

A HISTORICAL EXAMINATION OF THE HYMN TUNE  
EIN FESTE BURG AND ITS TREATMENT IN SELECTED  
TWENTIETH-CENTURY CONCERT BAND LITERATURE

by

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## ABSTRACT

This study is a historical and analytical examination of the hymn tune *Ein feste Burg*, the German title for the song *A Mighty Fortress*. Although portions of the tune bear some similarities to earlier works, *Ein feste Burg* is considered an original melody composed by Martin Luther (1483–1546), a Reformation theologian whose radical opposition to the Roman Catholic Church and whose prolific and scholarly theological writings have played an important role in history. This study addresses Martin Luther's musicianship and authorship, as well as his poetic alteration of *Psalm 46* in *Ein feste Burg*.

Through its words and its melody, *Ein feste Burg* has had a significant impact on the musical world. In music literature, incorporating hymn tunes and chorales into original compositions is a common practice and has extended to wind band composers. This study concentrates on six selected twentieth-century concert band works that incorporate *Ein feste Burg*, either as a main theme or in some capacity within the composition. The selected works, examined chronologically by publication date, are *The Leaves Are Falling* by Warren Benson, *Psalm 46* by John Zdechlik, *Tribute to Canterbury* by Gordon Jacob, *Do Not Go Gentle Into That Good Night* by Elliot Del Borgo, *Rejouissance* by James Curnow, and *Festive Adorations* by Vaclav Nelhybel.

Each of the six separate chapters on these works opens with a brief biography of the composer, followed by an analytical study of the composition. Analysis is limited to the application of *Ein Feste Burg* in each particular piece of music. Musical examples of

how each composer uses *Ein feste Burg* are labeled and described for each selected composition. The *Ein feste Burg* usage then is compared with the original hymn tune, and any changes are described in detail.

The study's conclusion shows the similarities and differences between the selected compositions and provides a methodology for presentation of the selected works. This chapter also demonstrates the results of a survey of ten College and University band conductors. Research for this project includes correspondence with living composers and with surviving family members of those composers now deceased.

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# CHAPTER I

## INTRODUCTION

### Purpose of the Study

The purpose of this dissertation is: (a) to examine the historical background of the hymn tune *Ein feste Burg*, (b) to provide application for the use of *Ein feste Burg* in selected twentieth-century band compositions, and (c) to analyze six twentieth-century band compositions musically in order to determine how each composer used the hymn tune *Ein feste Burg* in his composition. This study includes a historical and analytical examination of how the hymn tune is used within each composition and will serve as a resource for band conductors seeking to understand the use of *Ein feste Burg* in these selected twentieth-century concert band pieces. Excerpts from this study can contribute to possible program notes for bands performing these works, as well as provide the conductors an explanation of performance practice for subsequent communication to the performers.

*Ein feste Burg*, with text adapted from *Psalm 46*, has been attributed to Martin Luther, the famous Reformation theologian, and became the hymn of choice for the Lutheran church. It is of historical interest to study how Martin Luther adapted *Psalm 46* for his famous hymn and how twentieth-century composers have chosen to use the hymn in their compositions. This topic has not been studied in terms of concert band literature of the twentieth-century. This study will focus on six of most frequently performed band compositions that use the tune *Ein feste Burg*. Six composers of renown who used *Ein feste Burg* as a basis for their compositions are: Elliot Del Borgo, Warren Benson,

Gordon Jacob, John Zdechlik, James Curnow, and Vaclav Nelhybel. Through performance frequency analyses and available recordings, it has been determined that the above six composers and their works are the most commonly performed *Ein feste Burg* pieces by college/university bands. Performance frequency analyses were done through First Search World Catalog at the Howard Payne University On-line research center and the College Band Directors National Association Reports of programs from 1996-2000. In addition, a survey of ten College and University band conductors provided further validation of the selected compositions (see Conclusion). This study focuses on how and why these composers have incorporated *Ein feste Burg* in their specific compositions. To date, with the exception of two musical analyses of two of the selected works, no research has been found that has addressed the use of *Ein feste Burg* in these selected twentieth-century concert band works. In the case of the previous analyses, the hymn tune was not analyzed motivically in the selected music but was mentioned as a unifying theme for the composition.

The growth of public school band programs in the twentieth-century and into the twenty-first has been remarkable and has resulted in a substantial amount of band literature. Although much of this literature has been for younger bands, recent trends seem to indicate an increase in band music that contains greater technical challenges and expression; yet, with the exception of some major works and recently published books on band music, very little significant research has occurred. This study on *Ein feste Burg*, which includes harmonic and melodic analyses of the selected works, will contribute to

this incipient body of study and will prompt others to study the vast amount of band literature, that is based on hymns and sacred themes.

While this study can be of great benefit to public education and band directors in public schools, it can crossover also to private parochial music education. Because there is a need for cataloging band music based on sacred themes, it is hoped that examining *Ein feste Burg* in selected band compositions will be an aid to schools, churches, directors, music educators, and students. It is important to understand how and why these composers have used *Ein feste Burg* in order to establish correct performance practices of each work. This study may serve as a resource for band directors at all levels in a variety of situations and as a catalyst for future studies of hymn tunes in concert band compositions.

If the hymn *Ein feste Burg* does represent the entire Protestant movement, with all its strength and weaknesses, in its glory and honor, then it must be expected to be controversial and not universally accepted as worthwhile. But if the hymn tune is simply a piece of music containing musical elements such as rhythm and melody, ascending and descending passages, then it is not necessary to advance any religious elements into the study. Completely removing all historical events and religious elements from what is known as *Ein feste Burg* can be likened to removing all text from opera or the great masses of Mozart or Bach. This study is concerned primarily with the historical properties of the hymn tune and its subsequent application to twentieth-century concert band music; yet, the question must be asked, “When one hears the tune, can one listen to the melody without aurally imagining the text?” This study will not attempt to answer

that question for the answer is both personal to the listener and has far-reaching implications for hymn tunes in concert music. The melody of *Ein feste Burg* does stand alone without the text. During time, it has had, and will continue to have, great musical exposure. It is this exposure that has led to the examination of all facets of the tune and apply it to concert band music.

### Description of the Study

This is a study of *Ein feste Burg* and its application to six selected concert band pieces. The study begins with a brief examination of Martin Luther and how he adapted *Psalm 46* for the text used in *Ein feste Burg*. An attempt is then made to answer the question, “Did Martin Luther compose the music for *Ein feste Burg*?”. After studying several possible musical sources, the conclusion is that Martin Luther should be recognized as the original composer of the melody.

After establishing the history of the hymn tune, this study provides a brief history of the concert band, to include references, and basic information pertaining to instrumentation and development of composers and literature of the concert band. A review of literature includes Website information of sources and journals appropriate to the general topic. This part of the study is necessary to establish the historical foundation for the analytical research of the selected compositions.

The core of the study is the analytical section of the selected compositions. The analysis of each composition consists of the overall form and design of the composition and a specific analysis of how and when any part of the hymn tune is used. In some

cases, the hymn tune is stated in its entirety. At other times, the tune is fragmented and only a portion of it is used in the composition. The analysis includes general structure and motivic application to the composition. Stylistic explanations relating to the hymn tune are a by-product of this study and stated at the end of each analysis. Integral to this study was the biographical information of each composer and the program notes for performance.

Primary source material was provided through the surveys of the composers and band conductors. Four of the six selected composers were still living when this study was conducted and available to answer questions relating to this study. In addition to questioning the composers, a survey of various college and university band conductors was completed. From these surveys will come a series of performance suggestions as they relate to the application of the theme *Ein feste Burg*.

#### Definition of terms

Anacrusis. A note preceding the first metrically strong beat of the phrase. Another term for upbeat or pickup (Randel, 1986, p. 17).

Analysis. In this study analysis refers to the specific way an isolated musical element is used in the composition. The musical element in this study is the hymn tune *Ein feste Burg* and any forms of it used in the selected composition. Analysis also refers to the overall form and design of the composition.

Band. A musical performing ensemble made up of brass, woodwinds, and percussion (Randel, 1986, p. 76). Other terms used synonymously are: concert band,

symphonic band, wind band, and wind ensemble. For purposes of this study, no distinction will be made to differentiate a wind ensemble from a symphonic band.

Caesura. A pause or interruption of the music. Sometimes designated by two parallel lines.

Cells. A term used for small groups of notes within a larger phrase.

Chorale. A term used to designate the *Ein feste Burg* melody.

Escape Tone. A melodic device approached by step and left by leap.

Ein feste Burg. The German title, translated as “A Mighty Fortress.” This is also the name of the hymn tune by Martin Luther.

Hymn Tune. In this study, hymn tune refers to the tune *Ein feste Burg*.

Justification by Faith. A religious term used by Martin Luther as his theology for breaking away from the Roman Catholic faith.

Motive. A two or more note fragment of the melody.

Piece, composition, selection, work. Terms are used interchangeably in referring to a specific piece of music for study. “A composition, especially but not necessarily an instrumental one” (Randel, 1986, p. 637). In this study, all compositions studied are instrumental.

Poetic and literary allusions. Terms are used interchangeably to refer to the composers intent for the composition. When applied to the music, the allusion is to a specific text or story for philosophical application.

Polytonal. More than one key presented at the same time.

Psalm 46. Chapter out of the book of *Psalms* in The Holy Bible. It is from this chapter that Martin Luther adapted the text for his hymn.

Reformation. A time period from approximately 1517-1540 A.D. or later. As in all designated periods, it is difficult to define its precise chronology. The reforming of the church that ultimately results in the Protestant church. The Counter-Reformation occurred within the Roman Catholic church.

Theme fragments or fragment. Term is used analytically to demonstrate a small portion of the theme *Ein feste Burg* within the selected composition.

### Organization of the Study

Chapters organize this study topically and chronologically. Chapter I is the introduction; Chapter II is the review of related literature; Chapter III is the methodology used for music analysis; Chapters IV through IX are the actual analyses, and Chapter X is the conclusion. The chapter reviewing related literature is developed historically, from Martin Luther to the concert band, and includes a survey of current resources available. The selected compositions are dealt with in the order of their publication date, from earliest to latest. The methodology chapter includes an analysis of the hymn tune and a description of the analytical chapters of the selected works. Development of the hymn tune, process of analytical method, and the surveys are described in this chapter. The analysis section is organized by separate chapters for each composition. The accompanying biographies of the composers relate to the work being analyzed. The following six chapters are analyses of each selected composition with regard to the use of

*Ein feste Burg.* The concluding chapter summarizes the findings of the study and is intended as an impetus for further study of other hymn tunes in band compositions.

### Limitations of Study

This study is limited in its historical scope to the hymn tune *Ein feste Burg*. Due to the nature of creativity and precise scholarship, the complete truth about the origins of the melody remains obscure to scholars and researchers. Evidence pointing toward a previous melody “borrowed” by Martin Luther fails to prove conclusively that the melody was not an original composition. This study is limited also by the lack of published analyses of melodic material in band compositions. Most published analyses of band music are formal and harmonic with little regard toward melodic development. Band music analysis, in general, continues to be lacking in melodic examination, and except for a few select pieces of music, needs to be considered an important facet of band analysis. This may be due in part to band being a relatively new genre in the scope of music history. The value of the analytical section of this study is also limited by time in the broadest sense. Throughout the ages, much effort has been made to determine or define what is great art. One of the determining factors is the test of time. If the test of time is the ultimate test for art, then it remains to be seen if the selected compositions will take their place in history as repertoire deemed worthy of study. The musical ensemble known as the concert band remains a relatively new genre and does not have the same extensive history as the orchestra. Consequently, most band music was composed in the last half of the twentieth-century. With this kind of contemporary history, the band has

not had the same advantages of years of research and study that the orchestra has enjoyed.

The events and causes of the Reformation have been studied exhaustively and will continue to be an important aspect of research to religion and history scholars. However, for the purposes of the specific study of *Ein feste Burg*, it is not necessary to provide an in-depth look at all the events of the Reformation. While this study does indeed recognize the tremendous ramifications of the Reformation for all of society and for music in a general sense and particularly church music, the author does not provide for a complete historical or ecclesiastical treatment of said events.

As of this writing, only two of the selected compositions have been analyzed previously, and two of the compositions have yet to be recorded for the consumer. Finally, it is not within the scope of this study to provide thorough performance suggestions of the selected compositions. While the conductor can gain insights into the pieces, most of the analyses will concentrate on the hymn tune itself apart from other selected musical elements. In particular, the dramatic inflections of the compositions selected will not be addressed. The conductor is urged to study each piece comprehensively in terms of its rhythm, texture, style, harmony, line, and musical drama before proceeding with a performance.

Other limits involve a lack of scholarly research of other band compositions using *Ein feste Burg*. The appendix addresses other works using the hymn tune. The selected compositions were chosen for their frequency of performance, composer recognition, recording availability, and conductor surveys. The pieces excluded from the study have

rarely been performed and their composers have not garnered the respect through other compositions, recordings, or research.

Research on *Festive Adorations* is limited by the lack of information on the work and the unavailability of the composer. The piece has been performed infrequently and unfortunately Vaclav Nelhybel did not leave any information regarding the piece. It has been recorded by a university band, and the conductor of that recording has offered to provide as much information as possible. Dorothea Nelhybel is not aware of any thoughts on the work other than that her husband liked using *Ein feste Burg* for a musical theme (D. Nelhybel, 2000, interview).

This study does not list or provide all the uses of *Ein feste Burg* in music literature. From the late Renaissance to the present time, *Ein feste Burg* has been used in all types of musical genres and styles. Many composers of organ music, symphonic music, chamber music, and even jazz have incorporated *Ein feste Burg* in their music. Numerous arrangements of the tune have occurred for virtually every musical medium available. In searching the world catalog, there is a huge variety of works connected to *Ein feste Burg*. Many works use the English translation in the title: *A Mighty Fortress*. In the vast world of church music, *Ein feste Burg* has been arranged for many different combinations of instruments and voices. Although this study, as stated previously, focuses on an examination of six selected concert band works, an excellent extension of this research would be a catalog of all works based on or using *Ein feste Burg* as a musical theme.

## CHAPTER II

### REVIEW OF RELATED LITERATURE

The literature review is divided into three extended sections: (1) historical research of the hymn tune, (2) general concert band research, and (3) research to include the selected concert band works. The first section of historical research includes a brief examination of Martin Luther and how he derived *Ein feste Burg* from *Psalm 46*. In this first section, effort is taken to demonstrate the basic history of the Reformation, scriptural research on *Psalm 46*, and biographical information on Martin Luther.

The second section of this literature review includes selected concert band research and current availability of resources. A review of the concert band is necessary as a leading point to the selected pieces for this study. Books, articles, and Websites are limited to those sources that have a direct correlation to the selected compositions. It is a difficult, if not impossible task to detail all the historical information that directly or indirectly has affected wind music; however efforts were made to encompass all related literature that may have influenced the development of wind music using the hymn tune.

The third section of the review is related directly to the selected compositions. Resources, either about the chosen composer and/or the selected piece of music, are provided with notation on their value and information. Each selected composition has its own bibliography of information but each is related to each other in the following ways: (1) each uses *Ein feste Burg* either as a main theme or as a motivic tool in the work, (2) each is written for the concert band, (3) each was composed in the last half of the

twentieth-century. The pieces are also related in that the composer of each selected work has written many other works for the concert band.

Historically, music of British band literature has been thoroughly examined as well as much of the folk-song derived band literature of the twentieth-century. Concert band music composed by primarily orchestral composers such as Paul Hindemith and Morton Gould has been examined with regard to melodic and harmonic content and significance within concert band literature (Miles, 1997). To date, however, little research has been done on the use of the hymn tune in concert band literature, and those studies have not provided any motivic analysis of a particular melody. Hymn tunes have played an important role in the growth of the concert band in the twentieth-century, and many examples exist of composers using hymns such as *Amazing Grace*, as in Aaron Copland's *Emblems* and *Hyfrydol*, as in Jack Stamp's *Past the Equinox*. While it is not within the scope of this paper to examine all the uses of hymn tunes in concert band literature, it is hoped that this study will lead others to similar studies of various hymn tunes.

#### Scriptural References and Tune Origins

The text of Luther's hymn is based on *Psalm 46* from the Bible. An article by Inge Mager, found in The Hymnology Annual (Vol. 3), details how Luther used the text of *Psalm 46* for his hymn. The hymn found in the Lutheran Hymnal and other Protestant hymnals contains four stanzas that when read or sung in order demonstrate the power of God over Satan. The translation found in most hymnals is by Frederick Hedge:

1. A mighty fortress is our God,  
A bulwark never failing;  
Our helper He, amid the flood  
Of mortal ills prevailing:  
For still our ancient foe  
Doth seek to work us woe;  
His craft and power are great,  
And, armed with cruel hate,  
On earth is not his equal.

2. Did we in our own strength confide,  
Our striving would be losing;  
Were not the right Man on our side,  
The Man of God's own choosing:  
Dost ask who that may be?  
Christ Jesus, it is He;  
Lord Sabaoth, His name,  
From age to age the same,  
And He must win the battle.

3. And though this world, with devils filled,  
Should threaten to undo us,  
We will not fear, for God hath willed  
His truth to triumph through us:  
The Prince of Darkness grim—  
We tremble not for him;  
His rage we can endure,  
For lo, his doom is sure,  
One little word shall fell him.

4. That word above all earthly powers,  
No thanks to them, abideth;  
The Spirit and the gifts are ours  
Through Him who with us sideth:  
Let goods and kindred go,  
This mortal life also;  
The body they may kill:  
God's truth abideth still,  
His kingdom is forever. (Presbyterian Hymnal, 1990, p. 260)

The poetry used for the hymn is an extension of the ideals set forth in *Psalm 46*.

Stanza three in particular is a creative jump from the original text; and yet, all four

stanzas support the Psalm's overall theme that God is a sure stronghold in times of distress. According to Julian, hardly any of the text of *Ein feste Burg* is taken from *Psalm 46* (Julian, 1892, p. 704). *Psalm 46* reads,

Elohim is unto us a refuge and safe retreat,  
As a help in distresses He is thoroughly proved.  
There do we not fear when the earth changeth,  
And the mountains fall into the heart of the ocean;  
Let the waters thereof roar, let them foam,  
Let mountains shake at the swelling thereof.

There is a river—the streams whereof make glad the city of Elohim,  
The holy place of the tabernacles of the Most High.  
Elohim is in the midst of her, she tottereth not,  
Elohim helpeth her, when the morning dawneth.  
The peoples rage, the kingdoms totter—  
He raiseth His voice, and the earth melteth.  
Jahve of Hosts is with us,  
A stronghold unto us is the God of Jacob.

Go, behold the deeds of Jahve,  
Who maketh the desolations upon the earth,  
Who maketh wars to cease unto the ends of the earth,  
Who breaketh the bow and cutteth the spear in sunder,  
Who destroyeth the chariots by fire.  
“Cease ye, and know that I am Elohim!  
I will be exalted among the peoples,  
I will be exalted upon the earth.”  
Jahve of Hosts is with us,  
A stronghold unto us is the God of Jacob. (Cited in Delitzsch, 1949, pp. 90-91)

An exegetical study of the scripture and the hymn's words can be found in commentaries on *Psalm 46*. One of the best sources for study on *Psalm 46* is Charles Spurgeon's book The Treasury of David, Vol. 1, Psalm I to LVII (1993). Another outstanding source is Psalms 1-59: A Commentary by Hans-Joachim Kraus (1988). John Calvin's book The Book of Psalms (vol. 2) (1843-1855) provides an interesting early source of study for *Psalm 46*. Notes on the Old Testament: Explanatory and Practical,

Psalms, vol. 2, (1950) by Albert Barnes and edited by Robert Frew gives some other insights on *Psalm 46* and its historical background. The Anchor Bible: Psalms 1-50 (1965) translated by Mitchell Dahood is also an excellent source for background on *Psalm 46*. An extensive commentary titled Biblical Commentary on the Psalms (1949) by Franz Delitzsch chronicles the history behind *Psalm 46* as well as the theological significance. This very powerful *Psalm* extols the strength of God and the lack of fear of distress (Delitzsch, 1949, p. 93). Through poetic language and detailed accounts of war, the Psalm makes the statement that God is with us and remains a stronghold. All of these commentaries provide further examinations to the theology of *Psalm 46*. While it is not within the scope of this project to examine comprehensively the theology behind Luther's use of *Psalm 46*, nevertheless these sources do give insights into the actual scripture and its complete meaning. The events surrounding the causes and the results of the Reformation movement give greater insights into how Luther actually derived *Psalm 46* for his hymn.

In essence, the Reformation began with the nailing of the 95 theses on the door of the Wittenberg Chapel in 1517 on the eve of All Saints Day (Marius, 1974, p. 137). Although some evidence indicates Martin Luther never actually nailed the theses on the door, and that this fictional story came from the pen of Philipp Melanchthon, a close personal friend of Luther, tradition, and an absence of any contrary evidence, must be upheld (Marius, 1974, pp. 137-38). Regardless of whether the theses were actually nailed to the door, the actual disagreement put forth by Martin Luther led to the Reformation as well as the Counter-Reformation. "Luther was not a systematic or logical thinker.

Rather, his thinking was existential, that is, it developed out of his own personal experience and the decisions he had to make in living out his own life" (Thompson, 1999, p. 55). Luther's intentions were noble and his heart maintained integrity, but the world was ripe for a change (Thompson, 1999, p. 56). That anyone would dare disagree with the authorities of the Catholic Church in a public fashion, was both radical and liberating. The theses were published and "the pent-up resentment against papal exactions and ecclesiastical abuses became polarized by his attack" (Thompson, 1999, p. 56).

The news traveled rapidly. The feelings awakened were, of course, mixed, but in the main joyful. Men felt a relief — they were conscious of a burden taken from their hearts; and, though they could scarce say why, they were sure that a new day had dawned. In the homes of the people, and in the cell of many a monk even, there was joy. (Wylie, 1997, p. 412, vol. 1)

As corruption and misunderstanding filled the authorities of the Catholic Church, Luther became more immersed in the theology of "justification by faith" (Bainton, 1950, pp. 49-50). It was this theological approach, the sale of indulgences, and general corruption of the church that brought about the nailing of the 95 theses. The events of the Reformation, the personal complexities of Martin Luther, and his brilliance led to the interpretation of the Psalms, specifically *Psalm 46*.

Why Luther chose *Psalm 46* for his great hymn and how it became a popular hymn for the Reformation has as much to do with Luther's life as it does the historical events surrounding the hymn. From a personal standpoint, Martin Luther experienced great sorrow and depression prior to the writing of this hymn, and he was able to gain emotional strength and fortitude from *Psalm 46* (Bainton, 1950, p. 290). But the key to the hymn's success most likely was the printing press. "The printing press gave a

thousand tongues to the protests of the age. Printing with its propensity for the sensational could create its own crises, and that was in part the story of the Reformation” (Marius, 1974, pp. 13-14). Whether the Reformation was the single greatest cataclysmic event in history or brought about an enormous series of crises in society and culture (Marius, 1974, p. xii), *Ein feste Burg* became the hymn symbolizing the dramatic events of the Reformation.

One of the more intriguing questions surrounding Luther’s text is: “who is the enemy?” According to traditional interpretations, the enemy in stanza three is either the pope, a general term for some of the practices in the Roman Catholic Church, or the devil. Recent research, however, has led some scholars to look elsewhere for the truth. The battle between Zwingli and Luther may have led Luther to view the followers of Zwingli and perhaps even Zwingli himself as the enemy (Riedel, ed., 1967, p. 55).

According to Markus Jenny,

In reality we do not know and we will never know exactly when (it must have been in 1527 or 1528) Luther wrote the hymn down in its present form and released it to be printed. Therefore we do not know which of the dangers threatening him and the church at the time was in the foreground of his thinking. In spite of all sturdy concreteness the words of the hymn are kept in such general terms that they admit different interpretations. (Riedel, ed., 1967, p. 55)

The third stanza may be the most difficult to understand and may invite varying interpretations, but the fourth stanza remains the most true to *Psalm 46*. Inge Mager says,

I therefore regard the fourth stanza, especially because of its antithetical orientation, as clearest evidence for the connection of the hymn to *Psalm 46* and as an additional argument for the homogeneity of the four-stanza version which interprets the Psalm by way of the *theologia crucis*. [theology of the cross] (Wicker, 1993, p. 163)

In fact, every stanza has at least one reference to the Psalm and the hymn text concludes in a victorious manner similar to *Psalm 46* (Wicker, 1993, p. 165). The reference to God as warrior in stanza two was in essence Luther's argument for the human qualities of God. This point was part of the great debate between Zwingli and Luther (Wicker, p. 166). In the end the final stanza provides comfort and assurance that all suffering does not take away the truth of the first stanza: God is a sure stronghold in times of trouble (Wicker, p. 167). It is ironic that this hymn, which seeks to give comfort and peace, became the militant hymn of dissidence against the Roman Catholic Church and the hymn of choice of the Lutheran church and Protestants in general. Taken literally, the hymn most likely points to the enemy being Satan.

According to Reynolds, "by 1900 over eighty translations in more than fifty-three languages had appeared" (1964, p. 2). James Moffat describes this hymn as "the greatest hymn of the greatest man of the greatest period of German history" (Reynolds, 1964, p. 2). Appleby says, "*Ein feste Burg* has been translated into at least 171 languages, thus becoming the most universally sung hymn in Christendom" (1965, p. 75).

There are many books on hymnology and the historical treatment of hymns. Dr. David Music's book, Hymnology: A Collection of Source Readings (1996) has a chapter that includes letters from Martin Luther on the performance of his hymns and chorales. The Historical Companion to Hymns Ancient and Modern (1962) by Maurice Frost has some important insights into *Ein feste Burg*. Robert Guy McCutchan's Hymn Tune Names: Their Sources and Significance (1937) provides some information on Luther's hymn as well as Martin Luther the musician. Another early source is Breed's book The

History and Use of Hymns and Hymn-Tunes (1903). Early uses of Luther's famous hymn included its ultimate adoption by the Lutheran Church as its hymn of choice. The History of Church Music (1965) by David P. Appleby includes an excellent chapter on the music of the Reformation and some biographical information on Martin Luther as a musician. An early source called Music in the History of the Western Church (1902) by Edward Dickinson has an important chapter on the rise of the Lutheran Hymnody. There also have been several theoretical treatises on the use of *Ein feste Burg* by various organ composers and some research completed with respect to chamber music. Marilyn Stulken has written a companion to the Lutheran Book of Worship that provides brief information on the writing and history of *A Mighty Fortress*. Stulken suggests the hymn was written in 1529 in response to the church of Luther's time and the difficulties it was facing (1981, p. 307). Another idea is that the hymn was composed in 1527 when Luther's friend, Leonhard Kaiser, was burned at the stake (Stulken, 1981, p. 307). "The earliest printed version remaining today is in *Kirche gesang, mit vil schonen Psalmen und Melodey, gantz geendert un gemert, Nurnberg, 1531*" (Stulken, 1981, p. 308).

Research on the causes of the Reformation that ultimately led to the writing of the text of *Ein feste Burg* by Martin Luther has been extensive, just as research on the person Martin Luther has been comprehensive. Although many sources are available on the events of the Reformation and on Martin Luther, the scholar, Martin Luther the musician has not been carefully studied and needs some additional treatment. Luther was born on November 10, 1483 to a peasant family, where at an early age he showed a gift and an

inclination for music. He had a fine singing voice and learned to play the lute and the flute. According to Mark,

Luther loved music, and was an accomplished flautist and lutenist. He wanted children to learn and enjoy music, and felt that teachers should be musicians. He influenced Germany's musical culture by popularizing church music, much of which he wrote himself, and the schools that were established under his influence included music as part of the curriculum. (1982, p. 72)

Although not formally trained in music, Luther's standards for music making were high. Appleby says,

Luther had, however, little patience with music poorly performed. He was too musically sensitive to enjoy performances of any kind which were careless and unmusical. He likened the performance of untrained monks with wretched voices singing Gregorian chant to the barking of dogs or braying of donkeys. (1965, p. 76)

As a part of the desire for reform, Luther desired more emphasis on congregational singing in the church (Music, 1996, p. 37). Luther also supported music education and believed in the value of the arts. In a letter to the musician Johann Walther, Luther says,

...I fervently wish that young people, who should and must be trained in music and the other fine arts, had something to make them abandon love tunes and carnal songs and in their place learn something wholesome, and thus fill the good with pleasure, as is best for the young. (Cited in Music, 1996, p. 40)

The New Grove Dictionary of Music and Musicians (1980) provides information on Luther's musicianship, training, and significance to music. He was a lute and flute player as well as a singer who composed hymns. Because of the lack of historical evidence, it was once believed Luther composed very little original music. Recent scholarship, however, has revealed that Luther did in fact compose many original hymns of which *Ein feste Burg* became one of his most well known (Sadie, 1980, p. 366). The

New Grove Dictionary of Music and Musicians, 2<sup>nd</sup> edition ([www.grovemusic.com](http://www.grovemusic.com)) lists Luther's original hymns, liturgical hymns and his hymns based on Latin and German models ([www.grovemusic.com](http://www.grovemusic.com)).

The New Grove Dictionary of Music and Musicians article states three reasons for the belief that Luther did compose the hymns attributed to him: "Luther's contemporaries regarded both words and music as his, sixteenth-century composers were often their own poets and poets their own composers, and Luther clearly had the necessary musical gifts and abilities" (Sadie, 1980, p. 366).

The foremost American scholar on Martin Luther, Dr. Richard Marius, is deceased. He left behind two scholarly works on Martin Luther including Martin Luther: the Christian Between God and Death (1999), and Luther (1974). Both of these books contain valuable information on Martin Luther and his contributions to history and theology. Dr. Marius' biography Martin Luther: the Christian Between God and Death (1999) is one of the most comprehensive biographies on Martin Luther. In this masterwork, Dr. Marius combines history, theology, and personal characteristics of Martin Luther to capture the deepest thoughts and meanings behind the words of Martin Luther. Through this book, one can discover the many complexities of the man Martin Luther, his strengths, his weaknesses, his fears, and his influences. Although Dr. Marius' book contains minimal information on hymns or music, its wealth of material and its historical approach make it one of the finest for additional study on Martin Luther.

There are many other resources available on Martin Luther including: Martin—God's Court Jester: Luther in Retrospect (1983); Luther, Munze, and The Bookkeepers of

the Reformation (1973); Martin Luther, The Hero of the Reformation (1898); and By Faith Alone: the Life of Martin Luther (1955). Other biographical references are Martin Luther (1970) by Ernest Rupp and Luther in Mid-Career, 1521-1530 (1983). A monumental three-volume set of books called The History of Protestantism (1997) by Rev. J.A. Wylie provides an in-depth look at the events leading to the Reformation and a colorful biography of Martin Luther.

Luther first used *Ein feste Burg* as a hymn in 1529 and yet, little research exists that comprehensively examines the origins of *Ein feste Burg*. The reason for the lack of thorough research is the apparent question of whether or not the tune was composed by Martin Luther. This question may never be completely answered but the facts presented will allow the reader to draw his own conclusions.

Many sources make reference to the hymn tune *Ein feste Burg* and many others refer to Martin Luther. Early Luther scholars attributed very few actual melodies to Luther, believing all his chorales were drawn from other sources (Sadie, 1980, p. 366). There is some research to validate this point. A book titled The Lutheran Chorale (1967) by Johannes Riedel demonstrates many early tunes that use what is referred to as the “silver tone” melody. The “silver tone” melody is a melody that encompasses an octave range similar to that of *Ein feste Burg*. Several composers used this type of melody before Martin Luther composed *Ein feste Burg*. Riedel provides musical examples for the influence of this type of melody.

One of the most compelling arguments for a previous melody stems from the music of Hans Sachs and the suggestion that Martin Luther was familiar with the music

of the Meistersingers. Riedel also provides several musical examples of melodies similar to *Ein feste Burg* (Riedel, 1967, pp. 39-41). The scholar Claud Shirley III suggests that Luther borrowed parts of various melodies of the times and hinted at the “Gloria from Mass VIII” found in Liber Usualis (1961). *Ein feste Burg* and this example do have similarities, but Shirley contends that while Luther may have indeed borrowed some material for all his chorales, *Ein feste Burg* should be considered an original Luther melody (Shirley, interview, 2001). It is the conclusion of most contemporary hymn scholars that *Ein feste Burg* is indeed an original melody by Martin Luther (Music, interview, 2000). In The New Grove Dictionary of Music and Musicians, 2<sup>nd</sup> edition (<http://www.grovemusic.com>) article on Martin Luther, *Ein feste Burg*, composed in 1529, is listed as an original hymn by Martin Luther. In the words of Reese, “The composers of the Wittenberg melodies, which include *Ein feste Burg* and *Aus tiefer Not*, are not known; it is not impossible that Luther himself wrote at least some of them” (Reese, 1959, p. 675). While certainly possible that Martin Luther may have derived portions of the tune from having heard other music, and many chorales did employ a similar descending pattern, there is no empirical evidence to suggest that the entire melody in its present form previously existed. According to Grout, many chorale tunes used by Luther were newly composed (1980, p. 252). Other tunes, however, were derived from Gregorian chant, pre-Reformation hymns, and popular folk songs. Because of the lack of evidence pointing to a previous melody, it is reasonably concluded that *Ein feste Burg* is an original melody by Martin Luther. While some scholars believe Luther composed many hymns, Dr. Marius states, “The only hymn for which we know with

certainty that Luther wrote both words and music is the unforgettable *A Mighty Fortress*, which appeared in 1528" (1999, p. 386).

In an opposing view, Dr. Edith Weber in a very specific article, talks about "timbre in the air." Dr. Weber alludes to the common practice of singing or humming familiar melodies that become adjusted over period of time. It is her contention that "*Ein feste Burg*" is one of those melodies. She also believes that Johann Walter and Martin Luther worked together to "create" many of their hymns. She says, however,

These indications associated with the process of "melody in the air" at a certain epoch clearly show that we cannot fully consider Martin Luther and Johann Walter as the one or the "melodists" (authors and creators of the melody) of the *Psalm 46*, [*Ein feste Burg*] but truly as the arrangers and adapters of pre-existing shape. (Weber, 1977, p. 87)

Although the truth of the origins of *Ein feste Burg* may never be entirely known, Martin Luther has come to be known as the composer of *Ein feste Burg* and continues to be recognized as its creator. It is the conviction of the author of this study that the creative process of artists and composers draws, sometimes inadvertently, from other sources for their "original" material. Considering the musical language of the time and the obvious love for music that encompassed Martin Luther's life (Bainton, 1950, p. 268), perhaps the precise origins of *Ein feste Burg* are not as important as the fact the melody does exist and has continued to have a powerful effect on listeners. The essential musical qualities of the theme have led composers in all genres to use the theme for their own compositional creativity. It is this assertion that has led to this study of six selected band compositions that use *Ein feste Burg*.

Luther was an innovator of important musical ideas set forth in his chorales. The unusual use of the Ionian mode extended to the Hypoionian mode and points forward to the diatonic scale development of the late Renaissance (Riedel, 1967, p. 50). In the words of Riedel,

He not only was a student and champion of important past traditions but he was an extroverted and enthusiastic poet and composer. He was in touch with the most progressive aspects of music theory of his day. He extended the eight church modes to twelve, clearing the way for the major and minor modes of today. (1967, p. 49)

The hymn *Ein feste Burg* became a very familiar theme throughout music history and continues to be recognized not only in churches but also in secular circles. It is this familiarity, combined with the expressive and musical qualities of *Ein feste Burg*, that ultimately led wind band composers to use the theme in their music.

The melody of *Ein feste Burg* encompasses a full diatonic scale and lends itself to creative harmonization. In the Presbyterian Hymnal, “A Mighty Fortress Is Our God” is labeled “isometric” (Presbyterian, 1990, p. 260). The isometric label refers to the application of a steady beat throughout the hymn. The hymnal also demonstrates the breakdown of the phrase by number of syllables and beats. The entire hymn numbered thusly: 8.7.8.7.6.6.6.7. This system represents the number of syllables used in the lines of the text and music. For example, the opening phrase “A Mighty Fortress is our God” has eight syllables and uses eight beats of the music (Presbyterian, 1990, p. 260). In the Presbyterian Hymnal, “A Mighty Fortress” is the only hymn to use this exact system of syllables and beats. For the sake of congregational singing, this hymn, like many hymns, does not contain any fermatas at the end of the phrases. A look at several hymnals

reveals a similar approach to *Ein feste Burg*. In the Baptist Hymnal of 1956, the hymn designates fermatas at the end of each phrase with the exception of lines three and four (Baptist, 1956, p. 40). The Broadman Hymnal of 1940 applies fermatas to the end of every phrase throughout the hymn—which incidentally is the key of D rather than the key of C (McKinney, 1940 p. 38). The Lutheran Book of Worship (1978) hymn contains no fermatas as does the Service Book and Hymnal (1958) of the Lutheran church. Because the hymn tune is basically a chorale, a certain amount of musical interpretation is necessary upon performance. More specific analysis will be applied later in this study. It should be noted, however, that this study is a study of the tune and not the chorale harmony.

#### General History Contributing to Concert Band Literature

A brief history of the development of the concert band and wind ensemble can be traced in Frank Battisti's book The Twentieth Century American Wind Band/Ensemble (1995), where he provides a historical overview of how the band developed. The selected compositions for this study are affected by the historical development of the wind band in terms of instrumentation, style, and use of hymn tunes. The growth of concert band literature in the twentieth-century has led to further interest in the concert band and in composers seeking after creative means for musical expression. In the words of Frederick Fennell,

The development of wind playing has been one of this country's [USA] greatest contributions to music performance in the first half of the twentieth-century. We have unleashed a force for music making that is

unparalleled in the whole history of musical art. (cited in Battisti, 1995, p. 1)

Richard Colwell's book The Teaching of Instrumental Music (1992) has an excellent chapter summarizing the history and development of the band to the twentieth-century. Colwell mentions seven main points of historical development: (1) the earliest bands stem from the forty-five piece band of the National Guard in Paris (1789), (2) the invention of the valve by Bluhmel (1813), (3) the grand national band of Patrick Gilmore (1864), (4) the influence of John Philip Sousa, (5) standardized instrumentation developed by the British Band movement, (6) development of band contests, and (7) new literature through the Eastman Wind Ensemble (1952) (Colwell, 1992, pp. 2-10). These events helped form the band as is known today.

The scope and breadth of historical research of the wind band has been extensive in the last twenty years and is indicative of the growing interest among scholars in the concert band. The reader is urged to seek out the vast amount of research on the concert band including repertoire lists among state organizations and band organizations such as College Band Director's National Association (CBDNA), National Band Association (NBA), Music Educator's National Conference (MENC), and the American Band Association (ABA). With the growth of the band came more composers writing substantial works for the medium and drawing subsequently from various sources for their material. Material commonly sought after was the hymn tune, folk song, and in some cases art music. The advent of state prescribed music lists, repertoire lists, commissions, and music education development have all resulted in a vast amount of literature for the concert band.

Numerous sources provide further history of wind instruments. The most comprehensive resource is David Whitwell's set of books titled The History of the Wind Band and Wind Ensemble Vols. 1-9 (1984). Also by Whitwell is the Concise History of the Wind Band (1985), College and University Band: An Anthology of Papers (1977), Band Music of the French Revolution (1979), and A New History of Wind Music (1980). Frederick Fennell's book Time and the Winds (1954) is recognized as an important book for historical research of the band. Fennell's book traces the development of instrumentation of the wind band historically and describes the role that various wind instruments played in the orchestra and later in the band. Fennell's book also has a chapter devoted to the development of the school band and hence school band literature. Several early sources include Richard Franko Goldman's The Concert Band (1946), The Wind Band: Its Literature and Technique (1961), and Goldman Band Programs (1993, 1997). Although these sources do not include information directly related to this study, it is valuable to note how development of the wind band, instrumentation, and composers have helped institute careful study of wind band literature.

In the Hymntune Index compiled by D. DeWitt Wasson, under the heading *Ein feste Burg* are listed 88 uses in music literature under varying titles (Wasson, 1998, p. 1118-1120). The list, however, does not include any references to band compositions and specifically, none of the works being analyzed in this study are listed. The Hymntune Index also identifies 175 hymnals that contain the hymn tune *Ein feste Burg* (Wasson, 1998, p. 1120). Research has been exhaustive on how the *Ein feste Burg* theme has been

used historically; and yet, relatively little research exists on how *Ein feste Burg* has been used in concert band literature.

#### Current References for General Band Study

Scholarship and research are still developing in the area of band music, and the last three decades have seen great contributions in reference materials. An important source for conductors and performers is the three-volume (soon to be four) set titled, Teaching Music through Performance in Band, Vol. 1-3 (1997). These books provide a series of musical analyses of various levels of band music to aid in the study of band scores and the historical development of the selected piece of music. A series of recordings that provide aural examples of the written analyses are included as a supplement to these books. Another valuable resource is the recent publication by Program Note Press called Program Notes for Band (2000) by band scholar Norman Smith (1921-1998). This book gives historical, biographical, and musical information for hundreds of commonly performed band works. Smith's book is a necessary addition to any wind band conductor's library and promises to be a definitive source for program notes of band music. This well-indexed book includes publishing information, timings, and grade level. Best Music for High School Band: A Selective Repertoire for High School Bands and Wind Ensembles (Ed. Margolis, 1993) provides a brief musical examination and review of various well-respected concert band pieces. Although not comprehensive, this book is a valuable resource for directors seeking high quality literature for concert bands.

With its list of ranges of each piece, historical information, timings, publishing information, and emotional effects, The Best Music for High School Band (1993) is a valuable resource for band conductors at all levels. One of the most exhaustive sources for band music is The Heritage Encyclopedia of Band Music (1991, 1996) by William Rehrig. This three-volume set includes a comprehensive cataloging of virtually all concert band music written before 1995.

A review of all these resources is a necessary part of any serious study of concert band literature. All of these sources also provide a brief look at the selected music for this study. It is interesting to note that the above named sources have all been published in the last ten years. In 1975, Frederick Fennell wrote,

There are many aids available to the orchestra conductor. But in the band field, there are practically no materials of this sort. With the exception of a few recordings and an occasional article, the bulk of thought on the performance of the band's literature has been spoken from podiums by inspired conductors through the years... (cited in Bruning, 1980, p. 1)

Since 1975, the "spoken" thoughts have found fruition in the written word for band music. David Whitwell has added immensely to the scholarship and research of the band through his many books noted above. In his words,

During recent years musicologists throughout the world have finally begun to devote serious study to the wind band and an extensive literature has begun to become available regarding individual civic, court, military, and church wind bands and their traditions. Contrary to the impression often given in general music history texts, wind bands have always been fundamental to Western musical practice and society at large. (Whitwell, 1985, p. iii)

Adding to the resources available, has been the relatively recent growth of Websites and online research. The following list of Internet Websites provides lists of music, some

biographical information, and recordings available. It is to be expected, however, that upon publication of this study, more sites and resources will be available.

#### Internet-Related Sites

*<http://www.econcertband.com/concert.html>*

Composers, books, reviews, and recordings index this site. Each composer entry includes a brief biography, links, recordings, books, and reviews of the composers' works. This site is published by Recordare, an Internet publishing company of recordings.

*<http://www.windband.org>*

This is a limited site with some composer information, links, recording lists, and history of some town bands. Perhaps the most useful item on this site is a list of band recordings by organization. For example, one can find a list of works performed by the Dallas Wind Symphony.

*<http://www.cbdna.org>*

At this Internet address is one of the most important sites for pursuing research in the band field. The College Band Director's National Association (CBDNA) has been integral in providing and encouraging greater and more specific research in the field of band music. Various commissions, repertoire lists, recording lists, and dissertation abstracts give this site an academic strength not found in other Websites. Publications include the CBDNA Report and the CBDNA Journal, both of which contain valuable information for the director interested in the development and propagation of band music.

[<http://www.tntech.edu/www/aba/index.htm>](http://www.tntech.edu/www/aba/index.htm)

This is the official site of the American Bandmasters Association (ABA). This organization publishes the Journal of Band Research and committee reports. The Journal of Band Research has long been recognized as an important resource for band research. Official membership in ABA is by invitation only, although all publications are available to the public. The ABA Research Center also contains recordings, papers, books, articles, and interviews in its archives for directors interested in comprehensive research.

[<http://www.nationalbandassoc.org>](http://www.nationalbandassoc.org)

The official site for the National Band Association (NBA) is located at this address. This organization is open to anyone interested in joining. Publications include The Instrumentalist, the NBA journal, repertoire lists, and the NBA newsletter. The Instrumentalist continues to be one of the most complete periodicals for instrumental research available to directors and is received by NBA members each month.

[<http://www.wasbe.org>](http://www.wasbe.org)

The World Association for Symphonic Bands and Ensembles (WASBE) is the only international organization for the advancement of wind music and wind conductors. WASBE is open to directors from all nationalities and works to advance wind music from around the world. The WASBE site allows directors to read in the language they prefer. For example, a German-speaking director can access the site in German. Publications include the newsletter, and the WASBE Journal. Both publications are highly respected and include current news and the latest in wind band research. The links at this site are numerous and scholarly with emphasis on research and current events in wind music.

[<http://www.westcoastmusicservice.com>](http://www.westcoastmusicservice.com)

This very thorough site for acquiring band recordings is the West Coast Music recording company. This company has a complete list of band recordings available.

[<http://www.markcustom.com>](http://www.markcustom.com)

Another excellent resource for recordings is found at Mark Custom Recordings. A thorough catalog of band recordings and an excellent database allows directors to find any and all recordings made of a particular piece of music.

[<http://www.menc.org>](http://www.menc.org)

In the area of music education, various organizations continue to be active in promoting concert band music. Music Educators National Conference (MENC) publishes the MENC journal and continues to seek out papers and articles dealing with band music and general music education.

The vast amounts of Web information and resources available to the interested band conductor and wind band researcher are growing. It is expected upon publication of this study, many more resources will be added to this brief list. Although much research remains to be done, band scholars must be commended for the resources that are now available.

### Selection Process of Compositions

The process for selecting the six compositions for the study involved three steps. First was the identification of all band compositions of the twentieth century that either use or incorporate the hymn tune *Ein feste Burg*. By seeking out all band compositions

titled, “A Mighty Fortress,” and culling through the list of band music in The Heritage Encyclopedia of Band Music (1991, 1996), a list of seventeen known works was revealed. Further research through Internet resources—first search, band catalogs, and band lists of music found on the Web and mentioned in general band resources—added to the list. Works excluded from the list were ensembles smaller than a concert band such as a brass ensemble or rock band, works for choir and band, and popular arrangements for jazz bands or church orchestras. From the final list of seventeen, the process led to the decision of which compositions belonged in this study.

The second step involved reducing the list to those works by composers whose names appear on commonly performed band music lists. The best resource for this is in the CBDNA lists of programs and repertoire for college and university bands. Rather than looking for a particular piece, the list of pieces was narrowed to composers whose name appeared on the programs as having had music performed by a college or university band. This list was then cross-referenced with recordings available of composer’s works. From this cross-referencing, it was determined that eight *Ein feste Burg* band compositions were the most performed of the seventeen. One further delineation occurred by taking out the lower graded level music. Grade levels were determined through catalogs and found in state prescribed music lists.

The third step was to acquire the scores to insure they met the criteria required for the study, which is to use *Ein feste Burg* as a theme or as a unifying element in the composition. A further validation occurred in an informal survey of ten college and university band conductors. Each conductor was asked to rank the selected works in the

order of importance and performance frequency. The conductors were then asked to name any other works that use *Ein feste Burg*. Not one of those surveyed knew of any other piece. The list was finalized and the process of the study began.

### References to Selected Compositions

The six selected works used for this study were chosen for their performance frequency and recorded frequency by college and university bands as noted above. Each of the pieces either uses *Ein feste Burg* within the composition or actually bases the entire composition on the hymn tune—as is the case with *Rejouissance* by James Curnow. Each selected composer obviously chose *Ein feste Burg* for both its religious impact, as is the case in *The Leaves are Falling*, and its musical potential. The six selected works have been purchased, and the publishers have approved their usage. With the exception of Warren Benson’s *The Leaves are Falling*, none of the works has been previously analyzed for publication.

There are, however, several general biographical references for Gordon Jacob, Vaclav Nelhybel, and Warren Benson. A dissertation by Roby George (1995) includes an analysis of Benson’s *The Leaves are Falling*. There is also a thesis by Sung-Hyun Yun that is unavailable titled A Piece for Wind Ensemble: An analysis of Warren Benson’s *The Leaves are Falling* (1990). Two journal articles on Benson’s *The Leaves are Falling* detail how to conduct the work and its theoretical basis. A dissertation on Vaclav Nelhybel by Peter Boonshaft (1991) includes a biographical study and a survey of his compositions. A recent biography by Eric Wetherell on Gordon Jacob was published

in 1995. A brief review of *Do Not Go Gentle Into That Good Night* published in The Instrumentalist (1994) provides minimal insight into the Del Borgo work. An analysis published in The Journal of Band Research (1985) based on *Do Not Go Gentle Into That Good Night* is among the most complete resources available to this study.

Other information on these composers and the selected pieces of music was obtained through interviews with the living composers, conductors, and various band resources already mentioned. Although minimal at best, some information was gained through notes on recordings.

The books by Gordon Jacob are valuable in a general sense for insights into his compositions and also for a study of band music. Jacob's How to Read a Score (1944) is a small, concise book to help conductors and theorists analyze and read music scores. One of the best chapters in this book is titled, "Aural Imagination. How to make the best use of a Score." This chapter talks about inner hearing of a score and the differences between actually hearing a score performed and hearing a score in the mind. In many ways, all analysis is applying the inner ear to what is seen. This book also deals with transposition and playing a score on the piano.

*The Leaves Are Falling* by Warren Benson  
(Published by Edward Marks Music, 1966)

Several sources provide analyses of Warren Benson's *The Leaves are Falling*. An article by Jeffrey Renshaw titled "Conducting Warren Benson's *The Leaves are Falling*," published in The Instrumentalist (March 1993), gives the historical background of the piece including some biographical information on Warren Benson. In this article is

a cursory examination of how *Ein feste Burg* is used as a chorale in the piece. According to Renshaw, “The chorale tune, rhythmically notated as a separate entity, is distinct from the background rather than in competition with it” (1993, p. 35). He also mentions that with each entry of the chorale is another harmonic development. This article also provides an overall formal scheme of Benson’s work. Renshaw points out the rhythmic displacement of the chorale tune and takes several paragraphs to give performance suggestions to conductors. Renshaw’s article is limited in its motivic analysis of *Ein feste Burg*, but does give a solid and at times specific look at Benson’s work.

Roby George’s dissertation titled An Analysis of the Compositional Techniques used in Selected Wind Works of Warren Benson (1995) includes a chapter on *The Leaves are Falling*. In George’s book, *The Leaves are Falling* is analyzed specifically in terms of its harmonic and textural language. The theme *Ein feste Burg* is mentioned and is illustrated with Bach’s harmonization, but is not evaluated as a musical motive in the piece. As Renshaw did in his article, George points out the harmonic development of the chorale tune *Ein feste Burg* throughout Benson’s piece and goes into more detail on how the chorale is used motivically. Its limitations are its lack of attention to the smaller motives of the tune and how those are used in conjunction with the cells of the music. George’s dissertation also contains several biographical entries and information on Warren Benson. An important recent source on Warren Benson is Alan Wagner’s dissertation titled, The Life and Works of Warren Benson (2000). This book provides an exhaustive biographical treatment on the composer as well as a cataloging of all Benson’s music. Although not specific regarding *The Leaves are Falling*, Dr. Wagner’s

dissertation gives insights on Warren Benson's compositional style and the philosophy behind all his band compositions.

An article by Lawrence F. Stoffel in Teaching Music through Performance in Band (1997) provides an overview and explanation to *The Leaves are Falling*. In this article, Stoffel outlines the work and uses descriptive language to demonstrate the musical effects throughout the piece. Several quotes by Benson and various conductors help define the piece and are used in the Stoffel article. One quote in particular stands out as important; Hunsberger says, “*The Leaves are Falling* is undoubtedly one of the most difficult works in the wind repertoire to perform due to the demands, both musical and emotional, imposed upon the conductor and the ensemble...” (Miles, ed., vol. 2, p. 617).

Several Internet-related sites are important for research into Warren Benson. An excellent site for a first look at the life and works of Warren Benson is found at <<http://www.econcertband.com/band/benson.html>>. At this location, one finds a list of works, a biography, a brief list of recordings and a link to a more extended Warren Benson site. The link is to a page designed by Sigma Alpha Iota: <<http://www.sainational.org/phil/composers/wbenson.html>>. This site includes an abbreviated list of works and recordings. Another brief but excellent site can be found at <<http://www-personal.umich.edu/~cyoungk/bensonbio.htm>>. This information is basically biographical but places a more complete view of Benson's influence on the musical world. Added readings on Benson's life can be found at <<http://www.meredithmusic.com/bios1.html>>.

Norman Smith's book Program Notes for Band (2000) has a brief but important biography of Benson and lists several works for band in review style. In this book, Benson's *The Leaves are Falling* is one of the reviews that includes timings, grade level, and publishing information. In Frank Battisti's book The Twentieth Century American Wind Band Ensemble (1995), Warren Benson's name and works appears a multitude of times in recommended repertoire lists. The New Grove Dictionary of Music and Musicians, 2<sup>nd</sup> edition, has a biography and a list of works of Warren Benson (<http://www.grovemusic.com>).

Perhaps the most important source is the score itself. Notes on performance and history of *The Leaves are Falling* appear on the inside cover. The poem that inspired the work is quoted in its entirety on the second page of the score.

*Psalm 46* by John Zdechlik  
(Published by CPP/Belwin, Inc., 1971)

Little previous research exists on this work. In Best Music for High School Band (Margolis, 1993, p. 80), the editor gives a brief review of *Psalm 46* including instrumentation, ranges, and some historical information. Mr. Leon Titus and the Concordia College Band in St. Paul, Minnesota, commissioned the piece. Information on *Psalm 46* is available through interview of Mr. Titus. According to Mr. Titus, the commission was originally intended to be for Frank Bencriscutto. Bencriscutto, however, recommended John Zdechlik compose the piece. The occasion was the 75<sup>th</sup> anniversary of Concordia College. Mr. Titus suggested that Zdechlik base the piece on *A Mighty Fortress Is Our God*.

*Psalm 46* is one of Zdechlik's earliest publications for band. General biographical information on Zdechlik can be found in Program Notes for Band (2000). Some biographical information is also located in Teaching Music Through Performance, Vol. 1 (1997). Mr. Zdechlik was also available for telephone interview (see Appendix B.)

*Tribute to Canterbury* by Gordon Jacob  
(Published by Boosey & Hawkes, 1977)

There are two important sources on Gordon Jacob. A brief but thorough source is a biography titled Gordon Jacob: A Centenary Biography. The book was written by Eric Wetherell and includes a listing of works, an extensive biography, and illustrations. Although the book makes no reference to *Tribute to Canterbury* other than listing it as a late work, Wetherell's book does place the work historically in relation to Gordon Jacob's life. Another excellent source for Gordon Jacob is the dissertation by J. Alan Whiston titled, Gordon Jacob: A Biographical Sketch and Analysis of Four Selected Works for Band (1987). This dissertation provides a complete bibliography of Gordon Jacob references as well as biography of his music. Unfortunately, Whiston did not select *Tribute to Canterbury* for analysis, but it is included in the appendix as a late work for band by Gordon Jacob (Whiston, 1987). In a general sense, the analyses in Whiston's dissertation are helpful in understanding Gordon Jacob's music for band. The most specific reference to *Tribute to Canterbury* is found in Best Music for High School Band (Margolis, ed., 1993). In this brief review of the work, the author provides instrumentation, ranges, and an overall general format of the work. Norman Smith's

Program Notes for Band (2000) gives an overview of the life of Gordon Jacob and includes brief reviews of several of Jacob's works. In Teaching Music through Performance in Band (vol. 3, 1997) under the article on *An Original Suite* by Gordon Jacob, the author of the article includes a brief biography. In this article, he quotes Eric Wetherell's biography on Gordon Jacob. The article in The New Grove Dictionary of Music and Musicians, (2<sup>nd</sup> edition, 2001) on Gordon Jacob provides useful but limited information on his music and his life.

A number of dissertations and articles on specific pieces by Gordon Jacob, while they do not mention *Tribute to Canterbury*, provide general information on Gordon Jacob's compositional style. Those articles and dissertations written prior to 1977 and consequently, before the composition was written, will not be included in this study of *Tribute to Canterbury*. The books by Gordon Jacob himself do not specifically address the selected music; however, they do provide a precursory look at his style of composition. The one recording of *Tribute to Canterbury* by Wartburg College (1980) is no longer available and any liner notes once used have been destroyed. This is one of the only wind works by Gordon Jacob that does not have a recording available. The most comprehensive Website for Gordon Jacob can be found at <<http://www.econcertband.com/band/jacob.html>>. This Internet source has a biography, timeline, list of works, and links to another site that contains many photographs with text: <<http://www.geocities.com/Vienna/Studio/3147/index.html>>. As in most of the other Jacob sources, however, *Tribute to Canterbury* is not specifically examined. A brief review by Richard Strange of the work is found in The School Musician (1978). The

review is quite positive and details the organization of the piece with some description of the scoring style. According to Strange, the chorale tune (*Ein feste Burg*) is used as a point of departure for the whole piece. “This is a tightly knit piece of music which has many compositional devices which are not immediately apparent on first listening. I recommend it and believe that it can be the high point of any concert” (Strange, 1978, p. 43).

*Do Not Go Gentle Into That Good Night* by Elliot Del Borgo  
(Published by Concert Works Unlimited, 1979)

There are three main articles on this particular piece and some general references on Del Borgo. R.J. Toering’s article in Journal of Band Research (1985) titled “An analysis of Elliot Del Borgo’s *Do Not Go Gentle Into That Good Night*” gives a thorough analysis of Del Borgo’s work including how *Ein feste Burg* is used in the piece. The article, however, does not study the motivic ideas set forth by the theme, but is useful from an analysis viewpoint. Toering’s article also has an extensive biographical entry that was accurate up to the year written, 1985. This article has an interesting literary extrapolation of the poem that Del Borgo used as a basis for his composition. Toering’s article specifically outlines the use of musical cells in Del Borgo’s piece but does not extend those cells to the theme *Ein feste Burg*. In spite of its limitations with regard to the hymn tune, Toering’s article is a fascinating look at how poetry can inspire creative compositional ideas in contemporary music.

An exhaustive article by Barry Kopetz in the September, 1995 issue of The Instrumentalist is a thorough analysis of Del Borgo’s work. The article is titled From

“Poem to Tone Poem: An analysis of Del Borgo’s *Do Not Go Gentle*” (Kopetz, 1995, p. 29). As many analytical articles do, Kopetz’ article deals with analysis and performance. He provides many helpful suggestions for conductors including cues, dynamics, and balance. This article is helpful from a general analytical standpoint but has very little mention of the *Ein feste Burg* tune and its motivic use in Del Borgo’s work. There is no biographical study of Elliot Del Borgo aside from some information gleaned from various Internet-related sources. A brief review of *Do Not Go Gentle Into That Good Night* appeared in The Instrumentalist in January 1994 by Raeleen Horn. Rather than providing an in-depth treatment of the piece, the article provides the impetus for further study. Perhaps, the best biography (albeit brief) of Del Borgo occurs in the Program Notes for Band (2000) by Norman Smith. Smith’s book also has a brief explanation of *Do Not Go Gentle Into That Good Night* and gives grade level, a timing, and publication information. In Best Music for High School Band, the piece is reviewed with a brief explanation of the overall formal structure. Aside from the extended articles by Toering and Kopetz, *Do Not Go Gentle Into That Good Night* has not been adequately researched or analyzed in terms of *Ein feste Burg*. This popular piece remains on many contest lists and deserves greater scholarly recognition.

A thorough resource from a pedagogical standpoint can be found at <<http://facstaff.uww.edu/hayesg/b-lit/goodnigh.htm>>. This site asks many questions that ultimately can guide a student toward a greater analytical understanding of the piece. The title of the Website is Band Literature and Integrative Teaching. Using this approach as a model for pedagogical study of band literature can help in providing a

more thorough understanding of specific works in literature. In the case of *Do Not Go Gentle Into That Good Night*, the teacher is able to provide an integration of the arts through music and literature. This model of arts integration is quite comprehensive for dealing with a piece of music that contains literary, sociological, and psychological implications. With its emphasis on music, but asking questions regarding other art forms, this Website could be used as a springboard for further study. Written in a unit study manner in the style of a syllabus or curriculum guide, this Website provides an in-depth examination of many facets of Del Borgo's *Do Not Go Gentle Into That Good Night*. Some of the objectives mentioned as outcomes for the study include: "(1) Discuss contrasts and similarities in ways composers deal with death, (2) Discuss ways other arts deal with death, (3) Discuss how other societies deal with death." Later in this document, the reader finds exercises and questions such as: "Play a recording of *A Mighty Fortress is Our God*, What do [you] notice? Motivic similarity. Rhythmic and shape tendencies. Why would the composer use this hymn as an additional influence in this work?" (Hayes, <http://facstaff.uww.edu/hayesg/b-lit/goodnigh.htm> 2000). Many references are made at this site to *A Mighty Fortress* and how the composer uses this hymn as a response to Dylan Thomas' poem *Do Not Go Gentle Into That Good Night*. For the student or professor interested in arts integration from a musical standpoint, this Website is an ideal representation of a teaching unit. For the musician wishing to study Del Borgo's work in more depth, this site seeks answers through examination of extra musical ideas.

The score itself provides some analysis on the work by way of explanatory notes on the inside cover. The most direct source for study is found on the front page of the score, where the text includes historical and extra musical references to the piece, rehearsal and performance suggestions, and a brief biographical entry on Elliot Del Borgo (Del Borgo, 1979). Interestingly, the notes provided make no specific mention of the hymn tune, *Ein feste Burg* but does mention “polytonal hymns” (Del Borgo, p. 1). The last sentence in the opening paragraph says, “The piece closes with a strong sense of affirmation and continuance” (Del Borgo, p. 1). With this sentence, the composer is implying the importance of the extra-musical philosophy surrounding the poem, *Do Not Go Gentle Into That Good Night*. Although not directly related to the use of the hymn tune, *Ein feste Burg*, it becomes important to understand the original poem by Dylan Thomas in order to apply the philosophy to the performance of the piece by Del Borgo. The history behind the poem will be addressed in the analytical section of this study.

*Rejouissance* by James Curnow  
(Published by Jenson Publications, 1988)

There is no research on this piece other than brief statements on recordings and notes on the score itself. The Program Notes for Band (2000) by Norman Smith provides a biography on James Curnow and a brief review of *Rejouissance* in the text. In Teaching Music through Performance in Band (vol. 2, 1997) is a brief biographical entry on James Curnow. Volume 3 of the same series provides a more extensive biography of James Curnow including Curnow’s current activities. This source also includes a

condensed bibliography relating to James Curnow. One Internet site includes a brief biography on James Curnow:

*<http://members.aol.com/CBAWeb mstr/bios.html>*

The only official recording of this piece is on “The Music of James Curnow.” In this recording are liner notes on *Rejouissance*. *Rejouissance* is programmed regularly by University bands and is found on several state required program lists.

*Festive Adorations* by Vaclav Nelhybel  
Published by Hope Publishing, 1988

Little research is currently available at this time on this particular piece. Other than one recording and liner notes, no specific research has been undertaken for *Festive Adorations*. A dissertation by Peter Boonshaft (1991), considered an authority on the wind music of Nelhybel, examines the composer’s music and represents one of the only biographies written on Nelhybel. In an interview with Dr. Boonshaft (his dissertation is no longer available), he pointed out that the Nelhybel Website contains as much or more information on Nelhybel than is in the Boonshaft dissertation (Boonshaft interview, Jan. 5, 2001). A master’s thesis by Kenneth Stovall (1978) is an analytical document focused on specific pieces of music by Nelhybel. While some mention is made of Nelhybel and his background, the thesis has no direct correlation to *Festive Adorations*. The author, Kenneth Stovall does provide some interesting information on Nelhybel’s music for general analysis purposes. Stovall demonstrates four compositional techniques common in Nelhybel’s music: (1) pyramids, (2) serialization, (3) antiphony, and (4) imitation (pp. 25-42). A biography and a list of works for band is in the Stovall thesis; but considering

its publication date of 1978, this thesis is not current enough to be useful as a biographical resource.

Teaching Music Through Performance in Band, (vol. 2, 1997) has some brief biographical information on Nelhybel, while Norman Smith in Program Notes for Band (2000), gives a fairly extensive biographical entry on Nelhybel and includes brief reviews on several of Nelhybel's concert band music. Dorothea Nelhybel, Vaclav's widow, has mentioned in correspondence that Vaclav was attracted to the theme *A Mighty Fortress is our God* as is exemplified by using the theme for several of his works. She detailed these works in correspondence. She says in referring to *Festive Adorations*,

Unfortunately, I cannot give you any insights into how my husband used *A Mighty Fortress* in this work, since he rarely wrote analyses of his compositions. I only know that he was very fond of this chorale and used it in several other works, e.g. "A Mighty Fortress" for Orchestra, "Concertato" for Organ, and "Concertato" for 2 Trumpets, 2 Trombones, Tuba, Timpani, and Organ. (Dorothea Nelhybel letter, Jan. 9, 2001)

The Vaclav Nelhybel Website (<<http://www.nelhybel.org>>) is probably the most exhaustive resource for Nelhybel's music in existence today. This site includes a listing of works, recordings, biographical information, a collection of papers, bibliographical entries, and publisher information of his music. The list of articles about Nelhybel is thorough and valuable for any research on Nelhybel, but does not include any specific information on *Festive Adorations*. The address is <<http://www.Nelhybel.org>>. The liner notes of the recording of *Festive Adorations*—the title of the recording is also based on this piece of music—does not contain any information on the work. It is interesting to note as well that *Festive Adorations* is published by Hope Publishing in 1988. This is the only band piece by Nelhybel published by Hope Publishing Company.

This review of all related literature of the selected compositions does not include a general review of the recordings available. Very few recordings of the selected literature contain liner notes on the particular pieces. Most recordings are live and available at the school, college or university where the recording was made. Other information on the selected works is gained through interviews of the living composers and various conductors throughout the country. The interviews are detailed in Appendix B.

In many respects, a wealth of previous research does exist that indirectly and at times has a direct bearing on the topic of this study. The available analyses, in particular, are helpful for two of the selected works, but the other four have never been formally analyzed. Research on the origins of the hymn tune *Ein feste Burg* is complete and demonstrated in the above paragraphs. Any additional research on the tune would most likely yield what scholars of the Reformation have suggested already. General band research continues to advance at a rapid rate, and it is hoped this study will add to the research of band literature already in existence. As young as the genre known as the concert band is, particularly in relation to other genres in music, it is believed that the concert band and its literature is still in a developmental stage and only time will demonstrate what literature remains in the repertoire. The importance of the World Wide Web, world catalog, and Web resources cannot be overstated. It is expected that future research will be primarily on-line and future Web resources will be developed.

## CHAPTER III

### METHODOLOGY

#### Analysis of the Tune *Ein feste Burg*

The analysis of the hymn tune is a linear study of each particular phrase, rhythm, and inflection. For the purposes of this study, the text is not analyzed. The melodic shape is examined with regard to its motion, direction, rhythm, and phrases. The Baptist Hymnal version appears to be the most-used version in the selected compositions. Because the tune is in the public domain, there is no copyright governing the melody. Furthermore, all four living composers referred only to the melody, and of those four, three of them referred to the melody from memory, not from a particular resource. Rather than inferring the harmony from the melody, and perhaps inadvertently placing a harmonic concept in the reader's mind, no suggestions are made for harmonization. This allows for open judgment and analysis of the hymn tune without respect to harmony as it is applied to the selected compositions.

Phrase one-A establishes the general direction of the tune as well as the tonic and dominant of the key. Phrase one-B reestablishes the tonic through a descending major scale. The intervals used in the tune are important in their application to the selected compositions. Zdechlik begins his composition, *Psalm 46*, by using the repeated three notes at the beginning of *Ein feste Burg* as a triplet. The descending perfect fourth interval is used in Del Borgo's *Do Not Go Gentle Into That Good Night*. The ascending perfect fifth of the second and third phrases becomes an important motive in Curnow's *Rejouissance* and in *Psalm 46* (see Example 3.1).

The use of fermatas takes on more interest when applied to *The Leaves Are Falling*. Some of the composers acknowledged the fermatas by extending the note values but none actually wrote a fermata that matches the tune *Ein feste Burg*. The composers were able to apply the basics of the tune but insisted on their own creative musical inspiration in determining how to use the many facets of the tune in their original composition. Not every composer uses all of the melody, but all do use portions of the melody within their work. There is no similarity in key structure with the exception of emphasis on flat keys. This reality is probably not governed by the hymn tune, but instead is most likely the ultimate result of publishers' preference for flat keys to ensure more performances of the particular piece. It is important to keep in mind that only one of the composers surveyed, Del Borgo, referred to a particular hymnal (see Appendix B).

Example 3.1, *Ein feste Burg*

**Ein feste Burg**

Martin Luther

**Phrase One-A (complete octave with One-B)**

**Phrase One-B**

**Repeat of Phrase One**

**Phrase Two**

**Phrase Three**

**Phrase Four**

**Phrase Five**

**Phrase Six (repeat of Phrase One-B)**

**(anacrusis)**

**P. 4th**

**half step**

**P. 5th**

Description of Analytical Method

The six selected compositions are analyzed to determine how the hymn tune *Ein feste Burg* is used in the work. The melody and fragments of the melody are examined for any possible augmentations, diminutions, recurring motives, inversions, ornamentations, and sequences. To achieve this outcome, this analysis examines the

differing techniques of each composer. Consideration of the original analysis of the hymn is the focus of the composition analysis, with the idea that knowledge of the original theme is helpful in determining how *Ein feste Burg* is used in the overall composition.

The first step is to find all forms, fragments, permutations, inversions, augmentations, and full phrases that are related to the hymn tune *Ein feste Burg*. Every motivic use or phrasal use of the tune is identified and described within its framework and subsequently is compared to the original hymn tune. Using the original hymn tune and breaking it into phrases allows for cross-referencing of the tune to the selected composition. This also allows for identification of how the *Ein feste Burg* melody is used as a theme, countermelody, subordinate theme, or an incidental fragment. Any ornamentation and embellishments of the melody are addressed and examined, as are any transformations of the melody regarding inversions, variations, and sequences. In some cases, it becomes necessary to describe the rhythmic impetus of the fragment as it is used and adjusted throughout the work. The rhythm is then compared with the original tune and is examined in relation to how the composer treats the tune. Particular emphasis is placed on the use or lack of use of the fermata at the end of the phrases in the original. Several rhythmic adjustments occur within the use of the melody through augmentation, diminution, and adjustments of original chorale melody.

After identifying the uses of fragments of the hymn tune in the composition from a melodic standpoint, analysis is extended to include scoring techniques of the fragment or phrase. Texture and orchestration techniques are examined as they relate to the hymn

tune. Special notice is given to how each composer uses register scoring, tone colors, percussion, choirs of instruments, and any unique combinations of instruments. Any texture changes through the use of homophony, polyphony, and hybrid techniques are examined in light of how they affect the melody *Ein feste Burg*. Following a study of the texture, the expression markings are studied to determine how they affect the overall use of the theme. Markings such as dynamics, articulations, terms, and balances between instruments are noted.

The musical examples are brief excerpts that demonstrate the use of *Ein feste Burg* in the selected piece. In some cases, it is necessary to illustrate music which, although not an *Ein feste Burg* theme, is integral to how the hymn tune is used in the piece. Each composer and publisher takes a different approach to instrumentation and to the labeling of instruments. Effort is made to remain true to the composition by labeling the instruments appropriately and consistently with regard to the selected work. The examples are in concert pitch and are condensed for clarity.

The central idea of the analytical chapter is to compare and contrast the hymn tune *Ein feste Burg* with the same theme in each selected composition. Several questions are addressed: Is the tune used in its entirety in the selected piece? Is the melody broken into fragments, and, if so, how are they used? Is the melody central to the composition or is it perfunctory and less important to the overall piece? These questions are answered regarding each composition and are examined through the various techniques previously mentioned. Because the thrust of this study is the hymn tune *Ein feste Burg*, it is not

necessary to detail all the formal aspects of the composition except as they relate to the hymn tune.

## CHAPTER IV

### *THE LEAVES ARE FALLING (1966)*

#### Warren Benson (b. 1924)

Warren Benson was born in Detroit, Michigan. Benson's parents were not formally trained musicians; however, his mother was a self-taught pianist and singer. Benson began percussion studies at the age of eight and by eleven was playing drums in the Fisher YMCA (Young Men's Christian Association) Boy's Band (Wagner, 2000, p. 14). In 1939, he began study on the horn by playing in a band and taking horn lessons from the principal horn in the Detroit Symphony (Wagner, 2000, p. 14). In speaking of his horn playing, Benson said,

I've been a horn lover and horn player forever ever since. I love that smelly old bubble pipe! My Alexander double horn took me from the deepest dark woods of *Der Freischutz* to the heights of Valhalla with all stops in between, before, and after. (Wagner, 2000, p. 14)

Continued percussion study resulted in professional engagements, and by the time he was fourteen, he was playing in the Detroit Symphony Orchestra. Benson began his college years in 1943 at the University of Michigan. He continued to excel in percussion and horn but with more emphasis placed on percussion. He played in the University of Michigan band in the fall of 1943 under the direction of William Revelli but left later due to Revelli's abusive approach to teaching (Wagner, 2000, p. 17). A brief but important career as the timpanist with the Detroit Symphony came to a conclusion with hip surgery in 1946. He received his Bachelor of Music in 1949, and completed his Master of Music

in Music Theory in 1951 at Michigan. He married Patricia VanderVelde, a painter, in 1949.

In 1952, Benson became the director of band and orchestra at Mars Hill College in North Carolina. Although he was quite successful, the frequent challenges of the position led him to seek another position. In 1953, he was hired as Assistant Professor of Music and Composer-in-Residence at Ithaca College. While at Ithaca, Benson organized the first percussion ensemble in the eastern United States. The ensemble performed for radio and television and recorded an album with Golden Crest records. While at Ithaca, Benson began an association with Frank Battisti who at that time was the director of bands at Ithaca High School. Frank Battisti later commissioned several band works from Benson including *The Leaves are Falling* (Wagner, 2000, p. 27).

Benson's interest and development in curriculum integration eventually resulted in his receiving a grant in 1963 from the Ford Foundation. The grant was to develop the first pilot program in Comprehensive Musicianship at Ithaca College (Wagner, 2000, p. 30). He later became a Ford Foundation composer at Interlochen music camp and wrote a book based on his experiences through the Ford Foundation and Comprehensive Musicianship titled, Creative Projects in Musicianship. During his time at Ithaca, Benson wrote works for solo instruments, instrumental ensembles, choral works, songs, and several collections of solos for young musicians (Wagner, 2000, p. 32).

In 1967, Benson accepted a position as Professor of Composition at the Eastman School of Music. While at Eastman, he was honored with an Alumni Citation for Excellence, the Kilbourn Professorship for distinguished teaching, and was named

University Mentor. In 1994 he was appointed Professor Emeritus. Greater exposure to jazz influences, made him aware of the continued need for new and creative music for wind bands and resulted in over 80 commissions for a wide variety of genres. “He has received numerous distinguished international awards, including the John Simon Guggenheim Composer Fellowship, three National Endowment for the Arts composer commissions and the Diploma de Honor from the Ministry of Culture of the Republic of Argentina” (<<http://www-personal.umich.edu/~cyoungk/bensonbio.htm>>).

Among his most well known works are *The Leaves are Falling*, *The Solitary Dancer* (1970), *The Passing Bell* (1984), and *Ginger Marmalade* (1978). His music is often an experiment in tone colors, timbral shadings, soloistic playing, and polyphony (Wagner, 2000, pp. 207-209). Benson’s harmony is polytonal and sophisticated with emphasis on counterpoint and musical interplay. Warren Benson is an important American composer of the twentieth century and certainly valued for his musical contributions to concert band literature.

*The Leaves are Falling* has become one of the most respected works in wind band literature. Although important, it is also difficult. According to Donald Hunsberger,

The Leaves are Falling is undoubtedly one of the most difficult works in the wind repertoire to perform due to the demands, both musical and emotional, imposed upon the conductor and the ensemble.... The infinite control required of each performer produces situations seldom seen in traditional large scale band writing and focuses one’s attention on basic performance techniques such as tone control, extremely quiet entrances and exits, graduated crescendi, intensity and projection of individual and section lines and, at all times, rhythmic control. (Miles, Vol. 2, 1998, p. 617)

Benson believed that in the 1960s, there was a gap in the repertoire of the concert band. He wanted to compose a work longer than three to six minutes similar to an orchestral tone poem (Miles, Vol. 2, 1998, p. 618). Benson believed that many short works for band in a program “assaulted” the audience through six, eight or more climaxes with the full “hardware of the ensemble at maximum stress levels” (Renshaw, 1993, p. 31). *The Leaves are Falling* was composed between November 1963 and January 1964 and commissioned by the music fraternity Kappa Gamma Psi (Renshaw, 1993, p. 31). Following the assassination of John F. Kennedy in 1963, Benson wanted to compose a memorial to the late President. One of Benson’s percussion students brought in several poems including *Autumn* by Rainer Maria Rilke.

### Autumn

The leaves are falling, falling as from way off,  
as though far gardens withered in the skies;  
they are falling with denying gestures.

And in the nights the heavy earth is falling  
From all the stars down into loneliness.

We are falling. This hand falls.  
And look at others: it is in them all.

And yet there is one who holds this falling  
Endlessly gently in his hands.

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W.W. Norton & Company, New York, 1938  
Translations from the Poetry of Rainer Maria Rilke

According to Benson, the poem reflected the American perception that with the Kennedy assassination the upbeat spirit “had just been blown away” (Renshaw, 1993, p. 31). Benson chose *Ein feste Burg* as the unifying theme for the second half of the work.

The piece relies on tone color, subtle rhythmic displacement, and repetition of musical ideas in different instruments. The result of the work is an austere, moving tone poem with great drama and musical substance beyond that of many concert band pieces of the time.

### Use of *Ein feste Burg*

*The Leaves are Falling* is divided into “two distinct but similar sections” (Miles, Vol. 2, p. 618). The chorale tune *Ein feste Burg* is not introduced until the second section. Foreshadowing of the chorale, however, does appear at the beginning of the work with a repetition of the D-flat chime note at a very slow tempo. The original chorale melody begins with the repetition of three notes with the first note acting as an anacrusis to the theme. It is important to be aware that *The Leaves Are Falling* begins on the second beat of the measure in 2/2 meter almost as an anacrusis to the second measure in a similar fashion to the chorale tune (see Example 4.1).

Example 4.1. *The Leaves Are Falling*, mm. 1-3.

Chimes

$D=34$

1 (let vibrate) 2 (let vibrate) 3 (let vibrate)

**p**

Benson

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The piece develops from that point in an almost minimalistic fashion until the first hearing of the chorale melody in measure 91. The tune is a fragment of the first phrase of the original tune, phrase one-A, and stated in unison by the trombone section (see Example 4.2).

*Example 4.2. The Leaves Are Falling, mm. 91-95.*

Trombone 1,2,3

**Benson**

**pp    molto legato, ma articulato**

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The *pianissimo* dynamic statement of *Ein feste Burg* is in keeping with the overall quiet slow energy of the first section of the piece. During the playing of this fragment, the chime continues its pulsing half note rhythm first heard at the beginning.

As the piece continues in a slow 2/2 meter, Benson brings in the chorale theme in measure 102 in 6/4 meter. The piccolo solo is doubled by a solo trumpet. The 6/4 meter is superimposed over the 2/2 meter giving a triplet feel to the melody (see Example 4.3).

Example 4.3. *The Leaves Are Falling*, mm. 102-105.

A musical score for a piccolo. The key signature is F major (one sharp). The time signature is 3/4. Measure 102 starts with a half note followed by a quarter note. Measures 103 and 104 show eighth-note patterns with slurs. Measure 105 ends with a half note. The dynamic is **p**. The name "Benson" is written above the staff in the right margin. Measure numbers 102, 103, 104, and 105 are placed above the corresponding measures. A crescendo arrow is at the end of measure 105.

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This fragment is again the first phrase, one-A, of the chorale melody but is set in a different meter with the same pulsing half note accompaniment rhythm heard in the chime part.

The second half of the phrase, one-B, is heard in the next measure in the B-flat trumpet parts as a continuation of the phrase begun by the piccolo and trumpet. This time, however, the melody is harmonized thereby giving it more substance. Again, the 6/4 meter of the melodic fragment is heard at the same time as the accompaniment continues in 2/2 meter (see Example 4.4).

Example 4.4. *The Leaves Are Falling*, mm. 106-109.

A musical score for trumpet 1,2. The key signature is one flat, and the tempo is  $\text{♩} = 34$ . The score shows measures 106 through 109. Measure 106 starts with a half note followed by eighth notes. Measure 107 continues with eighth notes. Measure 108 has a single eighth note. Measure 109 begins with a half note. The name "Benson" is written to the right of measure 109. The score is on a single staff with a treble clef.

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The next use of the *Ein feste Burg* theme occurs in measure 109 in a solo trombone. Benson used phrases four and five, of the tune moving directly to the final phrase of the melody. By skipping most of phrases two and three of the hymn tune, Benson is able to add to a sense of musical incompleteness. Perhaps another message was that the assassination of Kennedy left a void in the country. This phrase is again in 6/4 meter with tied quarter notes over the same pulsating half notes in the chimes (see Example 4.5).

Example 4.5. *The Leaves Are Falling*, mm. 109-117.

Trombone 1

109

110

111

112

Benson

113

114

115

116

117

*f*

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In measure 111, during the playing of the trombone solo, a solo piccolo comes in with the beginning of the hymn tune in a different key structure. The trombone solo is in B-flat major but the piccolo solo is in F-sharp major. Benson uses this idea of bitonality perhaps to demonstrate the conflicting emotions prevalent between despair and comfort. The piccolo part, in contrast to the trombone solo, is in 2/2 meter and states the first phrase of the tune in its entirety (see Example 4.6).

Example 4.6. *The Leaves Are Falling*, mm. 111-121.

Piccolo

$\text{D} = 34$

**f** *sempre*

111 112 113 114 115 116 Benson

117 118 119 120 121

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In a musical response to the trombone and piccolo solos, the trumpets play the end of the hymn tune with a melodic adjustment almost as an antiphonal or closing to the melody. The trumpets, however, play the tune in A-flat major, once again pointing toward bitonality and remain in the 6/4 meter of the trombone solo (see Example 4.7).

*Example 4.7. The Leaves Are Falling*, mm. 120-123.

Musical score for Example 4.7. The score shows four staves of music for Trumpet 1,2,3. The key signature is one flat (F#), and the time signature is common time (indicated by 'C'). Measure 120 starts with a rest followed by a dynamic 'f'. Measures 121 and 122 show a continuation of the melody. Measure 123 concludes with a melodic line and a fermata over the last note. The name 'Benson' is written to the right of the staff.

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Two measures after the trumpets complete their chorale fragment, the solo piccolo and solo clarinet play the opening phrase, one-A, of the chorale with a melodic alteration at the end. The theme begins in the key of E major but has a lowered 7<sup>th</sup> scale degree. The reason for the lowered 7<sup>th</sup> scale degree is to remain within the musical cells set forth by Benson earlier in the work (see Example 4.8).

*Example 4.8. The Leaves Are Falling*, mm. 125-129.

Musical score for Example 4.8. The score shows three staves of music for Piccolo. The key signature is one sharp (G#), and the time signature is common time (indicated by 'C'). Measure 125 starts with a rest followed by a dynamic 'mp'. Measures 126 and 127 show a continuation of the melody. Measure 128 features a melodic line with a bracket labeled '(7th)' above the notes. Measure 129 concludes with a melodic line and a fermata over the last note. The name 'Benson' is written to the right of the staff.

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Following this brief statement in measures 125-129 of the opening phrase of *Ein feste Burg*, Benson states the first phrase in its entirety in the trumpet section. The scoring of the melody is alternated between the first and second trumpets to allow for the tonic note to be held throughout the first measure. The phrase is again performed in 6/4 meter with the pulsing half notes continuing in the chime parts (see Example 4.9).

**Example 4.9. *The Leaves Are Falling*, mm. 129-135.**

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Benson passes the musical theme to a solo trombone in measure 134 of the third phrase of the chorale melody. The statement is in the key of E major and directly follows the statement in E major in the trumpets. The music is written in 6/4 meter, but with the dotted rhythms placed on the beat, it gives a 2/2 meter result and matches the recurring chime part (see Example 4.10).

Example 4.10, *The Leaves Are Falling*, mm. 134-137.

A musical score for Trombone 1. The key signature is one sharp (F# major). The time signature is 6/4. Measure 134 starts with a rest followed by a dotted half note. Measures 135 and 136 show eighth-note patterns with fermatas. Measure 137 begins with a sharp sign over the first note. The dynamic is **f**. The name "Benson" is written at the end of measure 137. The score consists of two staves, with the second staff starting at the beginning of measure 137.

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An echo response occurs in the trumpet parts in measure 137 as the trumpets play the same phrase in the key of F major. The phrase is again in 6/4 meter but contains the ties that give the theme an augmented feel in contrast to the phrase just performed by the trombones. In keeping with the antiphonal response idea, Benson scores the trumpets at a mezzo piano dynamic with a crescendo (see Example 4.11).

Example 4.11. *The Leaves Are Falling*, mm. 137-140.

A musical score for Trumpet 1,2,3. The key signature is one sharp (F# major). The time signature is 6/4. Measure 137 starts with a rest followed by a dotted half note. Measures 138 and 139 show eighth-note patterns with ties. Measure 140 begins with a sharp sign over the first note. The dynamic is **f**. The name "Benson" is written at the end of measure 140. The score consists of two staves, with the second staff starting at the beginning of measure 137. The dynamic **mp** with **cresc.** is indicated under measure 137.

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The trombones respond in measure 144 with a re-statement of the third phrase of *Ein feste Burg*. The phrase is stated in octaves at a mezzo forte dynamic with a crescendo. The octaves add to the building intensity of the piece and in particular the chorale tune. An interesting orchestration technique occurs in measure 148 as the first and second trombone parts diminuendo but the third part continues at a higher dynamic. Composers often use this technique to achieve a tone color change (see Example 4.12).

**Example 4.12. *The Leaves Are Falling*, mm. 144-148.**

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Phrase four of the original tune first appears in measure 148 in the B-flat trumpet. The theme is written for three trumpets working together in diatonic harmony for three measures. At the same time the theme is in C major, a D moving to a D-flat is played in the bass. The next three measures, however, move away from diatonic harmony in the trumpets with the addition of close intervals. Near the end of the phrase in measure 151, Benson uses an A-flat to advance the polytonal harmony between C and D-flat. The appearances of the chorale tune become progressively more harmonically involved

(Renshaw, 1993, p. 36). The phrase ends in d minor with an added 2<sup>nd</sup> scale degree in the third trumpet part (see Example 4.13).

**Example 4.13. *The Leaves Are Falling*, mm. 148-154.**

The musical score shows two staves. The top staff is for 'Trumpet 1,2,3' and the bottom staff is for '(Basses)'. The key signature is G major (one sharp). Measure 148 starts with a forte dynamic (f) and a sixteenth-note pattern. Measures 149 and 150 continue this pattern. Measure 151 begins with a piano dynamic (mf) and a similar pattern. Measure 152 starts with a piano dynamic (5) and a sustained note. Measures 153 and 154 show sustained notes with slurs. The name 'Benson' is written above the staff in measure 151.

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Performed in the trumpets at a strong dynamic level, the chorale tune is completed in measures 156-160 in an augmentation of the final phrase of *Ein feste Burg*. It is important to note the extension of the 7<sup>th</sup> scale degree in measure 157 to add intensity to the overall music. Although not overtly programmatic, one has to wonder if this moment represents the emotional response to the assassination of President Kennedy (see Example 4.14).

Example 4.14, *The Leaves Are Falling*, mm. 156-161.

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The final appearance of *Ein feste Burg* occurs in measure 164 again in the trumpets and set in 2/2 meter. The fourth measure of the phrase in measures 167 and the beginning of 168 is an elongation of the third beat of the original tune. Following the expected text of the melody (*A Mighty Fortress Is Our God*), this note would normally not be held. Benson, however, chooses to sustain the note perhaps to emphasize the thought “God.” This fragment is the complete first phrase of the tune and ends in octaves in measures 174-177. The composer in these measures states “non dim.” Although the piece ends four measures later very quietly with a solo clarinet F, the final statement of *Ein feste Burg* is bold and performed in unison at a fortissimo dynamic (see Example 4.15).

Example 4.15. *The Leaves Are Falling*, mm. 164-176.

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One may note that the chorale, *Ein feste Burg*, does not appear with either a flawless melody or a traditional harmonization, symbolic linkage to suit both the beginning of the actual composition process (November 22, 1963—not 1964 as misprinted in the score) and the opening of Rilke's beautiful poem.... (*The Leaves are Falling*, inside cover of score, 1964)

Benson's use of *Ein feste Burg* is creative, original, and balances with the sheer beauty and clarity of scoring found throughout the piece. *Ein feste Burg* is indeed a central theme to this masterpiece but is never stated in its entirety; rather the tune is used as a familiar musical motive to balance with the first half of the piece and to add to the programmatic meaning. Due to the continuation of performances, it is expected that *The Leaves Are Falling* will remain within the standard repertoire for college and university

bands. The survey found in Appendix B provides further validity to this statement (see Appendix B).

## CHAPTER V

### *PSALM 46 (1971)*

#### John Zdechlik (b. 1937)

John P. Zdechlik was born in Minneapolis and studied piano during his youth. He became interested in composing while playing trumpet and piano in his high school jazz band. He completed his Bachelor of Music degree at the University of Minnesota in 1960 and taught public school before beginning his Master of Music degree at the same institution. He earned his Master of Music in 1964 and became a member of the faculty at the University of Minnesota while he worked on his Ph.D. Upon completion of the Ph.D in 1970, Zdechlik began teaching at Lakewood Community College in White Bear Lake as the director of instrumental music and theory instructor (Smith, 2000, p. 663). In 1990, he took his 17-piece college jazz band on a government-sponsored tour of Uruguay and Paraguay, and in 1989, he was honored with membership in the American Bandmasters Association (Smith, 2000, p. 663). He took a sabbatical leave in 1995 to pursue composing and returned the next year to direct the jazz band and be head of the music department. He continues to be in great demand as a clinician, conductor, performer, and lecturer throughout the United States. Among his published band works are *Chorale and Shaker Dance*, *Celebrations*, *Images of Aura Lee*, *In Dulci Jubilo*, *Lyric Statement*, *Psalm 46*, and *Concerto for French Horn*. His music is lyrical, bold, and expressive, while retaining contemporary harmonies and structure. Zdechlik's understanding of instruments and their capabilities give his music an idiomatic but engaging quality that is less strident than many contemporary compositions for concert

band. His music is full of melody, invention, cross-relation, and academic but musical structure. He remains one of the important composers of band music in the twentieth century.

*Psalm 46* is an advanced concert band piece that employs full band and requires at least five percussionists. Composed and published in 1971, *Psalm 46* is based on the hymn, *Ein feste Burg*. The piece was commissioned by and dedicated to Mr. Leon Titus and the Concordia College Band in St. Paul, Minnesota (Zdechlik, 1971, p. 1). When Martin Luther penned his famous hymn, he drew from the Biblical text of *Psalm 46* for textual inspiration. The Biblical title of the Psalm is “God is a Sure Stronghold in Times of Distress,” which Luther creatively altered the text to *A Mighty Fortress is Our God*. The title *Psalm 46* is for the Biblical reference to the scripture of the same name.

The piece is similar to but not exclusively a variation form. The listener does not hear the complete theme, *Ein feste Burg*, until the end of the piece. The piece is divided into four sections with each section being a free variation of the *Ein feste Burg* theme. The music begins with fanfares in the brass before moving to a very fast allegro with syncopated rhythm. The interplay between brass and woodwinds with support from the percussion gives the music high energy and expectations for strong cadences. In the middle of the piece is a slower section that contains opportunities for solo instruments. Through development and dramatic dynamic growth, this slow section gives way to a fast 6/8 tempo with woodwind runs in a tarantella fashion that become accompaniment figures to the theme in the brass. The chorale tune of the final section of the piece is interrupted by woodwind tarantella flourishes in a quick tempo. The piece closes with

the brass section stating fragments of the *Ein feste Burg* theme. This is a very satisfying well-constructed piece with opportunities for many instruments to display musical virtuosity.

### Use of *Ein feste Burg*

*Psalm 46* is based on the hymn tune *Ein feste Burg*. Zdechlik did not refer to a specific hymnal for reference, but rather remembered the tune from his experiences in churches (interview with Zdechlik). The piece begins with a brass fanfare in triplets. The triplets most likely foreshadow the opening three repetitive notes of the *Ein feste Burg* theme (see Example 5.1).

Example 5.1. *Psalm 46*, mm. 1-5

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The fanfare idea continues and develops as a variation on the first phrase of the hymn tune until measure 25. At measure 25, the piece begins the second section with a syncopated theme heard in the clarinets coming in at measure 29 (see Example 5.2). In

this instance, Zdechlik chose to delete the anacrusis note used in the original tune. By removing the note, the phrase begins on the strong beat and remains consistent throughout the phrase. The phrase then takes on symmetry of balance with four complete measures.

*Example 5.2. Psalm 46, mm. 29-32.*

Zdechlik

Clarinets

29                    30                    31                    32

*mf*

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Again, the syncopated rhythmic idea continues in the clarinets with the first phrase of the hymn. In this instance, the clarinets play the theme a perfect fifth higher than before (see Example 5.3).

*Example 5.3. Psalm 46, mm. 36-39.*

Zdechlik

Clarinets

36                    37                    38                    39

*f*

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Using the first half of the first phrase, phrase one-A, of the hymn, Zdechlik adjusts the theme from the expected stepwise motion to a descending perfect fourth and takes out the first two notes found in the hymn tune. The phrase then begins on beat two. In measure 47, Zdechlik uses diminution of the theme followed by augmentation in measure 48. The development of theme fragments through various compositional techniques becomes central to the entire piece. The woodwinds continue the same idea in measure 50 with the same fragment found in measure 46 (see Example 5.4).

*Example 5.4. Psalm 46, mm. 46-51.*

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Zdechlik then makes a musical statement in two keys with phrase one-A of the hymn tune. Again, the pickup note is not included as a part of the phrase resulting in the theme beginning on a strong beat. The major third relationship between the two keys—D

major and B-flat major—becomes an important idea to the piece and is used again for added dissonance and to propel the piece forward.

Example 5.5. *Psalm 46*, mm. 54-58.

The musical score consists of two staves for woodwind instruments. The top staff is in common time, C major, and has measure numbers 54, 55, 56, 57, and 58 above it. The bottom staff is also in common time but starts in G major (indicated by a G) and changes to F major (indicated by an F). Measure 54 begins with a dynamic of **ff forza**. Measure 55 continues with eighth-note patterns. Measures 56 and 57 show more complex rhythms with sixteenth notes and rests. Measure 58 begins with a dynamic of **ff forza**. The score is attributed to Zdechlik.

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A fragment of the theme occurs in measures 59-62, first in the key of g minor followed immediately by the key of F major (see Example 5.6).

Example 5.6. *Psalm 46*, mm. 59-62.

The musical score consists of two staves for low brass and low woodwind instruments. The top staff is in common time, G minor, and has measure numbers 59, 60, 61, and 62 above it. The bottom staff is also in common time but starts in F major (indicated by an F) and changes to G minor (indicated by a G). Measure 59 begins with a dynamic of **f**. Measure 60 continues with eighth-note patterns. Measure 61 begins with a dynamic of **(Hns.) ff**. Measure 62 concludes the section. The score is attributed to Zdechlik.

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Zdechlik's emphasis on the phrase one-A of the hymn is finally completed in an augmented scalar motion in measures 64-69. It is interesting that the music does not match the hymn precisely but instead keeps the basic descending motion by deleting the one escape tone of the second half of the first phrase of the original tune. Zdechlik also chooses to keep the augmented rhythm consistent by avoiding shorter note values at the end of the phrase as the original hymn dictates (see Example 5.7).

Example 5.7. *Psalm 46*, mm. 64-68.

The musical score consists of three staves. The top staff is labeled "Low W.W." and has a bass clef. The middle staff is labeled "High Brass" and has a treble clef. The bottom staff is labeled "Low Brass" and has a bass clef. The score is in 3/4 time. Measure 64 starts with a dotted half note followed by a dotted quarter note. Measure 65 starts with a dotted half note followed by a dotted quarter note. Measure 66 starts with a dotted half note followed by a dotted quarter note. Measure 67 starts with a dotted half note followed by a dotted quarter note. Measure 68 starts with a dotted half note followed by a dotted quarter note. The score ends with "Zdechlik". Dynamic markings include "f" and "ff". Measure numbers 64, 65, 66, 67, and 68 are written above the staves.

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In measure 70, Zdechlik returns to the fragment of the phrase in the woodwinds followed by the same fragment in a different key in the trombones. The trombones, however, enter on beat three of measure 71 in canonic imitation to the woodwind line. Both fragments are then repeated for added emphasis (see Example 5.8).

Example 5.8. *Psalm 46*, mm. 70-75.

A musical score for two instruments: High W.W. (Woodwind) and Trombone. The tempo is indicated as  $\text{♩} = 152$ . The score consists of two staves. The top staff is for the High W.W., starting with a dynamic of ***ff***. The melody is composed of eighth-note pairs with various slurs and grace notes. Measure numbers 70 through 75 are marked above the staff. The bottom staff is for the Trombone, also starting with ***ff***. It features eighth-note pairs with slurs. Measure numbers 70 through 75 are also marked above the staff. The section is labeled "Zdechlik" at the end.

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The third section begins in measure 83 with a tempo change and a style change.

This section deals with the second phrase of the hymn (Zdechlik, score). The accompaniment is very light and staccato and the melody is lyrical and connected. The melody is syncopated, however, which stays consistent with the use of the melody in the earlier section of *Psalm 46*. This section is much less strident than section two and uses longer melodic lines to emphasize the theme (see Example 5.9).

**Example 5.9. Psalm 46, mm. 87-97.**

*Zdechlik*

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In measure 100, Zdechlik returns to the latter half of the first phrase, phrase one-B, in augmentation. This time the music is faithful to the original hymn in measure 104 by keeping the same escape tone idea used in the tune (see Example 5.10). In this instance, the phrase does not conclude on the tonic note but instead changes to an upper neighbor to bring about a key change.

**Example 5.10, Psalm 46, mm. 100-107.**

*Zdechlik*

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In measure 110, the woodwinds again play the second and third phrases of the hymn tune with fragments of the opening phrase played in the horns and baritones (see Example 5.11).

**Example 5.11. *Psalm 46*, mm. 110-124.**

High W.W.

Hns.  
Bar.

Zdechlik

110 111 112 113 114 115

116 117 118 119 120 121

122 123 124

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Similar to measures 100-107, measure 125-132 is an augmentation of the main theme of the hymn tune. This time it is scored for brass and low woodwinds at a fortissimo dynamic level (see Example 5.12).

Example 5.12. *Psalm 46*, mm. 125-132.

Zdechlik

Brass +  
Low W.W.

125      126      127      128      129      130      131      132

*f*

(woodwinds)

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As the second section comes to a close, the *Ein feste Burg* theme is not heard except for a hint of the perfect fifth interval of the opening second phrase of the hymn. In measure 142, the interval is a descending perfect fifth rather than the expected ascending interval of the hymn and is then followed by step-wise motion (see Example 5.13).

Example 5.13. *Psalm 46*, mm. 142-149.

Zdechlik

Cl. I      Cl. II

142      143      144      145      146      147      148      149

*mf*

*rit.*

*molto rit.*

*dim.*

*pp*

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The third section of *Psalm 46* is much slower and calmer than the other sections of the piece. This section is scored more thinly than the other sections with less rhythmic complexity than previously heard. The *Ein feste Burg* theme enters in measure 161 with

the horns and is played in three/four meter and remains in the key of F major (see Example 5.14).

Example 5.14. *Psalm 46*, mm. 161-170.

A musical score for the Horns. The tempo is  $\text{♩} = 72$ . The key signature is F major (one sharp). The time signature is common time (indicated by a '4'). The score consists of ten measures, numbered 161 through 170 above the staff. Measure 161 starts with a half note followed by eighth notes. Measures 162-164 show a pattern of eighth notes. Measures 165-167 continue this pattern. Measures 168-170 conclude the section. The dynamic marking *mp* is present in measure 161. The name "Zdechlik" is written above the staff in the upper right corner. The word "Horns" is written to the left of the staff.

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The theme is heard again near the end of this section in the horns with the ending of the first phrase adjusted intervallically but still in F major (see Example 5.15).

Example 5.15. *Psalm 46*, mm. 201-204.

A musical score for the Horns. The tempo is  $\text{♩} = 72$ . The key signature is F major (one sharp). The time signature is common time (indicated by a '4'). The score consists of four measures, numbered 201 through 204 above the staff. Measure 201 starts with a half note followed by eighth notes. Measures 202-203 continue this pattern. Measure 204 concludes the section. The dynamic marking *mf* is present in measure 201. The name "Zdechlik" is written above the staff in the upper right corner. The word "Horns" is written to the left of the staff.

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The fourth section of *Psalm 46* is in a fast six/eight meter and deals primarily with the opening phrase of *Ein feste Burg*. In this section, the theme is heard canonically and in several keys. The entrance in the horns and baritones is in inversion of the opening phrase. This section is contrapuntally complex and scored for full band. The phrases

played are four measures in length but the entrances are one measure apart (see Example 5.16).

Example 5.16. *Psalm 46*, mm. 227-235.

Zdechlik

Woodwinds

Hns, Bar., T. Sax.

Cors. I+II

W.W.

Hns, Bar., T. Sax

Cors. I+II

227      228      229      230      231

232      233      234      235

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In the fourth section the chorale begins in measure 245 with the main theme stated in the brass. The tempo at this point is abruptly slower for seven measures before being interrupted by the faster “tarantella” tempo heard earlier. The slow tempo of the chorale and the fast tempo of the tarantella are alternated until the chorale has been heard. The chorale theme (*Ein feste Burg*) is scored in seven measures rather than the expected eight

from the original. This technique causes an elision of the phrase into the tarantella section. Although the *Ein feste Burg* theme is not heard in its entirety, the phrases are quite similar to the original (see Example 5.17).

**Example 5.17. *Psalm 46*, mm. 245-252.**

Brass

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The faster section is in the key g minor and is primarily step-wise motion (see Example 5.18).

**Example 5.18, *Psalm 46*, mm. 252-257.**

High W.W.

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The next chorale statement is again in seven measures and completes the first phrase of the hymn tune. The dramatic use of the C major chord in measure 262 is consistent with the harmony typically applied to *Ein feste Burg*. According to Zdechlik, however, he did not consider any harmonic implications of the melody so it must be inferred that his use of the five of six chord in measure 262 is of his own creativity (see Example 5.19).

**Example 5.19, Psalm 46, mm. 258-266.**

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The chorale continues in measure 271 with the second phrase of the hymn tune altered through intervallic adjustment of the theme. The third phrase of the tune is then played. Perhaps for brevity or clarity, the fourth and fifth phrases are not scored, but are preempted for the final phrase of the hymn beginning in measure 287. Remaining consistent with the earlier use of a five of six chord, Zdechlik uses a C major chord in measure 290 to lead to the f minor chord in 291 (see Example 5.20).

Example 5.20, *Psalm 46*, mm. 271-293.

**Brass**

**Zdechlik**

271    272    273    274    275    276    277    278    279    280

281    282    283    284    285    286    287    288    289    290

291    292    293

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The hymn tune is not used in the coda of the *Psalm 46*. *Psalm 46* is a dramatic setting of *Ein feste Burg* in variation form utilizing all the instruments. It is considered a Grade IV composition and is found in many state required literature lists. Although never commercially recorded and sold, it continues to be frequently performed. The hymn tune plays a central role in this piece and is used throughout the entire work. The

hymn is never included in its entirety and is adjusted rhythmically and intervalically. Through diminution, augmentation, inversion, and motivic cohesion, *Psalm 46*, is a creative interpretation of *Ein feste Burg*.

## CHAPTER VI

### *TRIBUTE TO CANTERBURY (1977)*

#### Gordon Jacob (1895-1984)

Gordon Jacob was born on 5<sup>th</sup> July 1895 as the tenth and last child of ten in Upper Norwood, London. He was christened Gordon Percival Septimus Jacob. His father passed away when Gordon was three, so his mother took care of the children. Although not from an educated musical family, Gordon's extended family included George Archibald Jacob, author of the book Musical Handwriting (1947). His brother Anstey played the cornet, and was perhaps the closest of the brothers to Gordon. Gordon was known as "Donny" by Anstey and attended Dulwich College Preparatory School, which Anstey already attended. The walks to and from school exposed Gordon to a variety of "street" music, such as the penny whistle, various singers, German bands and local harp players. Gordon began piano lessons at the age of 8 and began writing original music shortly thereafter. When he entered Dulwich College at 13, he was writing full orchestral scores (Wetherell, 1995, p. 13)

In 1914, at the age of 19, Jacob enlisted in the Field Artillery having been told the military was looking for educated men. During WWI, Jacob spent several months on the front-line in 1915, made a strong impression on the commander, and was sent back to England in 1916 to become an officer. Jacob's training took place at New College, Oxford, where he met organist Hugh Allen, who had a significant influence on Jacob's career. When the war ended, Jacob returned to London and applied for entrance to the Royal College of Music (RCM), where his former teacher Hugh Allen was the director.

Jacob received a scholarship to attend the school for two years. His primary composition teacher was Charles Villiers Stanford (1852-1924), a well-known but quite conservative composer-teacher. “On one occasion, when he showed Stanford something of which the latter disapproved, he had said, ‘Any fool can do that sort of thing, my boy.’ Jacob went over to the piano and played something straight-forward in C major, saying ‘Any fool can do that too’” (Wetherell, 1995, p. 25). Jacob received the Arthur Sullivan Prize for Composition in 1921. In 1922, he attempted to study with Vaughan Williams, but was not satisfied with Vaughan Williams’ style of teaching (Wetherell, 1995, p. 26).

Jacob’s first big compositional notoriety occurred in 1923 when his *William Byrd Suite* for full orchestra was performed at the RCM on February 16 to great acclaim. Jacob later scored the *William Byrd Suite* for military band basing the idea on Vaughan Williams’ *English Folk Song Suite* for military band of which Jacob was the original arranger of the orchestral version. In 1924, Jacob married Sidney Gray and worked as a music copyist and part-time staff member at the RCM. He continued to compose prolifically and heard his *Viola Concerto* and his *Concerto for Piano and Strings* premiered in 1926 and 1927, respectively (Wetherell, 1995 pp. 26-32.)

By 1930, Gordon Jacob was a full-time faculty member at the Royal College of Music and began to publish music ranging from choral works, chamber pieces, to large orchestral works. He continued to orchestrate other composers’ music and adjust mistakes in scoring. Although Vaughan Williams continued to be grateful for the scoring changes Gordon Jacob had made in his music, Jacob became resentful over having to rescore his music. Finally, Jacob refused to do any more work for Vaughan Williams

believing he was capable of doing his own scoring. In 1936, Jacob completed his Doctor of Music from the RCM and was told he added value to the degree by being examined by three men who should be taking lessons from him (Wetherell, 1995, p. 43).

The years from 1934-1939 were spent composing for different occasions for royalty. “Gordon Jacob became an indispensable figure in the background of every royal occasion” (Wetherell, 1995, p. 44). Between conducting and composing, Jacob’s name can be found on virtually every program involving royalty and commissions during these years. The war years and following brought about an increase in film, radio, and eventually television. Jacob responded to this growth with film scores, radio music, and musical events throughout England. His name and music were beginning to capture the interest of conductors in the United States. With the growth in wind bands and instrumentalists, Jacob began to compose more frequently for wind instruments through solos, chamber music, and full band music. The development of the concert band in the United States resulted in several commissions for Gordon Jacob, including *Music for a Festival* and *Flag of Stars*. In 1952, Frederick Fennell sent Jacob a letter that says: “Please consider more composition for the military band, for we are in desperate need of music of the quality and of the quantity of yours.” Jacob responded with a vast array of wind music including concertos and chamber music. Full band pieces, brass band pieces, and smaller works were composed at a rapid and steady pace.

Jacob’s output of music continued throughout his life until the end at age 89. His first wife, Sidney, died in 1958 of coronary failure, and Jacob remarried in 1959 to his niece Margaret Gray. Correspondence between the author of this study and Margaret has

been helpful with regard to details of Jacob's life as well as information about *Tribute to Canterbury*.

*Tribute to Canterbury* is a late work in Jacob's life and was composed for the Kings School Canterbury that adjoins the Cathedral. One of the music teachers at the King's School, Alan Ridout, was a former pupil of Jacob's. This ultimately led to a positive relationship between all the music teachers and Gordon Jacob (email from Margaret Jacob Hyatt, 2001). This relationship resulted in several compositions for the school. A companion work for 8 trumpets titled *Canterbury Flourish* was first performed in 1975 and *Tribute to Canterbury* was completed in 1977.

*Tribute to Canterbury* is melodic, inventive, clever, and reserved (Margolis, 1993, p. 46). Set in three movements, the work is for full concert band and requires a minimum of five percussionists. This work pays tribute to the immense history and depth of the Kings School in Canterbury with its religious overtones, playful spirit, and musical expression. Following the murder of Thomas Beckett in 1170, people made a pilgrimage to Canterbury in Beckett's honor. King Henry II who had caused the murder of Beckett by asking the rhetorical question, "Who will rid me of this turbulent priest?" was filled with remorse following the murder and, subsequently, Thomas Beckett became a martyr (email from Margaret Jacob Hyatt, 2001). "The Chapter House is one of the oldest parts of the Cathedral and is a committee room for the Dean and his canons" (Margaret Jacob Hyatt, 2001). The Kings School often gives performances in the Chapter House.

Jacob's use of *Ein feste Burg* for the main thematic material of the first movement is an interesting choice. Because Martin Luther was a former medieval monk and the

catalyst for the Reformation in Europe, Jacob seems to be paying tribute not only to Canterbury but also to its ability to survive and grow in times of religious turbulence. In the words of Jacob's widow, Margaret Jacob Hyatt, "It [*Ein feste Burg*] gives the feeling of solid reliability in something that has stood for centuries. Just as the building has stood so has God's faithfulness. If you read the whole of the words [of the hymn], you will see that it is something that cannot be shaken" (Margaret Jacob Hyatt, 2001).

The first movement is titled *Chorale Prelude (Ein feste Burg)* and is written "for the Chapterhouse." It begins with the woodwinds and develops to use the full band by measure 21. The first movement is lyrical and grows to a full dynamic by the end. The contrapuntal technique of this movement extends to the use of the hymn tune as well as the countermelodies found in both woodwinds and brass. Jacob uses the hymn primarily as a chorale theme with the exception of the hymn fragments found periodically throughout the movement. The first movement is in a chorale prelude format with the theme *Ein feste Burg* being stated in its entirety as one complete stanza extended through ritornello accompaniment that serves as a second theme. To state it more succinctly the basic form is Introduction, AABA with transitions between sections that continue as accompaniment.

The second movement titled *Scherzo (for the King's School)* is not based on *Ein feste Burg* but does incorporate a melodic fragment from the hymn tune. It is a youthful, spirited movement in the style of music for children. Because the King's School consists primarily of younger students, the *Scherzo* is a fitting tribute to years of successful education. In contrast to the serious and religious depth of the first movement, the

second movement takes on a much lighter character and seems to recognize the inherent value of children. It is a lively piece reminiscent of Beethoven's *Scherzos* in his symphonies with its contrapuntal scoring and quick dynamic changes. This movement is tightly constructed around two original themes and emphasizes blocked brass score with woodwind moving lines. The second movement is ABCAB coda with A material in a quasi-Rondo form. The C section is a lyrical contrast to the A section and contains new material that is derived from the A theme. Chromatic homophonic scale-wise motion acts as bridge material between sections. The second A section incorporates accents on third beats giving the music a feeling of rhythmic displacement. The coda includes themes from the A section and B section with harmonic alterations but ends in the same key the movement began.

Composers throughout time have written music in honor of and dedicated to children. The twentieth century saw a rise in music that is both educational and expression but designed for children. Two composers, in particular, Zoltan Kodaly (1882-1967) and Carl Orff (1895-1982), expended their compositional energy to write music beneficial to the musical education of children. Although Gordon Jacob did not specifically compose music to be performed by children, it is significant that he realized the value of children as well as the educational process. In 1975, at the time of the first performance of *Tribute to Canterbury*, Gordon Jacob's son, David Jacob, was a student at the King's School.

The final movement of *Tribute to Canterbury* is a *March: For All Pilgrims* and is a tribute to the people who made a pilgrimage to the Canterbury Cathedral in memory of

Thomas Beckett (Margaret Jacob-Hyatt, 2001). The designation “for all pilgrims” seems to imply not only that there is a historical connection to the Canterbury School, but that there is also a hope for the future. Taken specifically, the pilgrims were those who came to the Cathedral; taken globally, the pilgrims are people who make a “pilgrimage” to honor a cause or a place. The movement is in 2/4 time and recalls the rondo form of the classical period. This movement is contrapuntal in nature, and scores the brass and woodwind choirs with support from the percussion. Chromatic transitional sections lead to tutti thematic statements from the entire band. The *Ein feste Burg* theme occurs near the end of the composition in the brass and is restated in the closing section with full band. This cyclical treatment of the theme is again reminiscent of Beethoven’s *Fifth Symphony* and places this work by Gordon Jacob in the realm of neoclassic band pieces. “It is a very sensitive setting with obvious musical contrasts ranging from the soft gentle quality of the choral prelude, to the light, playful, carefree spirit of the scherzo, to the more bold spirit of the march” (Margolis, 1993, p. 46).

The third movement, in g minor, has expanded sections and is similar to a rondo form of the classical period. The movement is in ABACAB Coda form. Beginning with a thirteen measure introduction, the A theme develops through choirs of instruments into a full band statement of the main theme. The B theme is more lyrical and chromatic than the B theme with a brass fanfare at the end of the B section as a transition back into A material. At letter E, the trio (although not labeled as such), is a key change into E-flat. It is at the beginning of the trio, that the *Ein feste Burg* theme is used again. The hymn tune is used as a counter subject with the theme of the trio. A brief “break strain” occurs

in the trio before a return to the theme of the trio. At letter H is a key change back to g minor similar to the beginning of the movement with the thirteen-measure introduction. The B section or second strain changes keys again to the parallel major key of G major. Chromatic motion, brass fanfares, and woodwind trills, lead to a coda for full band and a restatement of the *Ein feste Burg* theme.

*Tribute to Canterbury* is a technically demanding work designed for advanced musicians. The ranges required in all three movements, although not extreme, are demanding and prevent the work from being performed by young bands. Jacob's clarity of scoring allows for a multitude of brief but important solos from several different instruments. The work is in fairly standard wind band keys. The first movement remains in E-flat major; the second movement begins in F-Dorian but progresses to C major and returns to F-Dorian for the conclusion. The use of the Dorian mode is an extension of British band music from earlier in the century. Jacob's long-term association with Ralph Vaughan Williams, though strained at times (Wetherell, 1995, p. 26), most likely had some influence on Jacob's music. The *Folk Song Suite for Military Band* by Vaughan Williams is in F-Dorian. The third movement, *March*, is in B-flat major with a middle section in E-flat major. At the end of the middle section is a modulation to g minor followed by the coda in G major. As is typical of British band music of the twentieth century, great precision and careful articulation is mandated throughout the entire work. Each instrument has an opportunity to play the melodic line at some point in the work. Doubling of parts occurs for large dynamic levels, and clarity occurs in softer dynamics with more solo requirements.

With the exception of the *Scherzo* where fast woodwind runs are required, the piece is not technically demanding. Percussion parts are more supportive to the winds and brass and less soloistic than much of the current literature for band. The technique required for the percussionists is minimal and the instruments are within the standard expectations of a concert band. The piece is best seen as a neoclassic concert band work in the tradition of the British Band music of the early part of the twentieth century.

Traditional and conservative in concept unlike the experimental wind band music of the last half of the twentieth-century, *Tribute to Canterbury* is melodious, harmonically accessible, challenging, and engaging. In the vein of the Suites for Military Band by Gustav Holst, and the wind band music of Ralph Vaughan Williams, Gordon Jacob has composed a work of great expressive qualities within a traditional framework. The brass choir writing style and woodwind flourishes remain complementary throughout the piece without one group overplaying another. Blend, balance, and control are the keys to a successful performance of *Tribute to Canterbury*.

#### Use of *Ein feste Burg*

The use of the hymn tune *Ein feste Burg* is found primarily in the first movement of *Tribute to Canterbury*. The piece begins with the second phrase of the tune in imitative counterpoint in the clarinets. The full statement of the second, third, and fourth phrases occurs in the first clarinet part (see Example 6.1). Jacob chooses to augment the last note of the second phrase thereby creating an anacrusis to measure five.

**Example 6.1. *Tribute to Canterbury*, mm. 1-6.**

Musical score for three clarinets (Clarinet 1 in B<sub>b</sub>, Clarinet 2 in B<sub>b</sub>, Clarinet 3 in B<sub>b</sub>) in common time (indicated by a 'C'). The key signature is one flat (B<sub>b</sub>). The tempo is 63 BPM. The score consists of six measures, numbered 1 through 6 above the staves. Measure 1: Clarinet 1 starts with a dynamic 'p' and plays eighth-note pairs. Measure 2: Clarinet 2 starts with a dynamic 'p' and plays eighth-note pairs. Measure 3: Clarinet 1 and Clarinet 2 play eighth-note pairs. Measure 4: Clarinet 1 and Clarinet 2 play eighth-note pairs. Measure 5: Clarinet 1 and Clarinet 2 play eighth-note pairs. Measure 6: Clarinet 3 starts with a dynamic 'p' and plays eighth-note pairs. Measure 6 is signed off by Gordon Jacob.

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Following the opening in the clarinets, the flutes softly play the fifth phrase of the original hymn tune (see Example 6.2). This phrase is to be performed pianissimo in contrast to the brass choir entrance of the final phrase occurring at the end of measure 8.

**Example 6.2. *Tribute to Canterbury*, mm. 6-8.**

Musical score for two flutes (Flute 1 and Flute 2) in common time (indicated by a 'C'). The key signature is one flat (B<sub>b</sub>). The tempo is 63 BPM. The score consists of three measures, numbered 6, 7, and 8 above the staves. Measure 6: Both flutes play eighth-note pairs. Measure 7: Both flutes play eighth-note pairs. Measure 8: Both flutes play eighth-note pairs. The score is signed off by Jacob.

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The brass choir then plays the final phrase of the hymn tune (see Example 6.3). This introduction from measures 1-12 uses the end of the chorale theme in woodwinds and brass before beginning the hymn tune in measure 13.

Example 6.3. *Tribute to Canterbury*, mm. 8-12.

A musical score for Horn in F and Trombone. The key signature is one flat. The tempo is 63. The score consists of five measures, numbered 8 through 12. Measure 8 starts with a forte dynamic (f) in the Trombone. Measures 9 and 10 show eighth-note patterns in both instruments. Measure 11 is a transition, marked "dim." (diminuendo). Measure 12 begins with a piano dynamic (p) in the Trombone. The name "Jacob" is written above the staff in measure 12. The vocal line is indicated by a soprano clef and a dashed line.

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The beginning of the original hymn is not performed until measure 13 in the clarinets. Jacob again uses imitative counterpoint of the first half of the opening phrase *Ein feste Burg*. The key of the introduction is c minor but the statement of the theme begins in E-flat major at measure 13. As the main theme is stated and developed, Jacob uses a tonal imitative practice similar to the Baroque style of the 18<sup>th</sup> century (see Example 6.4). The contrapuntal imitation is not exact but is adjusted tonally to remain within the key structure.

Example 6.4. *Tribute to Canterbury*, mm. 12-20.

*Jacob*

*Jacob*

Flute

Oboe

Clarinet in B<sub>b</sub> 1

Clarinet in B<sub>b</sub> 2

F1.

Ob.

B<sub>b</sub> Cl. 1

B<sub>b</sub> Cl. 2

12 13 14 15 16

17 18 19 20

*p*

*p*

*p*

*p*

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The A section of the first movement is based entirely on the opening phrase of the hymn tune. Jacob alternates between c minor and E-flat major for the statement of the theme. The woodwind eighth notes in the clarinet parts serve as the accompaniment to

the chorale theme stated in the brass choir. The brass play the theme and include the eighth note accompaniment pattern (see Example 6.5).

**Example 6.5. *Tribute to Canterbury*, mm. 20-32.**

Jacob

The musical score displays two systems of staves for brass instruments. The first system (measures 20-25) includes parts for Horn in F, Tenor Trombone, Bass Trombone, Euphonium, and Tuba. The second system (measures 26-32) includes parts for Hn., T. Tbn., B. Tbn., Euph., and Tba. Measure 20 starts with a rest followed by eighth-note patterns from the brass choir. Measures 21-25 show the brass choir continuing the theme with eighth-note patterns. Measures 26-29 feature eighth-note patterns from the brass choir. Measures 30-32 show the brass choir continuing the theme with eighth-note patterns.

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As the theme closes in measure 32, the flutes play a countermelody that later becomes accompaniment to the chorale. The two flute parts play separate melodic lines that work both independently and in conjunction with each other. These lines later serve as accompaniment to the chorale melody, *Ein feste Burg* (see Example 6.6).

Example 6.6. *Tribute to Canterbury*, mm. 32-36.

The musical score consists of two staves for Flute 1 and Flute 2. The key signature is one flat (C minor). The tempo is 63. The score is divided into measures 32 through 36. Measure 32 begins with a rest followed by a dynamic marking 'p'. Measures 33, 34, 35, and 36 show eighth-note patterns. The name 'Jacob' is written above the staff in measure 36.

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The eighth note countermelody continues in the oboes and other woodwind parts while the brass and saxophones play the first two phrases of the hymn tune. The homophonic theme provides contrast to the moving eighth note accompaniment counterpoint (see Example 6.7). Of particular interest is the bass line which serves as a melodic line while maintaining the integrity of the harmony.

Example 6.7. *Tribute to Canterbury*, mm. 42-52.

Music score for mm. 42-52 of "Tribute to Canterbury". The score includes parts for Oboe 1 (W.W.), Oboe 2 (W.W.), Horn 1,2, Trombone 1, and Tuba (Low W.W.). The key signature is B-flat major (two flats). Measure 42: Oboe 1 (W.W.) has a sustained note followed by eighth-note pairs. Oboe 2 (W.W.) has eighth-note pairs. Horn 1,2, Trombone 1, and Tuba (Low W.W.) have eighth-note pairs. Measure 43: Oboe 1 (W.W.) has eighth-note pairs. Oboe 2 (W.W.) has eighth-note pairs. Horn 1,2, Trombone 1, and Tuba (Low W.W.) have eighth-note pairs. Measure 44: Oboe 1 (W.W.) has eighth-note pairs. Oboe 2 (W.W.) has eighth-note pairs. Horn 1,2, Trombone 1, and Tuba (Low W.W.) have eighth-note pairs. Measure 45: Oboe 1 (W.W.) has eighth-note pairs. Oboe 2 (W.W.) has eighth-note pairs. Horn 1,2, Trombone 1, and Tuba (Low W.W.) have eighth-note pairs. Measure 46: Oboe 1 (W.W.) has eighth-note pairs. Oboe 2 (W.W.) has eighth-note pairs. Horn 1,2, Trombone 1, and Tuba (Low W.W.) have eighth-note pairs. Measure 47: Oboe 1 (W.W.) has eighth-note pairs. Oboe 2 (W.W.) has eighth-note pairs. Horn 1,2, Trombone 1, and Tuba (Low W.W.) have eighth-note pairs. Measure 48: Oboe 1 (W.W.) has eighth-note pairs. Oboe 2 (W.W.) has eighth-note pairs. Horn 1,2, Trombone 1, and Tuba (Low W.W.) have eighth-note pairs. Measure 49: Oboe 1 (W.W.) has eighth-note pairs. Oboe 2 (W.W.) has eighth-note pairs. Horn 1,2, Trombone 1, and Tuba (Low W.W.) have eighth-note pairs. Measure 50: Oboe 1 (W.W.) has eighth-note pairs. Oboe 2 (W.W.) has eighth-note pairs. Horn 1,2, Trombone 1, and Tuba (Low W.W.) have eighth-note pairs. Measure 51: Oboe 1 (W.W.) has eighth-note pairs. Oboe 2 (W.W.) has eighth-note pairs. Horn 1,2, Trombone 1, and Tuba (Low W.W.) have eighth-note pairs. Measure 52: Oboe 1 (W.W.) has eighth-note pairs. Oboe 2 (W.W.) has eighth-note pairs. Horn 1,2, Trombone 1, and Tuba (Low W.W.) have eighth-note pairs. The score ends with a fermata over the bassoon line.

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Jacob scores the return of the chorale in measure 62 with the second phrase and continues through the sixth phrase of the original hymn melody. Jacob varies the original hymn at this point by bringing in phrase three, measure 64, one beat earlier than the original and placing the note on beat three rather than acting as an anacrusis to the next

beat. Jacob then deletes a note from the hymn tune and makes the phrase more concise than the original. The similarity to Johann Sebastian Bach's Cantata 80 *Ein' feste Burg ist unser Gott* cannot be denied (see Appendix C). In the Bach version, however, the fermatas are used at the end of each phrase. In Jacob's version the phrase is shorter but more declamatory through a dynamic change with a crescendo (see Example 6.8).

Example 6.8. *Tribute to Canterbury*, mm. 62-70.

The musical score consists of six staves. The top staff is for Oboe 1 (W.W.), followed by Oboe 2 (W.W.), Horn 1,2, Trombone 1, Bass Trombone (Low W.W. Tuba), and a final staff labeled "Jacob". The key signature is one flat, and the tempo is indicated as 63. Measure 62 starts with a piano dynamic (p) for all instruments. Measures 63-67 show a series of eighth-note patterns with crescendos (mf) at the end of each measure. Measures 68-72 show a similar pattern with a forte dynamic (ff) at the end of each measure. The "Jacob" section begins in measure 67 and continues through measure 72, featuring eighth-note patterns with crescendos.

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The movement concludes with the final phrase of the hymn tune followed by phrase one-A of the original melody. As the piece concludes, the rhythm becomes homophonic and the contrapuntal emphasis of the countermelody is discontinued. The repetition of the first three notes of the chorale is used for dramatic entrances in different instruments and provides a stable conclusion to the first movement (see Example 6.9).

**Example 6.9. *Tribute to Canterbury*, mm. 72-76.**

Molto Maestoso

Jacob

High W.W.

Mid. W.W. Brass

Low W.W. Brass

Low Brass  
Low W.W.

72      73      74      75      76

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Recalling that the movement began in E-flat major but vacillated between c minor and E-flat major, it is significant to note that the movement ends in E-flat major with the first phrase of the hymn tune. This provides a unified framework for the first movement. Although, the first movement stands alone as an integral piece without the other movements, it is preferable to perform the entire work including the last movement. It is in the last movement that the *Ein feste Burg* theme returns.

The *Ein feste Burg* theme is first heard in measure 123 at what could be considered the trio of the march. At this point the key has changed from g minor to E-flat major, and as a tribute to the key of the first movement, Jacob brings in the *Ein feste Burg* theme. The theme is passed from trumpets to oboes and back to trumpets with a quarter note accompaniment. Because the March is for all pilgrims, and pilgrims first made the journey to the Cathedral in honor of the martyr Thomas Beckett, Jacob may have intended the quarter notes as footsteps during the playing of the hymn tune (see Example 6.10).

Example 6.10. *Tribute to Canterbury*, mm. 123-142.

Musical score for mm. 123-142. The score consists of three staves: Horn 1,2 (Clarinet 1), Horn 3,4 (Clarinet 2,3), and Trumpet 1,2 (Oboe 1,2). The key signature is B-flat major (two flats). The time signature is common time (indicated by '4'). Measure numbers are placed above the staves. Dynamic markings include *p* (piano) and *f* (fortissimo). The score shows a sequence of measures from mm. 123 to 142. Horn 1,2 and Horn 3,4 play sustained notes in measures 123-126. Jacob's part begins at measure 127, playing eighth-note patterns. The section continues through measures 133-142, with the instruments alternating between sustained notes and eighth-note patterns. Measure 134 is marked with '11' above the staff. Measure 142 is marked with 'mf' (mezzo-forte).

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The march continues without the *Ein feste Burg* theme until the coda of the movement when the theme returns with the same accompaniment figures heard earlier in the trio. It is the first phrase of the hymn that is used in the coda by Jacob (see Example 6.11).

Example 6.11. *Tribute to Canterbury*, mm. 265-274.

Molto Maestoso

Jacob

Trumpets  
Flutes  
Clarinets  
Saxophones

Low Brass  
Low W.W.

ff

Tr., Fl.,  
Cl., Sax.

L. Brass  
L. W.W.

265 266 267 268 269

270 271 272 273 274

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Gordon Jacob, one of the premier English composers of the twentieth-century, wrote *Tribute to Canterbury* in a neo-classic style for concert band. By composing this well-crafted late work, Jacob retained the musical language that he adopted as a young composer at the turn of the century. *Tribute to Canterbury* is an outstanding work with historical and religious implications. Its programmatic intent makes the work accessible for all people whereas its musical content and technical demands place the work in the realm of professional abilities. The *Ein feste Burg* is used as a unifying element in *Tribute to Canterbury* both musically and for historical purposes.

This technically accessible but musically demanding work is not as well-known as much of Jacob's other music for wind band. In his own insistent style and harmony, Jacob retained the British Band music language from a previous era amidst a more

contemporary band style of the time. The use of *Ein feste Burg* in *Tribute to Canterbury* is harmonized more conservatively than the other selected pieces in this study. It is that difference that sets this piece apart from the others regarding its musical language.

## CHAPTER VII

### *DO NOT GO GENTLE INTO THAT GOOD NIGHT (1979)*

#### Elliot Del Borgo (b. 1938)

Born in Port Chester, New York, Elliot Del Borgo holds a Bachelor of Science degree from the State University of New York, an Education Master degree from Temple University, and a Master of Music degree from the Philadelphia Conservatory where he studied theory and composition with Vincent Persichetti and trumpet with Gilbert Johnson (Del Borgo resume, 2001). He was given the “doctoral equivalency” by the State University of New York in 1973, and in 1993 was elected to membership in the American Bandmasters Association (Del Borgo resume, 2001). He is highly respected as a composer of orchestral music, choral music, chamber music, and wind band music. It is through the wind band that Del Borgo has found the greatest avenue for his music. He has published more than 130 works for the concert band in addition to being sought after for clinics, lectures, and adjudication. Del Borgo’s career includes public schools, university teaching, and chairman of theory, literature, and composition at the Crane School of Music. He has received citations from the University Awards committee and the American Society of Composers, Authors, and Publishers (ASCAP). In addition to his music for the 1980 Olympics, Mr. Del Borgo has published nearly 500 compositions for a variety of media (Del Borgo resume, 2001). His music reflects the aesthetics of twentieth century musical ideals through its eclectic nature and vigorous harmonic and rhythmic style (<http://www.meredithmusic.com/bios1.html#4>). In his words,

My music is eclectic in nature and romantic in style and impact. Drawing from several harmonic resources common to both nineteenth and twentieth century schools, I hope to involve both the performers and audience in a visceral kind of communication that has appeal and satisfaction in both the intellectual and the sensual realms of our experiences. This precarious balancing of the needs of both Apollo and Dionysus provides the excitement and challenge that makes the next piece an ever-changing adventure. (Toering, 1985, p. 2)

Among his contributions are three unpublished books on music. Perhaps his most important contribution has been in the area of quality accessible concert band music for younger bands. His music can be found on many state required lists (Smith, 2000, pp.163-164).

*Do Not Go Gentle Into That Good Night* is an instrumental work for concert band. The piece was composed and premiered in 1977 by the Peninsula High School Band of Gig Harbor, Washington, under the director of Glenn Hull. The Peninsula High School Band commissioned the work in memory of Jill Waterland and Mandy Doe, two students of the band who lost their lives in a tragic accident. Del Borgo used the commission and the memory of those two students to compose a work that celebrates life, recognizes death, and provides comfort for dealing with tragedy. The challenge of composition comes from the desire to provide comfort for the friends and family through musical expression. “Depicting emotions through music and stating a philosophy through sound is one of the great demands facing composers on a daily basis” (Chaffin Interview, 2001).

The poem by Dylan Thomas provides the impetus for the music by Del Borgo in the overall general tone and power of the poem. The music is rather programmatic in that Del Borgo simply “conveys musically what Dylan Thomas said in words” (Kopetz, 1995, p. 29). The poem was written for Thomas’ father, D. J. Thomas, who was ailing from

tongue cancer and losing his eyesight. As the disease progressed, Dylan Thomas became distressed at the condition of his father and wrote this poem. Dylan's father had been a very strong healthy scholarly man until struck with the cancer that eventually took his life. The poem by Dylan Thomas is reflective of the anger experienced toward the disease and toward death itself.

The poem: *Do not go gentle into that good night*

By Dylan Thomas

Do not go gentle into that good night,  
Old age should burn and rave at close of day;  
Rage, rage against the dying of the light.

Though wise men at their end know dark is right,  
Because their words had forked no lightning they  
Do not go gentle into that good night.

Good men, the last wave by, crying how bright  
Their frail deeds might have danced in a green bay,

Wild men who caught and sang the sun in flight,  
And learn, too late, they grieved it on its way,  
Do not go gentle into that good night.

Grave men, near death, who see with blinding sight  
Blind eyes could blaze like meteors and be gay,  
Rage, rage against the dying of the light.

And you, my father, there on the sad height,  
Curse, bless me now with your fierce tears, I pray.  
Do not go gentle into that good night.  
Rage, rage against the dying of the light.

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In the words of Thomas Sanders,

The resultant poem reveals his love, his anger, his frustrations. Ambivalently, he became the sage fountain of fatherly advice, but he remains the violent youth needing a father's strength as he attempts to wheedle, shame, cajole his dying sire into one final struggle. To live? To "be a man"? To accomplish one sharply assertive movement? Whatever the demand, Dylan Thomas's attitude toward death is one of refusal to accept it gracefully. (Toering, 1985, p. 5)

Based on the Dylan Thomas poem of the same name, Del Borgo composed a powerful, emotion-filled work that attempts to recreate the essence of Thomas' poem (Toering, p. 3). The piece is eleven and a half minutes long and is advanced in its melodic, harmonic, and technical challenges. Although playable by mature high school bands, the piece is also a challenge to college and university bands. Use of chromaticism, large melodic leaps, and special effects from the brass and percussion give the piece a harmonic tension reminiscent of Bartok's *Music for Strings, Percussion, and Celesta* (1936). At times very complex, *Do Not Go Gentle Into That Good Night* is typical of the eclecticism of the twentieth century with moments of atonality juxtaposed over tonal romanticism. The work is quite intense and aggressive with an exploitation of dynamic and timbre possibilities explored. Del Borgo's emphasis on ostinato finds an avenue for expression in the brass and percussion sections. It is not unusual in this piece to find four separate ideas working together contrapuntally.

The interjection of the three hymns, *A Mighty Fortress is our God*, *Sing to the Lord a Joyful Song*, and *In Dulci Jubilo* contrast strongly with the strident harmony and atonality of the piece. Extreme dynamic contrasts, aggressive brass and percussion playing, and advanced range requirements from several instruments lend themselves to a

powerful statement of conflicting but moving emotions. “The piece [although soft at the end] closes with a strong affirmation and continuance” (Smith, 2000, p. 164). “As it ends here, it starts someplace here” (Kopetz, 1995, p. 90). The piece fits the philosophy of the poem by Thomas but with a positive statement of life at the end (Kopetz, 1995, p. 90).

The complex patterns of tension and relaxation combined with a paradoxical imbrication of words, gives the poem an unsettling yet powerful emotional response. Words like “blinding sight” or “sad height” or “fierce tears” provide an imagery that seems grounded in confusion and irony but in fact evokes the deepest sense of realities of life and death (Toering, 1985, p. 5). “...the poem is a reminder of the fact that the force of life in mankind, regardless of struggle, persists. Because of an unconquerable human spirit the poet is urging his readers to affirm life and its incomprehensible opportunities, even in the face of impending death” (Toering, 1985, p. 5).

Del Borgo’s work is divided into four sections and into smaller cells within each section (Toering, 1985, p. 7). The cells of the melodic material form in various ways by interjecting fragments and melodic lines into the structure (see Example 7.1).

Example 7.1. *Do Not Go Gentle Into That Good Night*, cell structures.

Del Borgo

Cell A                    Cell B                    Cell C

Cell D

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These cells then become material for accompaniment such as ostinato in different instruments. The form of *Do Not Go Gentle Into That Good Night* is through-composed in a general ABC Coda form by using cell structure. The cells of the melodic fragments form the cohesion of the piece and the tempo changes and texture changes set apart the various sections of the music. The sections are clearly heard with dramatic tempo alterations and tonal center changes. The hymn tunes incorporated into the work are not part of the cell structure but do give the piece an emotional stability over the complex musical framework.

Section One is centered around cell A with varying layers of timbres (Toering, 1985, p. 9). The section begins with an introduction that sets up the cells and theme one in a manner similar to the *Symphony for Band* by Paul Hindemith. Mixed meter is frequent until measure 13, at which point the rest of the section remains in 4/4 time. Emphasis on the raised fourth degree of the scale in measure 8 allows Del Borgo to use the Lydian mode at different times in the music. Other musical devices in Section One

include a melodic minor seventh, polyrhythms in the woodwinds, inversions of the original cell, and percussion interjections that add tension to the overall timbre.

Section Two begins in measure 51 with a forceful statement of cell A in diminution and ends in measure 155. The entire section is quite fast and remains in 4/4 time signature. Further development and exploitation of cell A and the introduction of hymn tunes are juxtaposed with theme two in this section. It is in this section that the first appearance of *Ein feste Burg* occurs. This section is contrapuntal and polyphonic with a musical and rhythmical complexity not found in the rest of the work. The percussion parts add another dimension of tension and energy to the music with repeated patterns, complex rhythms, and supportive accents. The section ends dramatically with a strong accent in the brass and percussion. The percussion section continues to play rolls into Section Three as a transition.

Section Three begins in measure 166 after 10 measures of transition material occurs following section two. Section Three continues through measure 210 in a slow but steady tempo. In a vein similar to Section One, Section Three employs polyrhythms in the woodwinds and layering of sounds and harmony in the brass. An extended ostinato pattern in the brass and low woodwinds supports the thematic material that is derived from a theme introduced in section two. The triplet rhythm in the theme provides contrast to the duple supporting rhythm in the accompaniment. The triadic ostinato in the low brass occurs in the last half of section three all the way to the beginning of section four. Bimodal inflections, Lydian and Mixolydian, between the theme and

accompaniment patterns create a great sense of tension that is finally resolved in B-flat major in measure 211.

The final section of *Do Not Go Gentle Into That Good Night* contains a pedal B-flat in the low brass, woodwinds, and timpani. The B-flat gives the music a sense of harmony although Del Borgo chose to conclude the piece with hints of bitonality in the trumpet solo. This section, though brief, contains two codas with different material. Once again, the listener can hear the *Ein feste Burg* theme in a muted fragment of the hymn tune. The Lydian inflection in the brass at the beginning of section four gives way to a lyrical expression of the opening theme of the piece. The closing of the piece is quite similar to the beginning and gives the entire work cohesion and unity. If one of the criteria for excellence in music is consistency in language and adherence to parameters, then Del Borgo's work is a masterpiece. While originality and invention pervade this piece, it remains consistent and tightly constructed.

Because melodic, harmonic, textural, and rhythmic resources are richly varied, the listener is sure to appreciate the aesthetic impact of *Do Not Go Gentle Into That Good Night*. What is more significant, however, is that the various expressions in the work relate directly to concepts previously realized in a well-known poem. (Toering, 1985, p. 13)

#### Use of *Ein feste Burg*

The first appearance of the *Ein feste Burg* theme occurs in measure 114 on beat three in the trombone and baritone parts. The key of the fragment is C major but Del Borgo uses a modal inflection of a lower seventh degree in the fragment of Phrase one-A (see Example 7.2).

Example 7.2. *Do Not Go Gentle Into That Good Night*, mm. 114-116.

Del Borgo

Trombone 1, 2

Trombone 3

Euphonium

*f*

*f*

*f*

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In measure 117, the horn section plays a similar *Ein feste Burg* fragment that is adjusted near the end of the quote with continuing eighth notes. In this fragment, the seventh degree is not lowered in the third and fourth horn but is lowered in the first and second parts. This half-step dissonance adds color to the music (see Example 7.3).

Example 7.3. *Do Not Go Gentle Into That Good Night*, mm. 117-118.

Del Borgo

Horn in F 1,2

Horn in F 3,4

*f*

*f*

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After several measures of holding the lowered seventh, the trombones and baritone finish the fragment of phrase one-A in measure 119 and hold the fifth scale degree through measure 123 (see Example 7.4).

Example 7.4. *Do Not Go Gentle Into That Good Night*, mm. 119-123.

The musical score shows three staves: Trombone 1,2, Trombone 3, and Baritone. The key signature is one flat. Measure 119 starts with a rest followed by a sixteenth-note pattern. Measures 120-123 show sustained notes with grace notes above them. Measure 122 includes performance instructions: "Trombone 1,2 to bend pitch up 1/4 tone" and "Trombone 3 to bend pitch down 1/4 tone". Measure 123 concludes with a sixteenth-note pattern. The score is attributed to "Del Borgo".

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In measure 122, the held note in the trombones and baritones is adjusted through pitch bending. This unusual technique again adds color to the music and is an extension of the *Ein feste Burg* fragment from measure 119. The innovative use of pitch bending to create quartertone intervals brings much dissonance to the piece during the playing of the *Ein feste Burg* quotes. At the same time a rhythmic active ostinato passage in the tubas and low woodwinds continues through the entire *Ein feste Burg* portion of the piece.

In measure 124, the *Ein feste Burg* theme is heard in the saxophone section in a quarter note triplet form. The triplet use in this instance gives the theme an augmented sound in comparison with the eighth notes heard earlier. In this instance the first alto saxophone part has the melody with harmony provided by the other saxophones. Once again, only a portion of *Ein feste Burg*, phrase one-A, is heard in the saxophones (see Example 7.5). The emphasis on the Lydian mode is consistent with the modal inflections of the whole piece.

Example 7.5. *Do Not Go Gentle Into That Good Night*, mm. 124-126.

A musical score for three saxophones: Alto, Tenor, and Baritone. The tempo is indicated as  $\text{♩} = 160$ . The key signature is C major. Measure 124 starts with a forte dynamic (**f**). Measures 124 and 125 each contain two groups of three eighth-note chords. Measure 126 begins with a single eighth note. Measure numbers 124, 125, and 126 are written above the staff. Measure 124 has two groups of three eighth notes. Measure 125 has two groups of three eighth notes. Measure 126 has one eighth note. The piece is attributed to Del Borgo.

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In measure 130, Del Borgo uses the horn section to state phrases one-A and one-B of *Ein feste Burg* in a fortissimo and augmented tonal declaration. During the playing of this theme is an ostinato passage in the low brass and woodwinds as well as a countermelody in the flutes (see Example 7.6).

Example 7.6. *Do Not Go Gentle Into That Good Night*, mm. 130-140.

A musical score for Horn 1,2 and Flute 1,2. The tempo is indicated as  $\text{♩} = 160$ . The key signature is C major. Measure 130 starts with a forte dynamic (**ff**) and a *marc.* (marcato) instruction. Measures 131 through 135 show a melodic line in the upper register. Measures 136 through 141 show a sustained note followed by a melodic line. Measure numbers 130 through 141 are written above the staff. The piece is attributed to Del Borgo.

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The *Ein feste Burg* theme is not heard again until measure 223, when Del Borgo presents it in the first trombone part. In this quote, the trombone players use a mute and play only a fragment of the first phrase of the theme (see Example 7.7). This fragment of the theme is heard over held notes in the woodwinds and brass.

Example 7.7. *Do Not Go Gentle Into That Good Night*, mm. 223-225.

Trombone 1

$\text{C} = 60$

223      st. mute

224

225      cresc.

3      //

Del Borgo

*mf*

*ff*

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Although the *Ein feste Burg* theme is never performed in its entirety and fragments are only heard six times, it plays a major role in the piece. During the playing of the theme, the accompaniment is texturally complex with much activity. The contrast in the sound and rhythm is striking and once again points out the varying ideas set forth in the original poem. *Ein feste Burg* provides the religious power and comfort needed while the other thematic material presents the fear and anger experienced over the death of loved ones. One of the pervading elements of art is to present light and dark, evil versus good, the artistic contrast of two opposing ideas. Del Borgo achieves this form of artistic expression in a musical way in *Do Not Go Gentle Into That Good Night*. The composition is a musical commentary of the poem and the hymns provide the religious comfort against the dark force of death.

The use of *Ein feste Burg* is minimal and only the first phrase of the original hymn tune is quoted. The familiarity of the hymn, however, leaves no doubt that it is *Ein feste Burg* that is being incorporated into the work. With the exception of measures 130-141, the fragments of phrase one-A are used in various ways and point to the one full phrase of *Ein feste Burg*. It is a testament to the strength of the hymn tune, that such a small amount of the hymn can still be recognized as *Ein feste Burg*.

## CHAPTER VIII

### *REJOUISSANCE (1988)*

#### James Curnow (b. 1943)

James Curnow is known as one of America's outstanding composers of music for wind and brass band. "In addition to the stamina needed for teaching, guest-conducting, presenting clinics, and managing a music business, Curnow seems to have an inexhaustible source of musical ideas waiting to be used in his next prize-winning score" (Smith, 2000, p. 151). James Curnow was born in Port Huron, Michigan, and raised in Royal Oak, Michigan, where he received his initial musical training in the public schools and The Salvation Army Instrumental Programs in these cities. James Curnow received his training at Wayne State University in Detroit (B.S.) and Michigan State University in East Lansing (M.M.; D.M.A.), and was a conducting student of Dr. Harry Begian as well as a euphonium student of Leonard Falcone. He has taught in public schools and universities for 20 years but recently retired to devote full time to composition, clinics, and managing a publishing company. He received the "Outstanding Educator of America" award in 1974, and the National Band Association "Citation of Excellence" in 1980.

In 1981, Curnow was the conductor of the Brass Band and Second Symphonic Band at the University of Illinois and in 1993 moved to Kentucky to be composer-in-residence at Asbury College and president of Curnow Music Press. He is also editor of music publications for the Salvation Army in Atlanta, Georgia.

His music can be found on many state required literature lists and he continues to be in great demand as a composer and clinician. In 1985, while a tenured Associate Professor at the University of Illinois, Champaign-Urbana, Mr. Curnow was honored as an outstanding faculty member. Among his most recent honors are inclusion in Who's Who in America, Who's Who in the South and Southwest, and Composer of the Year (1997) by the Kentucky Music Teachers Association and the National Music Teachers Association. He has received annual ASCAP standard awards since 1979.

As a conductor, composer and clinician, Curnow has traveled throughout the United States, Canada, Australia, Japan and Europe where his music has received wide acclaim. He has won several awards for band compositions including the ASBDA/Volkwein Composition Award in 1977 (*Symphonic Triptych*) and 1979 (*Collage for Band*), the ABA/Ostwald Award in 1980 (*Mutanza*) and 1984 (*Symphonic Variants for Euphonium and Band*), the 1985 Sixth International Competition of Original Compositions for Band (*Australian Variants Suite*), the 1994 Coup de Vents Composition Competition of Le Havre, France (*Lochinvar*), commission through recognition of the KMTNA 1997 (*On Poems of John Keats for String Quart*), and Second Place in the 2001 International Trumpet Guild Composition Competition (*Three Episodes for Trumpet and Piano*). Curnow has been commissioned to write over two hundred works for concert band, brass band, orchestra, choir and various vocal and instrumental ensembles. His published works now number well over four hundred. His most recent commissions include the Tokyo Symphony Orchestra (*Symphonic Variants for Euphonium and Orchestra*), the United States Army Band (Pershing's Own, Washington, D.C.-

*Lochinvar*, Symphonic Poem for Winds and Percussion), Roger Behrend and the DEG Music Products, Inc. and Willson Band Instrument Companies (*Concerto for Euphonium and Orchestra*), the *Olympic Fanfare and Theme for the Olympic Flag* (Atlanta Committee for the Olympic Games, 1996), the Kentucky Music Teachers Association/National Music Teachers Association in 1997 (*On Poems of John Keats for String Quartet*.) the University of North Carolina at Greensboro, Focus On Piano Literature 2000 (*Three Episodes for Trumpet*) and a commission by the United States Navy Band, Washington, DC, for the 2001 commemoration of the Battle Of Midway (*Turning Point*) (Resume, James Curnow, 2001).

The St. Joseph (Michigan) Municipal band commissioned James Curnow to compose *Rejouissance* in honor of John E. N. Howard, who was the band's director from 1947 to 1987. "Rejouissance" is French for rejoicing or "to make happy." In music of the 17<sup>th</sup> and 18<sup>th</sup> centuries, the term was used to denote a short composition of a lively or playful nature, which brings enjoyment to the listener" (Curnow, 1988, *Rejouissance* cover). The piece is a fantasy or fantasia based on Martin Luther's hymn *A Mighty Fortress is Our God*. *Rejouissance* is a highly energetic piece in a series of variations and thematic transformations. Using fragments of the hymn tune, Curnow chose not to state the hymn in its entirety until the last third of the piece. The brass make the final statement of the tune with woodwind flourishes, sixteenth runs, and trills supportive of the melody. The piece calls for a minimum of six percussionists and requires advanced playing from all sections. Ostinatos and rhythmic development highlight this piece. The harmonic language is tonal, in the major key of E-flat, making it accessible to most

listeners. *Rejouissance* has been performed by college, community, and public school bands and continues to be popular among directors seeking after music based on a hymn and playable by college or advanced high school bands.

### Use of *Ein feste Burg*

*Rejouissance* begins with woodwind flourishes that serve as an accompaniment to the introductory material found in measures 2-10. The theme begins as a pickup to measure three but is quickly adjusted to become a motive used throughout the work. Using syncopation and an ascending pattern freely derived from the *Ein feste Burg* theme, *Rejouissance* is motivically based on fragments of the hymn tune. According to Mr. Curnow, he derived the extension of the theme from the dance-like motive of the original melody (see Appendix B). As seems to be typical of this theme, the trumpets and horns have been given the opening thematic material (see Example 8.1).

Example 8.1. *Rejouissance*, mm. 2-6.

The musical score shows two staves. The top staff is for Trumpets and the bottom staff is for Horns. The key signature is C minor (one flat), and the time signature is common time. The tempo is indicated as  $\text{♩} = 132$ . Measure 2 starts with a rest followed by a dynamic ***ff***. Measures 3 through 6 show a recurring sixteenth-note pattern. Measure 6 ends with a fermata over the last note and a dynamic ***>>>***. The name "Curnow" is written above the staff in the sixth measure. The instrumentation is listed as "Trumpets" and "Horns".

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by James Curnow  
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The low brass section answers the trumpets and horns with a similar theme with triadic harmony (see Example 8.2).

Example 8.2. *Rejouissance*, mm. 6-8.

A musical score for three brass instruments: Trombone 1,2, Trombone 3, and Tuba. The key signature is B-flat major (two flats). The tempo is indicated as  $\text{♩} = 132$ . The score consists of three staves. Trombone 1,2 starts with a sustained note followed by eighth-note patterns. Trombone 3 follows with eighth-note patterns. The Tuba enters with eighth-note patterns. Measure 6 starts with a dynamic of *ff*. Measures 7 and 8 start with *fp*. The score is attributed to James Curnow.

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The next motive is derived from the end of the first phrase of the hymn tune and expanded through dotted rhythms and sixteenth notes (see Example 8.3).

Example 8.3. *Rejouissance*, mm. 10-12.

Musical score for Trombones 1.2 and 3 in measures 10-12. The key signature is B-flat major (two flats). The tempo is  $\text{♩} = 132$ . Measure 10 starts with a dynamic ***ff***. Measures 11 and 12 show eighth-note patterns with slurs and dynamics ***fp***. Measure 12 concludes with a forte dynamic ***fp***. The score is by James Curnow.

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The motive first introduced in measure 3-5 is employed and expanded through triadic harmony in the woodwinds in measures 12-15 (see Example 8.4).

Example 8.4. *Rejouissance*, mm. 12-15.

Musical score for Woodwinds in measures 12-15. The key signature is B-flat major (two flats). The tempo is  $\text{♩} = 132$ . Measure 12 starts with a dynamic ***f***. Measures 13-15 show eighth-note patterns with slurs. The score is by James Curnow.

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The motive continues to be developed in the euphonium and altered using a sequence of eighth notes rising to a cadence in measure 22 (see Example 8.5).

Example 8.5. *Rejouissance*, mm. 17-22.

A musical score for Euphonium in 3/4 time, key signature of B-flat major (two flats). The tempo is indicated as  $\text{♩} = 132$ . The score shows measures 17 through 22. Measure 17 starts with a rest followed by a quarter note. Measures 18 and 19 show eighth-note patterns. Measure 20 begins with a sixteenth-note pattern. Measures 21 and 22 feature sixteenth-note figures with grace notes. The dynamics are marked *mf* for measure 17, *marc.* for measure 18, *cresc.* for measure 19, and *Curnow* for the end of measure 22. The score is by James Curnow, Copyright © 1988 by Jenson Publications, International Copyright Secured. All Rights Reserved, Used by Permission.

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This is answered immediately in the horns with a similar syncopated idea based on a fragment of the *Ein feste Burg* theme (see Example 8.6).

Example 8.6. *Rejouissance*, mm. 21-25.

A musical score for Horn in 3/4 time, key signature of B-flat major (two flats). The tempo is indicated as  $\text{♩} = 132$ . The score shows measures 21 through 25. Measure 21 starts with a rest followed by a quarter note. Measures 22 and 23 show eighth-note patterns. Measures 24 and 25 feature sixteenth-note figures with grace notes. The dynamics are marked *f* for measure 21, *marc.* for measure 22, and *fp* for measure 25. The score is by James Curnow, Copyright © 1988 by Jenson Publications, International Copyright Secured. All Rights Reserved, Used by Permission.

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The first time any of the second phrase of the hymn is used is in measure 31 in the oboe. The fragment is syncopated, brief and sets up further use of the motive later in the piece (see Example 8.7).

**Example 8.7. *Rejouissance*, mm. 31-33.**

Musical score for Oboe, mm. 31-33. Key signature: B-flat major (two flats). Time signature: Common time (indicated by '4'). Dynamics: *mf*. Measure 31: Oboe plays eighth notes. Measure 32: Oboe plays eighth notes. Measure 33: Oboe plays eighth notes. Measure 34: Oboe plays eighth notes. The score is attributed to Curnow.

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The same phrase is heard again but this time in augmentation and triadic harmony in the woodwinds (see Example 8.8).

**Example 8.8. *Rejouissance*, mm. 42-46.**

Musical score for Flutes and Clarinets, mm. 42-46. Key signature: B-flat major (two flats). Time signature: Common time (indicated by '4'). Dynamics: *mf*. Measure 42: Flutes and Clarinets play eighth notes. Measure 43: Flutes and Clarinets play eighth notes. Measure 44: Flutes and Clarinets play eighth notes. Measure 45: Flutes and Clarinets play eighth notes. Measure 46: Flutes and Clarinets play eighth notes. Measure 47: Flutes and Clarinets play eighth notes. Measure 48: Flutes and Clarinets play eighth notes. Measure 49: Flutes and Clarinets play eighth notes. The score is attributed to Curnow.

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Following the augmentation of phrases three and four, the trumpets enter with phrase one with a lowered seventh scale degree in the melody. Recall the lowered

seventh scale degree in *Do Not Go Gentle Into That Good Night*. This alteration leads to a held out A-flat major seventh chord (see Example 8.9).

Example 8.9. *Rejouissance*, mm. 50-53.

The musical score consists of two staves for Trumpet 1 and Trumpet 2. The key signature is one flat. The tempo is indicated as  $\text{♩} = 132$ . Measure 50 starts with a rest followed by a note. Measure 51 begins with a dynamic ***ff*** and a *marc.* (marcato) instruction. Measure 52 shows a descending melodic line. Measure 53 concludes with a dynamic ***fp*** and a instruction to "add trombones". The score is attributed to Curnow.

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The next use of *Ein feste Burg* occurs as an anacrusis to measure 61. The anacrusis of the melody of *Ein feste Burg* is not altered from the original tune in *Rejouissance*. Curnow chose to keep the same rhythmic stress of the original but to adjust and expand the melody. In this particular instance, the only altered note of the fragment is at the end of the phrase when the music steps downward rather than the expected ascending interval (see Example 8.10).

Example 8.10. *Rejouissance*, mm. 60-62.

A musical score for two horns. The key signature is one flat. The tempo is indicated as  $\text{♩} = 76$ . The score consists of three staves. The first staff is for Horn 1,3 and the second for Horn 2,4. Measure 60 starts with a rest followed by a sixteenth note. Measure 61 begins with a sixteenth note at *mp*, followed by eighth notes. Measure 62 begins with a sixteenth note at *mf*, followed by eighth notes. The score is attributed to Curnow.

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Throughout the slow middle section of *Rejouissance*, the material used is a free variation of phrases three and four with a raised fourth scale degree (see Example 8.11).

Example 8.11. *Rejouissance*, mm. 75-77.

A musical score for flute and trumpet. The key signature is one flat. The tempo is indicated as  $\text{♩} = 72$ . The score consists of two staves. The first staff is for Flute 1,2 and the second for Trumpet 2,3. Measure 75 starts with a rest followed by a sixteenth note. Measure 76 begins with eighth notes. Measure 77 begins with eighth notes. The score is attributed to Curnow.

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With the return of the fast tempo in measure 82, *Rejouissance* brings in the motive drawn from phrase one of the hymn tune. This is the same idea found in Example 8.3. The motive, to introduce the coming of the hymn tune *Ein feste Burg*, is played by the trumpets in a fanfare style (see Example 8.12).

Example 8.12. *Rejouissance*, mm. 84-86.

The musical score consists of two staves. The top staff is labeled "Trumpet 1" and the bottom staff is labeled "Trumpet 2,3". Both staves are in common time and key signature of B-flat major. The tempo is marked as 132 BPM. Measure 84 starts with a quarter note followed by a eighth note. Measure 85 starts with a eighth note followed by a quarter note. Measure 86 starts with a eighth note followed by a quarter note. The score is attributed to Curnow.

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In measure 92, the trumpets play the same opening theme heard at the beginning of the piece complete with syncopation and ascending intervals in eighth notes (see Example 8.13).

Example 8.13. *Rejouissance*, mm. 91-95.

Curnow

Trumpet 1  
Horn 1

91      92      93      94      95

*marc.*

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Yet another variation of phrase one, this time the second half, is found in measure 97. This idea is developed by adding thirds to the harmony and is done completely by the trumpets. This is an example of the many musical possibilities that can be derived from the basic melodic structure of *Ein feste Burg* (see Example 8.14).

Example 8.14. *Rejouissance*, mm. 97-103.

*Rejouissance*

by James Curnow

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An extended transitional section leads to slower tempo and the key of B-flat major for the first use of the entire first phrase of *Ein feste Burg* in a solo trumpet. The trumpet is accompanied by woodwind quarter notes playing a descending scale in intervals of a third. The phrase is played again by all the trumpets and trombones with accompaniment in eighth notes in the woodwinds. Masterfully scored, the woodwinds play the same ascending scale in thirds in diminution to the earlier quarter note accompaniment (see Example 8.15). The piece remains in B-flat major to the end.

Example 8.15. *Rejouissance*, mm. 122-131.

Curnow

Trumpet 1

Clarinet  
Sax.  
(Flutes)

Tr. 1,2,3

Cls.  
Sax.  
Fls.

*Solo*

*mf*

*rall.*

*mp*

*rall.*

*All trumpets (trombones)*

*f*

*marc.*

*A Tempo*

*f*

*cresc.*

*cresc.*

*cresc.*

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The *Ein feste Burg* theme continues immediately in the next measure (132) with the horns, trombones, and baritone horns playing the second phrase of the hymn tune complete with the lowered neighbor tone of the dominant of the original melody (see Example 8.16).

Example 8.16. *Rejouissance*, mm. 132-136.

A musical score snippet for 'Rejouissance' by James Curnow. The key signature is one flat, and the time signature is common time (indicated by a 'C'). The tempo is 72 BPM. The instrumentation includes Horns, Trombones, Baritones, Trumpet, Horn, Tenor (Ten.), and Curnow. The score shows measures 132 through 136. Measure 132 starts with a dynamic of **ff**. Measures 133 and 134 show eighth-note patterns. Measure 135 features a single eighth note followed by a dynamic of  **marc.** Measure 136 concludes with a sustained note. The score is attributed to James Curnow.

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Following the brass entrance, the woodwinds play the fourth phrase at a softer dynamic with the designation of *subito* in the score. This phrase is then set apart not only with different music but is in contrast to the brass phrase heard previously (see Example 8.17).

Example 8.17. *Rejouissance*, mm. 136-138.

A musical score for three woodwind instruments: Clarinet 1, Clarinet 2,3 Tenor Sax, and Bass Clarinet. The key signature is one flat, and the tempo is indicated as  $\text{♩} = 72$ . The score is divided into measures 136, 137, and 138. In measure 136, all three instruments play eighth-note patterns. In measure 137, the instruments play sixteenth-note patterns, with dynamic markings *mf (sub.)* above each instrument's staff. In measure 138, the instruments continue their sixteenth-note patterns. The name "Curnow" is printed at the end of the score.

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The fifth phrase of the hymn tune is performed at a mezzo-piano by the brass playing legato with a crescendo on the final note of the phrase leading into the phrase six of the melody (see Example 8.18).

Example 8.18. *Rejouissance*, 138-141.

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The two-measure extension of the last note of phrase five in measure 140 and 141, leads dramatically to a full band statement of phrase six of the hymn tune. Curnow, however, does not end the phrase on the tonic; but instead, uses a caesura to delay the closing of the melody (see Example 8.19)

Example 8.19. *Rejouissance* mm. 141-143.

*Curnow*

Cl., Fls.,  
Trumpet 1

W.W.  
Trumpet 2,3

Horn 1,3  
(Bar.)

Horn 2,4

Trombone 1,2

Trombone 3

Tuba

*Curnow*

141      142      143      //

ff      ff      ff      ff

molto rall.      molto rall.      molto rall.      //

ff      ff      ff      ff

molto rall.      molto rall.      molto rall.      //

ff      ff      ff      ff

molto rall.      molto rall.      molto rall.      //

ff      ff      ff      ff

molto rall.      molto rall.      molto rall.      //

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The melody then does not conclude until the last measure of *Rejouissance*. The final phrase is repeated and completed in the last four measures of the piece (see Example 8.20).

Example 8.20. *Rejouissance*, mm. 150-154.

Woodwinds

Trumpet 1 (Hn. 1,2,3,4)

Trumpet 2,3

Trombone 1,2,3

Curnow

150 151 152 153 154

*rall.*

*rall. fp* *ff*

*rall. fp* *ff*

*fp* *rall.* *ff*

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*Rejouissance* is based on *Ein feste Burg* but does not state the entire hymn tune until the closing of the piece. Throughout the work, James Curnow makes musical reference to the hymn and uses fragments of the hymn but extends the fragments musical ideas that become motives used interchangeably in the piece. The motives are drawn from the hymn yet stand alone as musical ideas within the larger framework. In his own words, “This Fantasia (a composition in which ‘free flight of fancy’ prevails over contemporary conventions of form or style) is based on Martin Luther’s *Ein feste Burg...*” (*Rejouissance* score, 1988). According to Mr. Curnow *Rejouissance* is an attempt to create variations on the melody in order to enhance the text (see Appendix B).

The dance-like rhythms, energetic sounds, and creative scoring of *Rejouissance* make it a popular work among high school bands.

## CHAPTER IX

### *FESTIVE ADORATIONS (1988)*

#### Vaclav Nelhybel (1919-1996)

Vaclav Nelhybel was born in Polanka, Czechoslovakia, in 1919. He was an organist and studied composition at the Prague Conservatory of Music from 1938 to 1942. He began composing and conducting with Radio Prague and continued in that position of music director until 1950. At that time he became music director of Radio Free Europe in Munich and immigrated to the United States in 1957. Nelhybel became an official American citizen in 1962 and lived in New York City and Newtown, Connecticut, before moving to Pennsylvania in 1984 as composer-in-residence at the University of Scranton.

According to Dorothea Nelhybel, Vaclav was an intense, dedicated musician with a great sense of humor whose sole hobby was composing music (Nelhybel interview, June 14, 2001). He wrote music quickly but carefully and often prepared his pieces through sketch scores before composing the entire work (Nelhybel interview, June 14, 2001). He believed in composing for all levels of musicians and was especially drawn toward music for younger students. In his article titled “The Talent is Here!” Nelhybel said, “After every single guest conducting assignment, I returned home with great admiration for the complete willingness of the young musicians to submit themselves, individually, to the discipline of the collective activity of music making...” (“They Talk About

Music," 1971, Belwin Mills Publishing, Rockville Centre, NY, p. 106). In a later interview, Nelhybel was asked why he composed music for junior high school bands. He answered, "Being in constant contact with young people, and experiencing the pleasure they enjoy, that is why I do it" ("A Conversation with Vaclav Nelhybel" by Dr. Peter Loel Boonshaft, p. 8).

His years in the United States included conducting, lecturing, and composing for many different occasions. He has become known as a composer of advanced school band literature but in fact has written music for virtually every level and genre of music.

His music ranges from choral music to instrumental music including orchestral and chamber literature. Nelhybel's music is noted for its linear-modal orientation as opposed to the chordal nature of much conventional music. Interplay between the dual aspects of motion and time, often spanning many measures, results in a vigorous drive, which is typical of his music. Tension generated by accumulations of dissonance, increasing textural densities, exploding dynamics, and the massing of multihued sonic colors often results in a kind of whirlwind propulsion sometimes described as a well-integrated sound and fury. (Smith, 2000, pp. 442-443).

His music is generally energetic, rhythmic, and linear with interjections of sound punctuating the melody. His striking ability to write for small ensembles, solos, choirs, and instruments of all types makes his music accessible to many musical organizations. His church music is still frequently performed and his band music is found on many state required lists.

*Festive Adorations* is a relatively late work for band that was commissioned by Dr. Richard R. Fischer of Concordia University in River Forest, Illinois. According to Dr. Fischer, Vaclav Nelhybel actually composed *Festive Adorations* (originally titled AMF for A Mighty Fortress) without receiving money. Dr. Fischer had informed Nelhybel of the desire to commission the piece but also told him of the need to get the money first. Nelhybel, however, composed the piece before the money was raised for the actual commission. Nelhybel presented Dr. Fischer the work in spite of the lack of money, and it was premiered on February 25, 1987 at the College Band Directors National Association (CBDNA) convention at Northwestern University. Since that time, the piece has enjoyed several performances by Concordia University under the direction of Dr. Richard Fischer.

The piece is based upon three Lutheran hymns: *A Mighty Fortress Is Our God*, *Jesus, Priceless Treasure and Praise the Almighty, My Soul Adore Him*. Each hymn is arranged separately but connected through transitional passages followed by a coda that brings back the *Ein feste Burg* theme. *Festive Adorations* contains the expected Nelhybel musical language of contrapuntal energy, extreme dynamics, and rhythmic displacement of the themes. Precise articulations are required along with glissandos, grace notes, and extreme ranges demands on all instruments. Powerful emotional content throughout the piece is experienced through long melodic lines and creative harmonic language. The piece is an advanced work demanding a minimum of five percussionists and full concert band. Although contemporary and progressive, the harmony is tonal in a similar fashion to the original setting of the hymn. Hope Publishing Company published *Festive*

*Adorations* in 1988. It is interesting to note that this is one of two publications of Nelhybel's by Hope Publishing Company.

### Use of *Ein feste Burg*

*Festive Adorations* begins with a four-measure introduction followed by three more measures before the *Ein feste Burg* theme is heard. The piece begins in a fast tempo marked Allegro but is quickly interrupted in measure four by the designation Grave. Measure five resumes the Allegro tempo and the opening theme is heard in measure eight. In this instance, Nelhybel chooses to begin the theme on beat two rather than beat four of the original hymn. Whether he referred to a particular source for the hymn is not known. One would suspect, however, that he was familiar with the hymn and did not feel a need for further reference. The first instance of *Ein feste Burg* in *Festive Adorations* is brief and scored only for the trumpets (see Example 9.1).

Example 9.1. *Festive Adorations*, mm. 8-10.

Allegro

Nelhybel

The musical score consists of three staves, each representing a trumpet. The top staff is labeled 'Trumpet 1', the middle 'Trumpet 2', and the bottom 'Trumpet 3'. The score is in common time and key signature of one flat. Measure 8 starts with a rest followed by eighth-note patterns. Measure 9 continues the pattern. Measure 10 begins with a dynamic 'f' (forte) and concludes with a fermata over the last note. Measure numbers 8, 9, and 10 are indicated above the staves. The name 'Nelhybel' is written to the right of the score.

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The theme is continued after a measure of accompaniment in the woodwinds with the trumpets completing the first phrase, phrase one-B, of the hymn tune. Using the trumpets for the hymn makes this approach more declamatory and fanfare-like than other settings of *Ein feste Burg*. The independence of melodic lines working together for a cohesive whole is typical of the musical language used in *Festive Adorations*. Each instrument has its own unique line with very little doubling of parts throughout the piece. Nelhybel emphasizes the brass for most of his use of *Ein feste Burg* (see Example 9.2).

**Example 9.2. *Festive Adorations*, mm. 12-15.**

Allegro

Nelhybel

Trumpet 1      12      13      14      15

Trumpet 2

Trumpet 3

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The second phrase of the hymn tune is then performed by the trombones. The change from trumpets to trombones adjusts the register of the tune but keeps the brass on the main theme. The trombones begin on beat four and play the second phrase as found in the original. Nelhybel continues to use the idea of independence of lines working together (see Example 9.3)

Example 9.3. *Festive Adorations*, mm. 17-20.

Allegro

Trombone 1

Trombone 2

Trombone 3

17      18      19      20      Nelhybel

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Nelhybel returns to phrase three of the hymn in measures 20-23. The three/four meter in measure 22 provides energy to the end of the phrase (see Example 9.4).

Example 9.4. *Festive Adorations*, mm. 20-23.

Allegro

Trumpet 1

Trumpet 2

Trumpet 3

20      21      22      23      Nelhybel

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Phrases four and five of the hymn are scored for trumpets and trombones with syncopated accents for rhythmic displacement of the tune. Nelhybel avoided the pickup

idea by beginning phrase four on the downbeat of measure 24; phrase five, however, does begin as a pickup to measure 27 (see Example 9.5). As in the other examples, the instrumental lines are independent but work conjunctly with the others to form the unified whole of the phrases.

*Example 9.5. Festive Adorations*, mm. 24-29.

Allegro

Nelhybel

24      25      26      27      28      29

Trumpet 1

Trumpet 2

Trumpet 3

Trombone 1

Trombone 2

Trombone 3

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The first section of *Festive Adorations* concludes with the theme scored for brass in augmentation of the final phrase of *Ein feste Burg* (see Example 9.6). The phrase does not, however, cadence, but rather moves immediately into an introduction to the next hymn tune. The musical need for a cadence of *Ein feste Burg* is answered at the end of *Festive Adorations*.

Example 9.6. *Festive Adorations*, mm. 32-36.

Allargando

Nelhybel

32      33      34      35      36

Trumpet 1

Trumpet 2

Trumpet 3

Trombone 1

Trombone 2

Trombone 3

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After the three hymns have been performed, Nelhybel returns to *Ein feste Burg* in measure 114 as a pickup to measure 115. The transitional material leading to the theme is primarily chromatic and cadences in the key of E-flat major (see Example 9.7).

Example 9.7. *Festive Adorations*, mm. 114-119.

Maestoso

Nelhybel

Horns 1,3

Horns 2,4

Trumpet 1

Trumpet 2

Trumpet 3

114      115      116      117      118      119

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The same phrase is performed again in measures 120-122 by the woodwinds and horns. This is the only woodwind use of *Ein feste Burg* in *Festive Adorations* and is scored with more slurs than previously used (see Example 9.8).

Example 9.8. *Festive Adorations*, mm. 120-124.

Maestoso

Nelhybel

Flute, Alto Sax,  
Horns (octave)

Oboe 1,2  
Clarinet 2,3

Clarinet 1

Tenor Sax

Bassoon,  
Bari Sax

120      121      122      123      124

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The last use of *Ein feste Burg* is for full brass choir and is a complete statement of the final phrase of the hymn tune (see Example 9.9). The piece ends four measures later with an *allargando* tempo.

Example 9.9. *Festive Adorations*, mm. 125-135.

Nelhybel

Maestoso 125      126      127      128      129      130

Horn 1,3

Horn 2,4

Trumpet 1

Trumpet 2

Trumpet 3

Trombone 1  
Trombone 2

Trombone 3  
Baritone

Tuba

### Festive Adorations

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*Festive Adorations* is a dramatic setting of three hymns and *Ein feste Burg* is the unifying hymn for the piece. Although a late work of Nelhybel's, *Festive Adorations* retains the contrapuntal and rhythmic complexity characteristic of his earlier music. According to his widow, Dorothea, Vaclav always liked the tune *Ein feste Burg* and composed a chorale prelude for organ on the theme (interview with Dorothea). *Festive Adorations* has not enjoyed prominence in the band repertoire, and its lack of exposure may be due to the publisher, Hope Publishing Company, which is not known for its band music.

## CHAPTER X

### CONCLUSION

#### Summary

The hymn tune *Ein feste Burg* has enjoyed an immense and glorious history ranging from the Gregorian times to the present. Although scholarship has been comprehensive on the precise origins of the tune itself, no definitive answer can be made as to the authorship of the tune. This study has attempted to examine every possible source of the tune and the author has come to the conclusion that while Martin Luther may have drawn from earlier musical material, the tune must be considered an original composition. Whether the tune was completely composed by Martin Luther becomes immaterial in light of the ultimate effect *Ein feste Burg* has had on the musical world. Martin Luther, the musician, is difficult to separate from Martin Luther, the scholar, theologian, and reformer; yet, it is this one composition that has catapulted Martin Luther to musical fame.

The text of *Ein feste Burg* has not been integral to this study, but ultimately, it was the marriage of music and text that resulted in the melody that has had such an influence over contemporary wind band composers. In studying a melody that subsequently continues to be used for various musical compositions, one must wonder if the text of the melody is foremost in the minds of listeners on every hearing. Although music is a universal language in which all people, regardless of nationality, can hear sounds in the same way, in the case of *Ein feste Burg*, the text has almost as much universality as does the melody. While this study in no way attempts an exegetical study of the scripture that

inspired the melody, it is difficult if not impossible to completely remove the influence the text has had with the music over the selected compositions.

From its inception, *Ein feste Burg* caught the attention of the musical world, and composers began to use the chorale for their music. Each composer who chose to use the hymn tune adopted a different approach to the tune. *Ein feste Burg* withstood the test of time as composers continued to find ways to use the melody in their music. Organ composers, in particular of the twentieth-century, used the melody for a variety of settings. The musical content of *Ein feste Burg* is replete with musical motives, expressive possibilities, and harmonic implications. The expressive phrases and the intervallic content of the melody inspire in the composer a myriad of ideas and creativity. It is the text that places the melody in the realm of sacred music. When the text is read apart from the melody, one imagines the tune, and when the tune is performed apart from the text, one imagines the text. The two entities are inseparable; each is independent, but each supports the other. Time has joined the two making them a musical and textual unit.

Instrumental music composers are more interested in the tune itself than in the text, but it is the text that gives the tune its religious direction. Subsequently, although a composer sets out to write a piece of music based on or incorporating the melody of *Ein feste Burg*, he ultimately composes what is essentially a sacred piece of music. Sacred music does not necessitate a particular given style, harmony, or musical content but instead asks for a free programmatic idea based on a religious theme. The use of hymn tunes in composition has been a common idea in music history and will most likely continue. Hymn tunes provide a unifying element or theme for a composition and allow

the listener a familiar source for understanding the music. Similar to a folk song, a hymn tune allows a composer to use the tune in fragments or in its entirety. It also encourages variation form and cell structure ideas for the composition. *Ein feste Burg* is a well-known hymn that has become ecumenical due to its popularity. Despite the tune's original association with the events of the Reformation, *Ein feste Burg* has been able to bridge any gaps between denominations and serves as a frequently performed hymn in both Roman Catholic and Protestant churches. The frequency of performances in churches is what may have ultimately led to the universality of the hymn and ultimately led to its usage in concert band literature.

Narrowing the list of band compositions that use or are based on *Ein feste Burg* to six selected pieces was unproblematic. All the composers represented are listed in Band Music Notes and in The Heritage Encyclopedia of Band Music, two important resources for conductors. Two of the works studied were previously analyzed in journals and of these two, one, *The Leaves Are Falling*, has been studied exhaustively. All six of the works were composed in the latter half of the twentieth century and four of the composers are still living. Each of the six selected works used *Ein feste Burg* as a religious element for the piece. Five of the pieces were composed on commission and two of them were composed for Lutheran universities. Two of the works were inspired by poems, and both poems have religious overtones. Two other works use *Ein feste Burg* at the beginning and end but not in the middle. Two of the works are based on a hymn tune; the other four use portions of the hymn tune within the larger composition. Each piece tends to emphasize the hymn tune through brass, particularly the trumpet. The

frequency with which the trumpet is used to state the hymn tune is significant and points to the power of the tune. In each of the six works, the hymn tune enjoys a prominent and creative position in the composition.

The hymn tune in the selected compositions is usually heard in fragments, with more emphasis on the beginning of the hymn than the other phrases. Perhaps this is due to the familiarity of the melody and the textual association. The English translation of *Ein feste Burg*, A Mighty Fortress, has become synonymous with the motive of the first phrase of the melody. One only needs to hear a few notes to immediately recognize the melody as *Ein feste Burg*. If the purpose of the composer is to display a fragment of the hymn tune, then there is no real need to state the hymn in its entirety. Because of the familiarity of the tune, any “negative” space is filled in by the listener.

### The Selected Compositions

Of the six selected compositions, *The Leaves Are Falling* is the most respected by college and university band conductors (see Table 10.1, p. 170). It is also the earliest of the six compositions having been completed in 1964 following the assassination of John F. Kennedy. It is a challenging piece which places many demands on the performers. Used in college and university conducting classes, *The Leaves Are Falling* asks for total control from the conductor and from the players. It is a complex piece with minimalistic techniques in the accompaniment. The moments of polytonality are balanced with the tonal melodic writing of *Ein feste Burg*.

The *Ein feste Burg* theme does not appear in the first half of the composition but is frequently heard throughout the second half. The theme is used in fragments and in transformations, at times canonically and at other times in altered meter. *Ein feste Burg* is included in its entirety but is broken up and altered through ostinato passages. The theme is woven around the pulsing accompaniment and is used both tonally and atonally at different times. The trumpets are used to state the *Ein feste Burg* theme at a strong dynamic level in the coda of the work. While emphasis is on the first phrase of the hymn tune, Benson does use the entire hymn tune at different points in the second half of *The Leaves Are Falling*. The manner in which Benson treats *Ein feste Burg* is clever, unique, and highly expressive.

*The Leaves Are Falling* is deserving of its position in the band repertoire. Its timbres, texture, harmonic implications, musical complexity, and sheer beauty place this work above the other five pieces studied. The *Ein feste Burg* theme is a part of the programmatic intent but neither detracts from nor adds to the overall composition.

Instead, it is a part of the unified whole of the work. In the words of Warren Benson,

...the presentation of two thoughts at the same time, as when you look at a piece of glass and see what is reflected on the surface of the glass and you see what is behind the glass. You see them independently or you see them both at the same time depending upon your point of view. (Wagner, 2001, pp. 48-49)

Applying this to the use of *Ein feste Burg* in *The Leaves Are Falling* means the listener can either hear *Ein feste Burg* in the work as a separate hymn tune or meld the melody with the overall tone and design of the music. A profound work, *The Leaves Are Falling* continues to be performed by college and university bands. Of the selected works in this

study, it is the least likely to be found on high school band programs due to its mature demands.

*Psalm 46* by John Zdechlik has the distinction of being based entirely on *Ein feste Burg* but set in a contemporary musical language. The piece is in variation form with four clear sections that include transitional material between each variation. The composer, John Zdechlik, is well known for his contemporary band compositions of which *Chorale and Shaker Dance* is the most performed. His music can be found on many state required lists; *Psalm 46* is currently on the Texas Prescribed Music List as a Grade IV composition. Zdechlik, born in 1937 in Minneapolis, is a trumpeter, conductor, and pianist, as well as a composer. He taught full time at the University of Minnesota and earned his doctorate in theory and composition. As a jazz musician, Zdechlik is nationally recognized as the director of the Lakewood Community College jazz ensemble. He is now retired and devotes his time to composition.

*Psalm 46* was composed on commission from Concordia College, a Lutheran school, by conductor Leon Titus and was first performed by the Concordia College Band in St. Paul, Minnesota. Composed in 1971, the composition continues to enjoy performances by high school and college and university bands. It is a tightly constructed work in variation form with a complete statement of *Ein feste Burg* occurring near the end of the piece. Although polytonal at times, *Psalm 46* ends in E-flat major and revolves around key centers throughout the different sections. The first section begins with brass fanfares rhythmically based on the first three notes of *Ein feste Burg*. Syncopated rhythms in the melodic material give hints of jazz inflection in the first

section. The second section is based on the second phrase of *Ein feste Burg*, while the third section, which is more in a chorale prelude style with thin textures and solo playing, is based on the first phrase of the hymn tune. The last section of *Psalm 46* is in a fast *tarantella* style and uses fragments of the first phrase *Ein feste Burg* before beginning the last statement of the complete hymn tune. *Ein feste Burg* in augmentation is then utilized interchangeably and alternately with the fast accompaniment figures of the *tarantella*. As in the other works, the brass section, led by the trumpets, is given the theme more often than the woodwinds.

*Psalm 46* is not programmatic in the same sense as four of the other works. The emphasis on variation form is more extensive than the other selected works and the development of fragments of *Ein feste Burg* is similar to *Rejouissance*. The musical language is more contemporary than three of the pieces but the tension achieved through complex harmony and rhythmic energy is resolved.

The most musically conservative piece of the six selected works is *Tribute to Canterbury*, even though it was composed after *The Leaves Are Falling* and *Do Not Go Gentle Into That Good Night*. Gordon Jacob (1895-1984) taught at the Royal College of Music and composed music for ceremonies and events at the college throughout his career. In the words of his biographer, Eric Wetherell:

Gordon Jacob's life and memories spanned almost a century. He could recall events in the 1890s (he was born in 1895) and lived to see man walk on the Moon. More importantly, he watched the function of music change from something which could be experienced only at first hand by performer and listener alike to the almost perfect reproduction of reality at the touch of a button. (Wetherell, 1995, p. 7)

Gordon Jacob's influence on band music was and continues to be far-reaching. The emphasis on control, formal compositional techniques, melodic material, and traditional harmony has affected band music particularly for educational purposes.

*Tribute to Canterbury* is typical of Gordon Jacob's music in construction and overall formal scheme. It is in three movements each containing a title with a hint of a programmatic idea. The historical implications of *Tribute to Canterbury* are profound and allow for the opportunity to blend history with music. It is a contrapuntal, tonal work with a programmatic framework set in three contrasting movements. *Ein feste Burg* is used in the first movement and returns briefly in the third movement. The first movement, titled, *Chorale Prelude (Ein 'Feste Burg): for the Chapterhouse*, is exactly what the title states, a chorale prelude based on the hymn tune *Ein feste Burg*. It is a well-crafted movement with clearly defined melodic and accompaniment figures. Containing 76 measures, the first movement embodies the neo-classicism of wind band music. From the 12-measure introduction to the four-measure codetta, the first movement represents an extension of British Band music of the early twentieth century. The main theme is harmonized traditionally and transitional material is based on previous musical ideas. The movement is tightly constructed, musically expressive, and emotionally satisfying.

The third movement, titled "March," contains written out strains, a trio, a break strain, a return to the first and second strains, and ending with a coda. The *Ein feste Burg* theme enters in the trio, with two statements of the first phrase of the tune composed lyrically for solo instruments. The coda is a strong return of the *Ein feste Burg* theme and

is orchestrated in a similar vein to the first movement. The final declaration of *Ein feste Burg* is scored for full band with doublings throughout the band of the melody at a fortissimo dynamic level. *Tribute to Canterbury* is an especially satisfying work for someone seeking out a more traditional style of scoring and harmony. Its programmatic intent is essentially historical and religious, and its use of *Ein feste Burg* both engaging and conventional.

*Do Not Go Gentle Into That Good Night* uses *Ein feste Burg* the least amount in comparison with the other compositions. Although not programmatic in the sense of attempting to follow each verse of the poem, the music is intended to be an overall description of the general tone of the poem. The composer, Elliot Del Borgo (b. 1938), is known as an accomplished and published composer of wind band music. *Do Not Go Gentle Into That Good Night* is considered a Grade V composition and is for advanced high school or college and university bands.

There are three hymns used in *Do Not Go Gentle Into That Good Night*: *Ein feste Burg*, *Sing to the Lord a Joyful Song*, and *In Dulci Jubilo*. *Ein feste Burg* is approached in musical fragments, with the final fragment coming near the end of the piece. The hymn is not played in its entirety at any point in the piece, yet the entrances of the musical fragments are apparent. Using ostinato style accompaniment figures, Del Borgo weaves the *Ein feste Burg* theme around the accompaniment by alternating instrumentation. In every instance of the theme, *Ein feste Burg* is performed at a strong dynamic level and dominates the texture of the music. Of the three hymns, *Ein feste Burg* is used more frequently than the other two hymns. The hymns are most likely

interjected in the music as a contrast to the otherwise dark tone of the piece. *Do Not Go Gentle Into That Good Night* is a stirring composition requiring advanced technical and musical prowess. Of the six selected compositions, it is the most ominous work with the least amount of *Ein feste Burg* material within the composition.

*Rejouissance*, a French word meaning enjoyment or make happy, is a through-composed work by James Curnow. Based primarily on *Ein feste Burg* fragments, *Rejouissance* is subtitled *Fantasia on Ein feste Burg*. James Curnow, born in 1943, is the youngest composer of the selected music. He is a prolific composer and the owner of a publishing company, and he is continually sought after as a clinician, teacher, and composer. At the time of this writing, Mr. Curnow is working on eight commissions from various sources including a military band. He has won numerous awards for his music and seems to have an inexhaustible supply of musical ideas and energy. His 400-plus compositions range in difficulty from Grade I to Grade VI, and his music can be found on many state repertoire lists. Although known for his band music, Curnow has composed and published music for choirs, solos, small ensembles, and strings.

Mr. Curnow's background and beliefs led him to use *Ein feste Burg* for this particular commission. He continues to respect the hymn tune and anticipates further use of it in future compositions (see Appendix B). The hymn tune is utilized in several different ways throughout the piece, but it is not stated in full until the closing section. The development of the hymn fragments causes an anticipation of the full statement of the hymn but also allows for creativity in developing additional musical material drawn from the hymn tune. The result is a highly energetic, melodically complex piece of

music with great variety and opportunities for virtuosic display. Replete with accents, meter changes, ostinato, and extreme dynamic variation, *Rejouissance* gives every instrument and instrumental choir an opportunity to play the hymn fragment both lyrically and technically. As in the other selected works, the brass section in this composition is given the hymn tune more often than the woodwinds, and the trumpet is the instrument of choice for solos of the hymn.

Harmonically, the musical language of *Rejouissance* is primarily tonal with occasional and well-crafted shifts out of the key. Beginning and ending in E-flat major, the extended declaration of *Ein feste Burg* occurs in B-flat major. High schools and colleges and universities frequently perform the piece, and its conservative harmonic language is suitable for a variety of settings from schools to churches. It does require advanced technical prowess from the performers and is considered a Grade IV composition. Approximately six minutes in length, the idiomatic scoring for band of *Rejouissance*, results in an energetic and emotionally satisfying work for concert band.

*Festive Adorations*, by Vaclav Nelhybel, is a setting of three hymns: *A Mighty Fortress Is Our God*, *Jesus, Priceless Treasure*, and *Praise the Almighty, My Soul Adore Him*. The first hymn, *A Mighty Fortress Is Our God*, or *Ein feste Burg*, is used at the beginning of the piece and returns at the end. The piece is typical of the Nelhybel style of composition and is considered a Grade IV work. *Festive Adorations* is one of the least-performed works in this study. The quality of the writing makes it deserving of more performances. Its unusual demands of individual parts without doubling of line, makes *Festive Adorations* deceptively difficult for the young player. Following a four-

measure introduction and a three-measure extension, *Ein feste Burg* enters in measure eight with the trumpets. The theme is then played *alternately* between trumpets and trombones with the trumpets having the opportunity more often than the trombones. As the first hymn (*Ein feste Burg*) of *Festive Adorations* concludes, the theme is doubled throughout the full band. The accompaniment to *Ein feste Burg* occurs in the horns and woodwinds and becomes an interruption of the thematic material. The organization of the first hymn is unusual in that the accompaniment material becomes its own theme. *Ein feste Burg* is heard in displaced accents in half notes and quarter notes, but accompaniment material is in eighth notes and sixteenth notes. The entire *Ein feste Burg* hymn tune is heard eventually minus the repeat of the first phrase.

Following the setting of all three hymns, *Festive Adorations* returns to *Ein feste Burg* in the coda. Again, the brass section is given the hymn tune, alternated between trumpets and trombones. This time, however, the horns are doubled with the trumpets. Woodwinds and horns do have the repeat of the first phrase of the hymn before the brass section with horns concludes *Festive Adorations* with a complete statement of *Ein feste Burg*.

*Festive Adorations* is not as well known as many other Nelhybel works. Nelhybel chose Hope Publishing Company for the piece perhaps due to Hope Publishing Company having published a set of his brass music at an earlier date. Hope Publishing Company is known for its church music, both instrumental and vocal, but not for publishing full concert band music. The harmonic language of *Festive Adorations* is tonal with a fairly slow harmonic rhythm. The piece begins in F major and concludes in E-Flat major. The

complexity of the work is seen through the individual lines, displaced accents, and ornamentation of accompaniment. The conservative musical language of *Festive Adorations* is in contrast with the technical difficulties surrounding the independent lines and rhythmic complexity.

The six selected compositions for this study have both similarities and differences. The use of *Ein feste Burg* is unique to each work and each composer approached the hymn tune differently. Although the trumpet seems to be the instrument of choice to represent the hymn, this may be due in part to the trumpet being a dominant instrument for melodic material. The majesty and power of the tune itself may be more conducive to brass in general than to woodwinds. The frequent use of fragments of the tune becomes a compositional device for most of the composers and never is the entire tune used without some kind of surrounding accompaniment and rhythmic alteration.

Although many band pieces use *Ein feste Burg*, these six selected compositions were chosen for their creativity and original approach to the hymn tune. The composers of this study are known composers of band music, but all of them have composed music for many types of ensembles and genres. The commitment to composing music that is original is prevalent in each of the selected works and displays one of the reasons the composers are highly respected in their field.

Each composer chose *Ein feste Burg* for its religious significance, but not each composer intended his music to be sacred in a church sense. Rather the tune was chosen for its musical content and for its textual familiarity. Three of the four living composers mentioned the quality of the hymn tune and the other mentioned the hymn as representing

a Protestant nation. Both of the two deceased composers chose *Ein feste Burg* for religious reasons. In the case of Gordon Jacob, *Ein feste Burg* was chosen for historical implications as well.

The strength of music in *Ein feste Burg*, coupled with the familiar text drawn from scripture, has catapulted the hymn tune to its prominent place in music literature. If history is any indication of the future, the concert band should anticipate further usages of *Ein feste Burg* either as main thematic material or in musical fragments. It is also expected that further examination of hymn use in concert band music will heighten scholarship in band music and provide greater awareness of the significance of hymns for the concert band.

Ten well-known band conductors were asked to rank the six selected compositions in the order of importance and significance to concert band literature. The results of that survey are found below. All of the band conductors who participated agreed that the six selected works are the most performed twentieth-century band pieces that use *Ein feste Burg*. The band conductors also unanimously favored *The Leaves are Falling* over the other selected works as the most significant *Ein feste Burg* piece in the repertoire. The second most-favored work of the six was *Do Not Go Gentle Into That Good Night* by Elliot Del Borgo. Not all of the conductors knew every piece, and, therefore, did not rank the ones they did not know. The ten band conductors were:

Frank Battisti—Emeritus Director of Bands, New England Conservatory of Music;  
David Waybright—Director of Bands, University of Florida;  
Scott Taube—Director of Bands, McMurry University;

Ray Cramer—Director of Bands, Indiana University;

Doug Stotter—Associate of Bands, Indiana University;

Terence Milligan—Associate Director of Conducting and Ensembles, College-  
Conservatory of Music;

John Whitwell—Director of Bands, Michigan State University;

Richard Fischer—Director of Bands, Concordia University in River Forest, Illinois;

Jack Stamp—Director of Bands, Indiana University, Pennsylvania;

Jerry Junkin—Director of Bands, University of Texas at Austin.

The column on the left shows the selected composer's last name.

Table 10.1. Conductor Survey

Conductor	A	B	C	D	E	F	G	H	I	J
Benson	1	1	1	1	1	1	1	1	1	1
Zdechlik	5	6	3	4	2	5	4	6	3	
Jacob	4	2	4	5	3	3	3	5	5	
Del Borgo	2	6	2	2	4	2	2	2	2	2
Curnow	6	6	6	3	5	4	5	4	4	
Nelhybel	3	6	5	6				3	6	3

The results of the survey were as follows:

*The Leaves are Falling*: Ten of ten had this ranked as number one in importance.

*Psalm 46*: One ranked it number second, two it ranked it third, two ranked it fourth, one  
ranked it fifth, and two ranked it sixth

*Tribute to Canterbury*: One ranked it second, three ranked it as third, two ranked it  
fourth, and three ranked it fifth.

*Do Not Go Gentle Into That Good Night*: Eight ranked it second. One had it ranked  
sixth, and one had it ranked fourth.

*Rejouissance*: One ranked it third, three ranked it fourth, two ranked it fifth, and three ranked it sixth.

*Festive Adorations*: Three ranked it third, one ranked it fifth, and three ranked it sixth.

Three conductors did not know the work.

None of the conductors named any other *Ein feste Burg* concert band piece, further verifying the accuracy of these six selected works as being the most performed pieces that use *Ein feste Burg*. Dr. Richard Fischer, conductor of the Concordia University Wind Symphony said, “yes, those selected compositions [on the list] are the most performed *Ein feste Burg* works in the band repertoire.” Dr. Fischer is known for programming sacred music with the Concordia University Wind Symphony.

From an educational standpoint, with the possible exception of *The Leaves Are Falling*, each of these selected pieces has been and will continue to be performed by high school bands. Each piece presents an opportunity for a teacher to integrate the arts through historical examination of the basis of the piece. As the piece is being prepared for performance, a director sharing the history of the hymn tune would enrich students. The history of the tune leads directly into the history and causes of the Reformation. The Reformation was one of the most influential events on society today, and Protestants, whether they are knowledgeable about it or not, are the most directly affected by the events. The Roman Catholic Church also grew out of the Reformation, through the Counter-Reformation.

The need for a more integrated curriculum in arts education is growing and these selected works provide a catalyst for such specific endeavors. For the conductor

programming one of the selected *Ein feste Burg* pieces, the students would be served educationally by learning of the history of the hymn tune. Two of the selected works, *The Leaves Are Falling* and *Do Not Go Gentle Into That Good Night*, provide even greater opportunities of arts integration by virtue of their poetic influence. *Tribute to Canterbury* adds to the historical ideal through its programmatic intent of Thomas Beckett and his martyrdom. It is through a comprehensive and analytical examination of the selected works that the full impact of each piece will be realized. Ultimately this study is a call to music educators to reach beyond the music and into the depth of all facets of the music. If the concept of the concert band is to continue to be recognized as a valued musical medium, then conductors need to present as much accurate scholarship as possible regarding a given piece of music. The application of academic rigor and thorough research lends credibility to the genre.

Two of the pieces, *The Leaves Are Falling* and *Do Not Go Gentle Into That Good Night*, are derived from poems. A dramatic reading of these poems prior to a performance would add a theatrical element to a concert and a better understanding of the music. Although the other four works are not based on literature, any kind of art from the Reformation period or the late Renaissance would relate to the *Ein feste Burg* theme. A concert that combines the various art forms is more educational and enriching for the audience than a traditional, music-only concert.

For the private school with an instrumental program, these six works present an opportunity for theological and historical study through music. A study of Martin Luther leads to a study of the Reformation. The events of the Reformation lead to an

examination of the history of the United States from a religious perspective. This, in turn, leads to a synthesis of religion, history, and music through performance and research of these selected compositions.

For the public school instrumental program seeking after quality band music, these selected compositions uphold the standard for quality. Many state required lists include these works and the composers of these pieces are found on many required literature lists. These selected compositions offer listeners a foundation through a familiar tune as they hear original accompanied music material. For the music educator, each piece provides an opportunity to teach a wide variety of musical skills.

*Ein feste Burg* has been an important hymn for band composers. The knowledge gained from understanding the background of the hymn, and, subsequently the application of the hymn, adds to a comprehensive curriculum for music performance. This curriculum for *Ein feste Burg* and its use in selected band compositions is applicable to high school and university settings. The separation-of-church-and-state issue, however, may prevent this study from being used in all secular settings. It is left to the discretion of the conductor how and when to apply the knowledge gained to the curriculum. Whether completely referenced or briefly acknowledged, this study can be an aid to the conductor in programming for the concert band.

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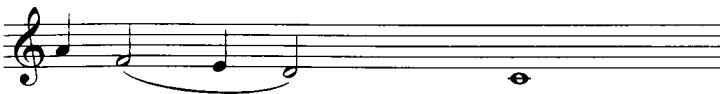
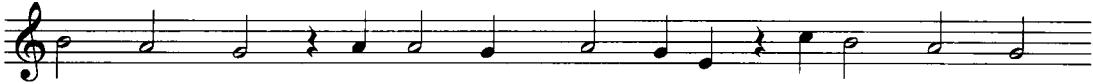
## APPENDIX A

### UNMEASURED VERSON OF *Ein Fest Burg*

The original Martin Luther melody was unmeasured. Some hymnals still contain a version similar to the original. The most commonly performed version and the one that people remember has become the standard *Ein feste Burg*. That is the version that the composers used as a basis for their compositions. The original Martin Luther melody shown below contains interesting musical qualities but is not the hymn tune used by the selected composers for this study. It does have merit, however, and would be a good starting point for future adaptations of the melody.

### Ein Feste Burg

Luther



## APPENDIX B

### SURVEY OF COMPOSERS

This chapter includes the responses from the living composers regarding how they used *Ein feste Burg* in their composition. The questions asked were general questions for the composers and used as an aid in the analytical chapters of this study.

The following questions were asked of the composers who are still living. One composer preferred to deal with the questions by interview and the others responded in writing. Each composer had a slightly different approach to the questions and responded in different ways. The questions were designed to discover the musical and/or non-musical reason for choosing *Ein feste Burg* and any considerations regarding the hymn tune in their composition.

#### Questions for composers:

Why did you want to use a hymn tune in this composition?

Why did you choose *Ein feste Burg* for the hymn?

Did you refer to a particular hymnal for your source of the hymn?

Do you and did you consider Martin Luther as the composer of the melody?

Did you think about the text of the hymn or simply the melody?

Did you think only about the melody or did you consider the traditional harmony as well?

Do you anticipate further use of *Ein feste Burg* in other of your compositions?

Do you have any other comments to make regarding the use of *Ein feste Burg* in your composition?

**Interviews and Surveys with four of the six composers of the selected compositions**

The following questions were asked of each living composer: Warren Benson, Elliot Del Borgo, James Curnow, and John Zdechlik.

Why did you want to use a hymn tune in this composition?

Benson: *As a protestant monument for a statement marginally relating to John F. Kennedy's assassination—a Catholic elected by a protestant country.*

Zdechlik: *Psalm 46 was commissioned by Concordia College in St. Paul (a Lutheran School), so it seemed natural to use a well-known Lutheran hymn.*

Del Borgo: *The hymns signify our turning to prayer in desperate times.*

Curnow: *Since I began my musical training in a brass band program in The Salvation Army, I have had a great love for hymns and gospel songs. Learning the great hymns of the church through participating in my church musical organizations piqued my interest in these hymns and eventually led me to begin arranging and scoring these hymns for a variety of ensembles. I also developed a love for folk songs, mainly from the United States, at an early age. Since having the opportunity to travel and broaden my knowledge of international folk songs, I have learned to appreciate folk songs from all countries and cultures.*

Why did you choose *Ein feste Burg* for the hymn?

Benson: (refer to above)

Zdechlik: (answered above)

Del Borgo: *Strong melody, well-known.*

Curnow: *Over the years I have wanted to write a setting of Ein feste Burg, which would be more of a through composed text painting rather than an arrangement of just the melody. I had been working on this setting for many years waiting for the correct time and event that would fit the majesty of the tune and my setting.*

*This has been one of my favorite hymn tunes for many years and the commission from the St. Joseph, Michigan Municipal Band seemed to be a perfect occasion to finally begin moving the music from the thought process to developing it on paper. To my mind, there are many great hymns of praise but none quite as powerful, yet intimate and personal, as Ein feste Burg.*

Did you refer to a particular hymnal for your source of the hymn? If so, which one?

Benson: *No*

Zdechlik: *I knew the tune already and did not need a reference*

Del Borgo: *People's Mass Book*

Curnow: *Over the years I have collected a number of hymnals from many denominations. I have had an incredible fascination with the way Ein feste Burg has metrically developed through the centuries. The melody, which was originally used to set the text was much more rhythmic, joyful and dance like. The rhythmic flow has gradually been modified over the years so that it is now stately and less rhythmic.*

*As I began to study the original melody I found that it is actually far more festive and energetic and it seems to fit the text much better than the later versions. This is why the opening of Rejouissance is based on an extremely energetic and joyful motif, which is extracted from the original version. Actually, the entire first half of my setting revolves around this rhythmically diverse motif that gradually unfolds into the soft, intimate and intense slow version of the hymn tune.*

Do you and did you consider Martin Luther as the original composer of the melody?

Benson: *No—not my concern*

Zdechlik: *I did not know that and did not think about it.*

Del Borgo: *Yes*

Curnow: *No, I believe that he used an old folk song or drinking song as the melodic setting for his text. This concept of selecting familiar songs of the day as melodies for religious text is well known to me. Even as a young person I was aware that my denomination, The Salvation Army, as well as many other denominations used this same concept for many of their hymns and gospel songs. When The Salvation Army first began in 1865, in the notorious East end of London, England, it used the most popular drinking and dance hall tunes of the day for melodic settings of sacred text. Since these melodies were already well*

*known and many of the people they worked with were basically illiterate, all they had to do was teach the words to the “down and outers”. They could quickly learn the melody and text and apply them while trying to make significant changes in their relationship to God and in their life styles. This method proved to be extremely effective.*

Did you think about the text of the hymn or simply the melody?

Benson: *Only the first phrase of the text—A Mighty Fortress is Our God.*

Zdechlik: *Only the melody.*

Del Borgo: *Both*

Curnow: *I chose to compose a text painting, using the melodic line and brief variations of the melodic line to give emphasis to different aspects of the text. In this way my composition becomes more of a ministry than just an arrangement of a great melody.*

Did you think only about the melody or did you consider the traditional harmony as well?

Benson: *I wrote it from a long ago memory—flaws and all. No reference.*

Zdechlik: *I ignored traditional harmony.*

Del Borgo: *Melody only.*

Curnow: *Whether working on an arrangement or a composition, my initial approach is the same. I normally approach the project as if I have never heard the material (in this case a previously composed melody) before. This allows me to be as creative as possible without dwelling on preconceived ideas of what the harmony should be by tradition. In this case I actually worked in cells extracted from the original tune. These cells were manipulated to create new motivic material, which gave me greater freedom when harmonizing these cells. When the actual tune finally appears, I use harmony as one of the means to create a text painting and to emphasize certain aspects of the text.*

Do you anticipate further use of *Ein feste Burg* in other of your compositions?

Benson: *No*

Zdechlik: *Probably not.*

Del Borgo: Yes—I also have a Brass Choir work that uses the hymn.

Curnow: At this point I cannot say for sure, however the fact that both the melody and text are extremely inspirational, I can't imagine that I would never use this material again. Also, the melody is one of those wonderful tunes that I think I could incorporate into several different compositions and never duplicate my previous work.

Do you have any other comments to make regarding the use of *Ein feste Burg* in your composition?

Benson: No

John Zdechlik: It is a very strong tune. I chose it because it is a strong tune.

Del Borgo: No—please feel free to contact me if I can be of further help.

Curnow: The commission was written for the St. Joseph, Michigan Municipal Band in honor of, and lovingly dedicated to John E.N. Howard, to celebrate forty years as conductor, 1948-1987. The St. Joseph Concert Band is an excellent ensemble and I felt that I could not find a more fitting tribute to such an outstanding conductor and performing ensemble than by using one of the greatest hymns of all time as the source for this tribute.

The word *Rejouissance* is a French word meaning enjoyment or to make happy. In English it is rejoicing. In the music of the 17<sup>th</sup> and 18<sup>th</sup> centuries, the term was used to denote a short composition of a lively or playful nature, which brings enjoyment to the listener.

This Fantasia (a composition in which “free flight of fancy” prevails over contemporary conventions of form or style) is based on Martin Luther’s “Ein feste Burg” (*A Mighty Fortress Is Our God*).

## APPENDIX C

MELODY OF CHORALE FROM CANTAT 80 BY J.S. BACH  
(B.W.V. XVIII p. 378)

### Ein Feste Burg Ist Unser Gott

Martin Luther  
J.S. Bach version

The musical score consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. It contains eight measures of music, ending with a fermata over the eighth note. The second staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. It contains five measures of music, ending with a fermata over the fifth note. The third staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. It contains six measures of music, ending with a fermata over the sixth note. The music features various note values including quarter notes, eighth notes, and sixteenth notes, with some notes beamed together.

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