambrosius Kühnel (1770-1813), and Christian Heinrich Richter. Hoffmeister was a composer, conductor, and lawyer working in Vienna where he also operated a book, art, music shop, and music publishing company in his own name. Kühnel was a book and art dealer, but also the organist at Pleissenburg Palace Church for the Roman Catholic church. Richter was a Protestant businessman in Leipzig who provided the necessary signatory of the founding documents to establish the company in Leipzig as the city did not allow Roman Catholics to hold Leipzig citizenship and own a business. The company's policy was "generosity to its composers," "quality—not quantity," and "to promote vigorously," policies which would remain at the forefront of company into the future. Hoffmeister and Kühnel built the company's first catalogues on the works of Johann Sebastian Bach, Ludwig can Beethoven, Franz Joseph Haydn, and Wolfgang Amadeus Mozart.

Ownership of the company changed hands in 1805 when Hoffmeister sold his portion of the company to Kühnel who renamed the company to Nuer Verlag des Bureau de Musique von a Kühnel in Leipzig and greatly expanded the catalog of works and composers printed by the company. It was also during this time the company began publishing editions of Bach's music using original manuscripts and source materials, creating the first scholarly editions.

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[310] Historical information sourced from Irene Lawford-Hinrichsen's book, *Music Publishing and Patronage C. F. Peters: 1800 to the Holocaust* (Kenton: Ed. Press, 2000), unless otherwise noted.

Kühnel would pass away in 1813, forcing the sale of the company and purchased by book dealer named Carl Friedrich Peters (179-1827) changing the company name to C. F. Peters, Leipzig, Bureau de Musique. Peters also continued to expand the catalog with the addition of Louis Spohr and kept close acquaintances with all of the composers, but as the years passed, his health declined and passed away in 1827 leaving the company in his daughter, Anna Peters, who was only eleven years old. The company was ultimately sold to Carl Gotthelf Siegmund Böhme (1785-1855) who would institute the company's first copyright and publishing rights in a signed declaration with additional companies including Breitkoph & Härtel, B. Schott, and Nikolaus Simrock.

As Böhme's health declined, he composed a will stating the company should become a charitable trust with Emilie Luise Böhme as heir and to retain the name of C. F. Peters in perpetuity. Böhme died passed away in 1855 and the company continued until 1860 when it was sold to Julius Friedländer (1827-1892) in Berlin who changed the name to C. F. Peters Leipzig und Berlin, Bureau de Musique. Friedländer would be instrumental in the prosperity of the company with his invention of the rotary press[311] which drastically reduced the operating expenses to print sheet music by 800 percent. On April 1, 1863, Friedländer chose Max Abraham as his new business partner to lead the Leipzig office while he remained in Berlin. It was not until April 1, 1880, Friedländer would sell his portion of the business completely to Abraham for a large sum.

With Abraham as sole owner, he changed the company name back to C. F. Peters Leipzig, Bureau de Music, and proceeded to increase the publishing company's stature during his tenure

[311] "Edition Peters Company History." Wise Music Classical. Accessed January 27, 2024. https://www.wisemusicclassical.com/edition-peters-company-history/.

from 1863-1900. He sought "to make classical music accessible to all, in first-class edition, at reasonable prices," to establish the Peters Music Library, a free and publicly accessible music library and presented to the City of Leipzig, and to expand the number contacts with musicians, composers, and musicologists. With the company growing, Abraham commissioned Otto Brückwald, the architect who also designed Richard Wagner's Bayreuth Festival House, to construct a new property and office at 10 Talstrasse. Abraham would also install electricity and the telephone at the company to increase the working conditions for the staff.

In 1887, Abraham's nephew, Henri Hinrichsen arrived in Leipzig to become an apprentice in music publishing before soon becoming the power of attorney in 1891 and equal partner in 1894. Henri married Martha Bendix on March 6, 1898, and would have seven children together. On December 8, 1900, Henri would become the sole owner of C. F. Peters when Abraham died suicide. Before his death, a new catalog was issued of all the published works by C. F. Peters containing a foreword written by Abraham reading:

> As hitherto, it will be our endeavor to achieve an ever greater perfection with the issues of the Edition Peters and to enrich the name of the publishing house with important contemporary works.[312]

Upon arriving at C. F. Peters, Henri envisioned greater publicity for the company, especially the increased requests coming from outside of Europe to obtain printed music. Henri hired additional staff to manage and meet the increased demand of published music. He became a member of the German Music Publishers' Association and the German Music Dealers' Association. His first travels to the United States came in 1909 to improve the representation of C. F. Peters.

[312] Lawford-Hinrichsen, 35.

Until the arrival of World War I, Henri was leading a very profitable C. F. Peters. Soon, a great deal of change would come which would be marked by major societal changes. In 1915, Henri changed the company name to C. F. Peters, Leipzig, and began employing women because of the war. When World War I concluded, employee costs began to increase due to the November Revolution of 1918 as employees demanded better wages and reduced workdays. Henri raised salaries and hired more employees to cover the increased number of shifts.

By 1923, inflation was becoming a major problem for Germany as it was unable supply enough bank notes to continue business, but Henri was able to avoid salary and employment reductions. Beginning in 1924, Henri opened a Hire Department for orchestral materials to rent instead of purchase as the amount of new music being published and performed began to decline. Previously published works, especially those by composers who were celebrating anniversaries, were reissued to supplement lost income from the printing of new music. Henri also assisted in the creation of the Music Instrument Museum in the City of Leipzig and continued to contribute to the Peters Music Library with the addition of books and autographed letters.

With the rise of the Nazi party and the aim of eliminating Jewish influences in Germany in 1933, the C. F. Peters company began to be dismantled with increased taxes, immigration and business ownership polices, and citizenship status. The Hinrichsen family were Jews who emigrated to Germany from Spain and Portugal around 1650 and would experience the horrors of the Holocaust. Henri slowly lost ownership of C. F. Peters in, sponsorship of the Music Instrument Museum, proprietorship of the Peters Music Library, were unable to obtain an immigration visa to leave Germany, and their

personal property of paintings and belongings. Tragically, Henri, Martha, sons Paul and Hans-Joachim, and daughter Ilse were unable to escape Europe. Henri was sent to a Jewish concentration camp in Malines where he was killed by gas poisoning in 1942. Martha died in Brussels in 1941 from poor health. Paul was sent to Auschwitz and gassed in 1943. Hans-Joachim escaped to France but was arrested by French police and taken to the camp of St. Cyprien in Perpignan where the Germans soon took over and died after contracting typhoid fever. Ilse survived the Holocaust but lost her husband and two sons.

The company C. F. Peters survived World War II in part because of its cultural and financial importance to Nazi Germany. During the war, it was managed by Johaness Petschull due to aryanization in 1939. He also assisted in the preservation of documents and manuscripts owned by C. F. Peters and the Peters Music Library by transferring them to Eisenhammer and burying them in an undisclosed location. The bombing raids destroyed the printing presses and book bindery, but very little damage was inflicted on 10 Talstrasse.

Upon conclusion of the war in Europe on May 8, 1945, a whirlwind of confusion and legal ownership was to take place over the next three years. Leipzig was originally to be in the American zone until June when it would be occupied by the Soviets. Walter sought to regain C. F. Peters under the Hinrichsen name, but this would only be possible if his remaining siblings relinquished their inheritance to him. Petschull would enter an agreement with Walter in June 21 to become an equal partner of C. F. Peters Germany who then transferred his ownership to Walter but retained power of attorney and partnership in Leipzig. Walter also worked to return a portion of the personal collections

of manuscripts, autographed letters, and paintings belonging to his parents while Petschull transferred 100 cases of C. F. Peters documents to Switzerland and Frankfurt, Germany, in the American zone.

As the Soviet occupation started in June 1945, further turmoil came with the confiscation of bank accounts and the removal of Petschull from his managerial position because of de-Nazification but was eventually reinstated in 1946 and received Soviet military authority to continue publishing in 1947. By 1948, the Soviets declared the transfer of ownership to Walter was unlawful and Petschull was arrested and officially revoked of his position at C. F. Peters, Leipzig. The company was now controlled by the German Democratic Republic and managed by Georg Hillner.

Four separate C. F. Peters offices were soon established at the end of 1948: C. F. Peters Corporation in New York City by Walter, Hinrichsen Edition Limited in London by Max, C. F. Peters GmbH in Frankfort by Petschull, and C. F. Peters Leipzig by Hillner. Until the fall of the Soviet Union, the four companies would remain legally separated, but did their best to negotiate contracts, copyrights, and other legal arrangements.

After the fall of the Soviet Union and the reunification of Germany in 1990, C. F. Peters Leipzig was returned to the Hinrichsen and Petschull families and their widows. Between 1990 and 2002, the three remaining C. F. Peters offices remained separated, but would begin a fifteen-year transition to rejoin the three companies into a single publishing house.

In 1995, Nicholas Riddle, the Managing Director in London, insisted Peters would only survive into the 21st Century if the three firms reunited.[313] Martha Hinrichsen, daughter of Walter, transferred her ownership of the C. F. Peters Corporation in New York to the London and Frankfurt offices and Hinrichsen heirs in 2002.[314] It was not until 2010 when the remaining companies would join to create the Editions Peters Group owned jointly by the Hinrichsen Foundation, which supported music education and performance endeavors, and Christian Hinrichsen, grandson of Walter. In 2013, the Peters Music Library officially transferred its ownership to the City of Leipzig and in 2014, the Frankfort office closed and transferred to Leipzig.[315]

The Edition Peters Group was to remain an independent company until April 2023 when Wise Music Group acquired a controlling interest in Edition Peters alongside the Hinrichsen Foundation and Christian.[316] Edition Peters offices in New York and London were closed in the summer of 2023 with the transfer of documents to the office in Leipzig. The Edition Peters publishing rights were soon transferred from Alfred Music Publishing to Faber Music in June 2023.[317]

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[313] "Edition Peters Company History." Wise Music Classical. Accessed January 27, 2024. https://www.wisemusicclassical.com/edition-peters-company-history/.

[314] Martha Hinrichsen to C. F. Peters Composers, August 17, 2002, at 6:42pm, American Wind Symphony Orchestra Records, 1957-2012, AIS.1981.19, Archives & Special Collections, University of Pittsburgh Library System.

[315] "Edition Peters Company History." Wise Music Classical. Accessed January 27, 2024.

[316] George Garner. "Class-ICAL Act: Wise Music Group Acquires Controlling Interest in the 'Iconic' Edition Peters Group." Music Week, April 3, 2023. https://www.musicweek.com/publishing/read/class-ical-act-wise-music-group-acquires-controlling-interest-in-the-iconic-edition-peters-group/087698.

[317] Andre Paine. "Faber Music Makes Another Acquisition as It Strikes a Deal with Wise Music for Part of Edition Peters." Music Week, June 2, 2023. https://www.musicweek.com/publishing/read/faber-music-makes-another-acquisition-as-it-strikes-a-deal-with-wise-music-for-part-of-edition-peters/087978.

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