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No. 375c

A HISTORICAL SURVEY OF WOODWIND DOUBLING AND A  
FORM/STYLE ANALYSIS OF FOUR WORKS FOR DOUBLER  
AND WIND ENSEMBLE, A LECTURE RECITAL TOGETHER  
WITH THREE RECITALS OF SELECTED WORKS  
BY W.A. MOZART, A. GLAZOUNOV, P. TATE,  
A. SZALOWSKI, A. COPLAND AND OTHERS

DISSERTATION

Presented to the Graduate Council of the  
University of North Texas in Partial  
Fulfillment of the Requirements

For the Degree of

DOCTOR OF MUSICAL ARTS

By

Phil A. Thompson, B.M.E., M.M.

Denton, Texas

May, 1993

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Thompson, Phil A., A Historical Survey of Woodwind Doubling and A Form/Style Analysis of Four Works for Doubler and Wind Ensemble, a Lecture Recital together with Three Recitals of Selected Works by W.A. Mozart, A. Glazounov, P. Tate, A. Szalowski, A. Copland and Others. Doctor of Musical Arts (Performance), May, 1993, 51 pp., 24 figures, bibliography, 38 titles.

Instrumental doubling by individual musicians has an important, rich history spanning 600 years. Four works are selected to demonstrate the stature and demands of this craft and to represent a pinnacle in the art of contemporary woodwind doubling. Concerto for Doubles, by Thomas Filas, Concerto Tri-Chroma, by Michael Kibbe, Rhapsody Nova, by Clare Fischer and Suite for Solo Flute, Clarinet and Alto Saxophone by Claude Smith all represent rare, major solo works written specifically for three individual woodwind doublers. The paper will begin with a history of the practice of woodwind doubling from the fifteenth century to the present. The four works will then be examined by considering form, style and related performance practices.

Woodwind doubling may be defined as the musical craft of performing on at least one instrument from two or more of the five woodwind categories: flute, clarinet, saxophone, oboe and bassoon. Contemporary woodwind doublers are professionally trained and highly specialized, selecting two to literally dozens of instruments on which to perform. Because the instrumental expertise involved is so diverse from player to player, composers tend to create works with

one particular woodwind doubling soloist in mind. Serious works in this genre are very few. However, studying several different woodwinds familiarizes doublers with many different styles of music and this stylistic diversity, ranging from neoclassical to jazz influences, is clearly seen in these four works selected for study. The works are lengthy and difficult, yielding diverse analyses of strong musical interest. It is the intent of this paper that the investigation into these four highly specialized concerti will generate further interest in creating more works in this category.

Tape recordings of all performances submitted as  
dissertation requirements are on deposit in the  
University of North Texas

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North Texas State University  
School of Music

Graduate Recital

PHIL THOMPSON  
Clarinet, Flute, Saxophone

Assisted by  
Judy Fisher, Piano  
Gwyn McLean, Flute

Monday, November 24, 1986      5:00 p.m.      Recital Hall

Sonata in Bb Major for Flute  
and Clavecin, K.V. 15 . . . . .Wolfgang Amadeus Mozart  
Andante maestoso  
Allegretto grazioso

Sonata for Flute and  
Piano (1936). . . . . Paul Hindemith  
Heiter bewegt  
Sehr langsam  
Sehr lebhaft - Marsch

Concerto for Saxophone  
and String Orchestra. . . . .Alexander Glazounov

Duo for Clarinet and Flute . . . . . Antoni Szalowski  
Allegro  
Andante  
Allegro

Time Pieces for Clarinet  
and Piano . . . . . Robert Muczynski  
Allegro risoluto  
Andante espressivo  
Allegro moderato  
Andante molto - Allegro

Presented in partial fulfillment of the  
requirements for the degree of  
Doctor of Musical Arts



North Texas State University  
School of Music  
Graduate Recital

PHIL THOMPSON  
Clarinet, Flute, Saxophone

Assisted by

Judy Fisher, Piano  
Richard Thomas, Cello

Monday, April 6, 1987          6:15 p.m.          Recital Hall

Andante and Scherzo  
for Flute and Piano . . . . . Louis Ganne

Concerto in E Flat Major for Clarinet  
and Orchestra, Op. 36 . . . . Frantisek Kramar-Krommer  
Allegro  
Adagio  
Rondo

Sonata for Clarinet and Cello. . . . . Phyllis Tate  
Poco lento cantabile  
Vivo  
Adagio non troppo alla Sarabanda  
Finale (Quasi Variazioni)

Divertimento for Alto Saxophone  
and Piano . . . . . Roger Boutry  
Allegro ma non troppo  
Andante  
Presto

Presented in partial fulfillment of the requirements  
for the degree of Doctor of Musical Arts

UNIVERSITY OF NORTH TEXAS  
*College of Music*

*presents*

Graduate Recital

PHIL THOMPSON, clarinet, oboe, bassoon

assisted by:

Judy Fisher, piano

Monday, November 4, 1991

5:00 p.m.

Concert Hall

*Sonata in D minor, Op. 20, No. 2*

Michel Corrette

*Allegro*

*Aria I and II*

*Allegro*

*Concert Piece for Bassoon and Strings*

Burrill Phillips

*Sonata in A minor*

Georg Philipp Telemann

*Siciliana*

*Spirituoso*

*Andante*

*Vivace*

*Sonatina for Oboe and Piano*

Christopher Headington

*Allegro energico*

*Calmo*

*Allegro piacevole*

*Sonatina for Clarinet Solo, Op. 27*

Miklos Rozsa

*Tema con variazioni*

*Vivo e giocoso*

*Concerto for Clarinet and String Orchestra*

Aaron Copland

Presented in partial fulfillment of the  
requirements for the degree of  
Doctor of Musical Arts

University of North Texas

*College of Music*

*presents*

A Graduate Lecture Recital

**PHIL A. THOMPSON**  
Flute, Clarinet, Alto Saxophone

assisted by  
Judy Fisher, piano

Monday, February 22, 1993

5:00 p.m.

Concert Hall

**A Historical Survey of Woodwind Doubling**

Thomas Filas, *Concerto for Doubles*

Clare Fischer, *Rhapsody Nova*

Michael Kibbe, *Concerto Tri-Chroma*

**A Form/Style Analysis with Performed Examples**

*Suite for Flute, Clarinet, and Alto Saxophone* . . . . . Claude Smith  
(1932-1987)

Presented in partial fulfillment of the  
requirements for the degree of  
Doctor of Musical Arts

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## CHAPTER I

### WOODWIND DOUBLING FROM THE FIFTEENTH THROUGH THE SEVENTEENTH CENTURIES

Instrumental doubling by individual musicians has an important, rich history spanning 600 years. Specifically, woodwind doubling may be defined as the musical craft of performing on at least one instrument from two or more of the five woodwind categories: flute, clarinet, saxophone, oboe and bassoon. Contemporary woodwind doublers are professionally trained and highly specialized, selecting two to literally dozens of instruments on which to perform. The craft can be traced to the fifteenth century and, interestingly enough, the reasonings behind and demands for this skill are essentially the same now as they were then.

First, instrumental doubling in an ensemble has often taken place to help cover all of the instrumental parts in the music score as conveniently as possible. In the fifteenth century, for example, Johannes Tinctoris described the Alta band as an ensemble consisting of the shawm, pommer and s-trumpet, the players of which usually improvised their music while accompanying the singers.<sup>1</sup> Since the musical lines might include very short passages performed on one or two of the instruments, having a single player switch instruments would be much more convenient and practical than hiring several extra players.

Secondly, it has often been financially more rewarding for musicians to play several instruments. Professional music societies, or guilds, common in many fifteenth-century European towns and courts, were formed to promote performing opportunities for their local members. The principal instruments of Alta musicians were sackbut and shawm; to gain entry into a guild, however, players needed to train under various apprenticeship systems, where they learned to double on other instruments. Extant fifteenth-century guild contracts show that, in addition to the formal and festive occasions for which these small minstrel bands were employed, the musicians also formed their own groups to secure whatever extra work they could.<sup>2</sup> Obviously, the more instruments they could play, the more engagements they could secure.

In the sixteenth century, musicodramatic entertainment was a major influence on instrumental doubling. Intermedii, the elaborate scenic tableaux of music and dance used between acts of a serious drama, employed several wind parts for coloristic effects and character representation. Thus, doubling became essential due to the fact that the availability of good players on all necessary instruments was limited in many locations. Howard Mayer Brown wrote:

The number of musicians which the Florentine entrepreneurs thought necessary to assemble in order to perform successfully an evening of intermedii grew ever larger as the sixteenth century progressed. The intermedij of 1539 probably needed eight singers and eight instrumentalists, assuming that, like most

professional musicians in the sixteenth century, those who worked in Florence had mastered more than one instrument and were willing to shift from one to another during the course of an evening.<sup>3</sup>

Before the seventeenth century, composers did not usually indicate exact instrumentation in their works, having to take into account that the composition of various ensembles depended upon the musical forces available from town to town. Since instrumentation was often considered the prerogative of the performers, the Renaissance musicians would make use of a wide palette of sonorities, ranging from a single lute in a madrigal to several instruments in the large ensembles of later intermedii. Robert Weaver noted that:

The versatile Renaissance orchestra, composed of multi-colored solo ensembles, was one of the most economical musical organizations in history. Instrumentalists were expected to play several instruments rather than to specialize in the playing of one or two. The degree to which this practice was carried is shown by a letter written by Vincentio Parabosco to a representative of the Duke of Piacenza in 1546 on behalf of a group of six musicians who were seeking employment. The musicians were capable of playing in consorts of trumpets, trombones, pipes, cornetts, shawms, recorders, flutes, and armviols, or anything else his Excellency might think of. In addition they could sing passably well. The Elizabethan public theatre evidently found it commercially feasible to maintain an orchestra of viols, cornetts,



hautbois, recorders, trumpets and drums, all of which were played by nine to twelve instrumentalists.<sup>4</sup>

The expansion of size of the Renaissance orchestra culminated in works such as Monteverdi's Orfeo (1607), which called for over forty musicians performing on a vast array of instruments. An important element of the subsequent early Baroque orchestration, on the other hand, was the creation of ensembles with specific instrumental parts. In 1624, Monteverdi composed Tancredi e Clorinda, with parts specified for flutes, trumpets, cornetts, trombones and four-part strings. As ensemble instrumentation became standardized, the typical seventeenth-century instrumental texture evolved into that of two upper parts and a bass, and it is these factors, together, that helped define the first common woodwind doubling, that of oboe and flute.

In the seventeenth-century court of Louis the XIV, Jean-Baptiste Lully brought the opera orchestra to new professional heights. His expertise as both a conductor and businessman allowed him to build a virtuoso orchestra with highly trained musicians. Lully recruited musicians from either the Musique du roi or the Academie royale de musique, which he directed in Paris, and the importance of doublers increased on stage as well as in the orchestra. For example, in Alceste (1677-78) a flutist from the pit appears on stage four times. The choice of artists to appear on stage was based primarily on the instruments they played, as a response to the instrumental coloring Lully had in mind. Versatile doubling skills, such as those of the Hotteterre and Philidor families, were often

featured. Michael (Philidor) Danican arrived in Paris in 1620 as a performer on oboe, crumhorn and trumpet, and two of his sons were also featured artists in Lully's works. André Philidor (1647-1730) doubled on flute, oboe, crumhorn and timbales, as did Jacques Philidor (1657-1708), who subsequently joined the Chamber du roi on flute, oboe and bassoon in 1690.<sup>5</sup>

The late seventeenth century saw more major reforms in the playing and design of the woodwinds. Jean, Martin, Nicholas and several other members of the Hotteterre family continued to perform on flute, oboe and bassoon in Lully's works and, led principally by Jacques Hotteterre le Romain (1680-1761), effected major redesigns in all three of those Renaissance instruments. For example, the so-called Baroque flute gained a reverse-conical bore and additional D# key, that made it fully chromatic. The French opera orchestral players and their instruments were the envy of all who heard them, and by the end of the seventeenth century a number of German and Austrian courts had ensembles modelled closely on the court orchestra at Versailles. A new level of individual as well as ensemble performance and versatility began to spread throughout the continent and England.

CHAPTER II  
EXPANSION OF THE WOODWINDS AND DOUBLING  
IN THE EIGHTEENTH CENTURY

In the early years of the eighteenth century, orchestral court woodwinds included flutes, oboes, and bassoons. Increased technical demands, such as in the music of George Frederick Handel (1685-1759), hastened the advent of the orchestra's final classic realization. In October, 1763, a newspaper in Kassel published the following military band advertisement:

The laudable Hessian Leib-Dragoner-Regiment requires an hautboist who can play hautbois, transverse flute and clarinet and who possesses good references. The applicant should contact the above regiment at Kirchhayn.<sup>1</sup>

Outside of court circles, however, it was impossible to depend on a standard complement of winds, so composers had to use whatever instruments were available to them. These conditions made it even more practical, financially, for players in and out of courts to double on several instruments.

At this time, there did not yet exist centralized, specialized training institutions for most musicians. Private instruction usually began within the family, from the father or other relatives, and was usually continued with experienced working musicians. In cities with orchestras, orchestral members would often be available for

private instruction. In 1769, for example, Johann Friedrich Seubert of Marbach was listed as a performing violinist on the court civil service roster as well as a teacher of violin, oboe, flute, French horn and bassoon. It was the custom to construct a musical education on as broad a base as possible so that one could have the greatest flexibility for later professional opportunities.<sup>2</sup>

By the mid-eighteenth century, a change of style in orchestral music had occurred which naturally affected instrumentation. Under the influence of Italian opera overtures, the style emphasized a single melodic line, with many early symphonies written for an orchestra that included two oboes, bassoon(s), two horns and strings. Often, there were additional parts for a single flute or two flutes, played by either oboe/flute or bassoon/flute doublers. In his early Symphony in D Major, No. 24 (1764), Joseph Haydn (1732-1809) used two oboes and a bassoon in three of the four movements. The second movement, however, featured the flute in a concerto-like, elaborate solo without any oboe or bassoon parts. Haydn's Symphony in C Major, No. 41 (1770) also utilized two oboes and a bassoon except in the second movement, which again featured an extended flute solo with no bassoon part.

In his Symphony No. 20 in D Major, K. 133 (1772), Mozart (1756-1791) used only two oboes except in the second-movement Andante, which called for a solo flute with no oboe parts. Of particular interest is the Symphony No. 37 in G Major, K. 444 (1783), attributed to Michael Haydn (1737-1783), with at least the first-

movement introduction written by Mozart. Movements I and III use two oboes only, while the exposition of the second movement substitutes a melodic flute *soli* in octaves with the first violin. On the same staff in the score, the flute part indicates a change to two oboes playing the new secondary melody in the recapitulation, as seen in Figure 1.

The image shows the first system of the musical score for the exposition of the 2nd movement of Mozart's Symphony No. 37, K. 444. The tempo is marked 'Andante sostenuto'. The score includes parts for Flute, Clarinet in C, Violin I, Violin II, Viola, and Cello/Double Bass. The flute part is written in a high register, indicating it is playing in octaves.

K. 444, 2nd Movement, Exposition (mm. 1-13)

The image shows the second system of the musical score for the recapitulation of the 2nd movement of Mozart's Symphony No. 37, K. 444. The score includes parts for Flute, Clarinet in C, Violin I, Violin II, Viola, and Cello/Double Bass. The flute part is written in a lower register, indicating it is playing in its normal range.

K. 444, 2nd Movement, Recapitulation (mm. 57-70)

Fig. 1. Mozart: Symphony No. 37 in G Major, K. 444, 2nd Movement, Instrumentation Comparison of Exposition and Recapitulation

The invention and use of the clarinet in the early eighteenth century coincided with these developments in orchestral literature. Separate clarinet parts were not quick to catch on, however, and it was not until later in the century that the parts became generally available. Early composers tended to treat the clarinet like a variety of oboe, and it was up to oboists to do the doubling. Johann Christoph Denner (1655-1707), inventor of the clarinet, not only constructed other woodwinds but was also a proficient performer on oboe, flute and recorder. The earliest known clarinet concerti, those by Johann Molter (1695-1765), were probably composed for Johann Reusch who worked in Durlach as an oboist and flutist.<sup>3</sup> The mysterious Hungarian performer known only as "Mr. Charles" was an active recitalist in London in the 1740's and 1750's. Faulkner's Dublin Journal (1742) notes that Charles' recital performed on May 12, playing clarinet, chalumeau, oboe d'amore and French horn, was so successful that he was asked to repeat it the very next week. William Mahon (1750-1816) was known as one of London's finest clarinetists, yet he made his concert debut in Oxford on the oboe. Indeed, several scores gave directions for an oboe-to-clarinet switch: Arne's Artaxerxes (London, 1762) used C clarinet parts to replace the oboe or flute on occasion.<sup>4</sup>

Throughout Europe, woodwind doubling was a financial necessity for both the individual doublers and the ensembles. The Cologne Cathedral orchestra budget report of 1748 listed all of the woodwind instruments (clarinet, flute, oboe, bassoon) as secondary instruments

played by the string players, thus reducing the overall size and cost.<sup>5</sup> The Almanach Dauphin (Paris, 1785) listed thirteen famous clarinetists, six of whom doubled flute and/or oboe. By the late eighteenth century the basset horn had become a popular double with bassoonists in South Germany, Hungary and Austria,<sup>6</sup> who resembled the modern-day doubler specializing in bass clarinet, bassoon and baritone saxophone.

At the same time, however, the instrumentation of large-budget court orchestras was becoming solidified. The orchestras at Mannheim and the opera orchestras of Christoph Willibald Gluck (1714-1787) were using clarinets as well as piccolo flutes. By the turn of the nineteenth century, the standard large orchestra consisted of two flutes, two oboes, two clarinets, two bassoons, two to four horns, two trumpets, tympani and strings. Orchestral music was to dominate the development of woodwind playing throughout the next century, and these specified parts called for more highly specialized instrumentalists.

CHAPTER III  
WOODWIND DOUBLING IN THE NINETEENTH  
AND TWENTIETH CENTURIES

Inter-family woodwind doubling by orchestral players declined greatly in the first half of the nineteenth century. New demands were being placed on woodwind players as orchestration developed into an essential factor of a composer's technique. The first movement of Ludwig van Beethoven's (1770-1827) Eroica Symphony in Eb Major, Op. 55 (1805) was longer than most classic symphonies, demanding that wind players add stamina to their virtuosity. New extremes in woodwind ranges and articulations dominated both the solo and orchestral works of Carl Maria von Weber (1786-1826), while two flutes, piccolo, two oboes, English horn, Eb clarinet, two C clarinets and four bassoons were called for in Hector Berlioz' (1803-1869) Symphonie Fantastique (1830). European orchestras and opera pits now needed performers who concentrated on only one or two instruments of the same woodwind family.

Studying with town pipers on as many instruments as possible was no longer feasible. Students were now studying professionally, concentrating on one instrument in the new conservatories of Paris (founded 1795), Prague (1811), Vienna (1821), Milan, and Naples (1808). Many musicians had addressed the issue of "overdoubling" for some time. For example, although he performed professionally



on trumpet, oboe and flute during different stages in his life. Johann Joachim Quantz (1697-1773) once wrote in a curriculum vitae:

As an apprentice with my uncle, a town musician in Merseburg, I studied for eight years. The first instrument which I had to learn was the violin, followed by the oboe and the trumpet. I was also not spared from learning other instruments such as the cornet, trombone, French horn, recorder, bassoon, bass viol, cello, viola da gambe, and God knows how many others, which a piper has to be able to play. It is a fact that because one has to learn so many different instruments, one always remains a bungler on each.<sup>1</sup>

In 1767, Ernst Christoph Dressler, conductor in Wetzlar, spoke against practicing various instruments in his Fragmente einiger Gedanken des musikalischen Zuschauers:

Whoever has done anything on instruments, especially winds, should stick principally to one of them; that the embouchure or, in the case of violin or violincello, the fist not be spoiled.<sup>2</sup>

In his orchestration treatise of 1873-74, Nicholas Rimsky-Korsakov (1844-1908) stated emphatically that principal orchestral woodwind players should never change instruments. Parts that were written for piccolo, bass flute, English horn, Eb clarinet, bass clarinet and contrabassoon should be played by the second or third chair players who are more accustomed to using these special instruments.<sup>3</sup>

By the mid-nineteenth century, another major reform in woodwind construction occurred, lending itself to much greater musical freedom and technical versatility among one-instrument specialists. Theobald Boehm perfected his ring-key, conical-bore flute in 1832. Hyacinthe Klosé applied Boehm's refinements to the clarinet in 1843, and this was followed by the work of August Buffet, Jr., which helped create the 18-hole, 17-key clarinet preferred today. Woodwind doubling, however, received a new impetus from Adolph Sax's (1814-1894) invention of the saxophone in the early 1840's (patented 1846). Although the instrument found initial success in Europe by its use in military and very early jazz bands, its potential attracted the attention of many composers, including Georges Bizet (1838-1875) in the Suites de l'Arlesienne, Vincent d'Indy (1851-1931) in Fervaal, and Richard Strauss (1864-1949) in the Sinfonia Domestica. As a young man, Sax had studied in Brussels to become an expert flutist and clarinetist. Berlioz was a great admirer of both Sax and his inventions, writing:

Ingenious composers are going to achieve wonderful, still unpredictable effects by joining the saxophones with the clarinet family or by means of other combinations. The instrument can be played very easily, its fingerings being similar to that of the flute and oboe. Players familiar with the clarinet embouchure will master its mechanism within a short time.<sup>4</sup>

The saxophone, then, served as the new woodwind double, expanding even further the tonal body and technical flexibility of clarinetists and flutists, and forming the most common of today's woodwind doubling combinations. The early twentieth century featured a strong resurgence of doubling with these new woodwind combinations, leading to the current specializations. There were three main mediums through which today's doubling combinations and techniques were developed: 1) musical theatre, 2) jazz/dance bands and 3) film music.

Early musical theatre, principally in the United States and England, developed from European comic opera and English burlesque. These very popular nineteenth-century comic burlesques satirized works from the serious theatre, such as Der Freischütz. A New Muse-Sick-All and See-Nick Performance from the New German Uproar: by the Celebrated Funnybear (1824). Operetta composers like W. S. Gilbert later added substance and wit to the predecessors of Broadway musicals in such works as H.M.S. Pinafore and The Mikado (1885). A pit orchestra of about thirty players accompanied these early twentieth-century British musicals. Although American theatre orchestras were smaller, they featured some of the nation's top players due to the excellent pay scale. For instance, the pit orchestra for George Gershwin's (1898-1937) Girl Crazy (1930) featured such notables as Benny Goodman (clarinet and alto saxophone), Glenn Miller, Red Nichols, Gene Krupa, Jack Teagarden and Jimmy Dorsey (saxophone and clarinet).<sup>5</sup>

The numerous theatres of New York's Broadway have provided a haven for woodwind doublers throughout the twentieth century. Since the 1930's, players who tired of the road life with major jazz/dance bands have settled down to high-paying specialty positions in the lavish theatre works of George M. Cohan, Rodgers and Hammerstein, or Leonard Bernstein. Since that time, most pit orchestras have maintained up to five woodwind doubling positions. The chairs are arranged from the highest to lowest tessituras and can include flutes, single reeds and double reeds on one part. Current union guidelines require a minimum of five woodwind doubles per chair, offering woodwind specialists very select, competitive and lucrative opportunities to perform important works by composers such as Andrew Lloyd-Webber or Pulitzer Prize winner Stephen Sondheim.

Woodwind doubling has flourished throughout the entire history of dance bands. The first bands appear to date from around 1910, a time when syncopated music was becoming popular, and many included two or more woodwind doubling chairs. From 1900 to about 1920, American pop music consisted mainly of a type of diluted ragtime, as documented by early recordings, and the popularity of dance band music was boosted further by the advent of the foxtrot around 1912.<sup>6</sup> Examples of the first dance bands included that of Wilbur Sweatman's, an American clarinetist and vaudeville entertainer famous for playing three clarinets at once, and The Black

and Tan Orchestra (1914), which featured two saxophonists doubling on violin and clarinet.

Dance music received its greatest boost during the 1920's through the growth of radio, and sponsors found that popularizing the dance bands helped gain huge listening audiences. Dance halls sprang up all over the country, and regular radio broadcasts from grand hotel ballrooms were commonplace. Elaborate bands, actually small orchestras with brass, woodwinds, rhythm instruments and occasionally strings, broadcast live and toured throughout the United States and Europe. The Jean Goldkette Orchestra, formed in Detroit in 1921, included five to six doublers who played all saxophones, flute, oboe, clarinet and bass clarinet. In London, The Savoy Orpheans popularized theatre medleys, waltzes and songs of the day. The yet undiscovered American singing idol Rudy Vallee played saxophone with the ensemble and, in 1922, the Orpheans completed a major recording session that utilized all saxophones from soprano to bass, clarinets, oboes and bassoons.

In the 1920's, no other leader did more to foster the legitimacy and musicality of the dance band than Paul Whiteman. A mediocre performer but natural leader who lived for music and the personnel in his ensemble, Whiteman started out as a violist with the Denver Symphony at age seventeen. In 1911, he moved to San Francisco where he worked with classical and dance groups. Although he eventually was a symphonic musician, he enjoyed a passion for jazz. Whiteman was fascinated by such works as Darius Milhaud's La

Creation du monde (1924) and Igor Stravinsky's Ragtime (1918) and felt that style of music would help American musicians and audiences become more interested in jazz.<sup>7</sup>

Nationally acclaimed by 1918, the so-called "King of Jazz" moved to New York. As an astute businessman and self-proclaimed "orchestrator of jazz," Whiteman put together an ensemble that included some of the best musicians from around the nation. He pulled many players away from major symphony orchestras because with him they could diversify musically as well as triple their orchestral salaries.<sup>8</sup> He was always interested in encouraging writers and arrangers and, in 1924, his dream of "symphonic jazz" came to full fruition. On February 12th, in New York's Aeolian Hall, Paul Whiteman presented a concert entitled "An Experiment in Modern Music," which contrasted standard Whiteman dance pieces like Whispering with semi-symphonic arrangements by Irving Berlin and Victor Herbert. The audience included Stravinsky and Jascha Heifetz, and the evening closed with George Gershwin premiering his Rhapsody in Blue, orchestrated by Whiteman's chief arranger, Ferde Grofe.

Whiteman's orchestra was a major twentieth-century force behind woodwind doubling. For the Aeolian Hall concert alone, he used three doublers who collectively played Eb soprano, Bb soprano, Eb alto and baritone saxophones, flute, oboe, English horn, heckelphone, Eb, Bb and bass clarinets, basset horn and octavin. Whiteman felt that doubling was the main strength of a jazz orchestra, making

it possible to get the maximum of volume and color with the minimum of men. He actually had a performer on another concert play twelve instruments, including three saxophones, three clarinets, oboe, heckelphone, bassoon, octavon, xylophone and bagpipes.<sup>9</sup> These combinations lead directly to the proliferation of woodwind doubling in the very successful touring dance bands of Fred Waring, Glen Gray, Guy Lombardo, and Lawrence Welk in the 1930's and 1940's. In the same period, the jazz bands of Bob Crosby, the Dorseys, Glenn Miller, Les Brown, Harry James and later those of Woody Herman, Stan Kenton, Buddy Rich, and Maynard Ferguson, all featured saxophone sections that doubled and improvised jazz on the other woodwind instruments.

After an often grueling stint on the road with one of the major jazz/dance bands, doublers often found themselves settling down into careers in the aforementioned theatres or joining other doublers in the lucrative opportunities of sound recording studios. Film music has a rich history as a powerful media influence whose styles have been based often on the colors and technical achievements from nineteenth-century Romantic program and opera scores. The music of Beethoven or Wagner was used often to accompany the earliest silent films, assisting in the explanation of screen actions and covering the noise of the projectors.<sup>10</sup> Major films, such as The Birth of a Nation (1914), featured their own orchestras that toured the country with their presentations. Because the remuneration was excellent,

these large silent film projects attracted many top players from the theatre.

As the advent of talking films made live music unnecessary, the age of the recording studio musician began. The Jazz Singer (1927), with Al Jolson, was the first important sound film to use synchronized music, and sound pioneers such as Max Steiner recorded incidental music into hundreds of early films. Indeed, by the early 1940's, film scoring had attracted many of this century's most important composers such as Prokofiev, Shostakovich, Kabalevsky, Milhaud, Honegger, and Britten. By mid-century, Hollywood was creating some 400 films yearly, many of which featured important works by major composers such as Aaron Copland and Virgil Thomson. Warner Brothers, Universal, Paramount and other major studios had complete orchestras, resident composers, and general music directors on staff, as did NBC, ABC and CBS in the early days of television and radio broadcasting. These specialty orchestras featured the country's best woodwinds players, ranging from solo stars like Benny Goodman to renowned specialists such as Joseph Allard.

The large contract studio orchestras operated from 1944 to 1957, when negotiations between the American Federation of Musicians and the studios fell through. Since then, employment for sound recording work has been done on a free-lance, open-hiring basis. This means that musicians are hired on a short-term basis with contracts between an employer and a musician covering only the work at hand. Competition is fierce, as the artists obtaining this



high-paying work are selected from a relatively small pool of musicians, only 300 to 400 in New York or Los Angeles. Entry to the profession is extremely difficult and reputations have to be earned. Unknown players will participate in regular reading sessions consisting of all musical styles in an effort to be heard. Also, the most in-demand players will frequently recommend their top students to assist them, as first-call players are often too busy to cover all their offers.<sup>11</sup>

In the last thirty years, the musical expectations of woodwind doublers have increased dramatically beyond the skills of earlier dance band road musicians. Advanced university training of the kind received by a few earlier specialists such as Joseph Allard and Vincent Abato is now commonplace. After studying clarinet at The New England Conservatory, Joe Allard (1910-1991) continued working with Gaston Hamelin (clarinet) and Rudy Wiedoeft (saxophones). He played clarinet on the Bell Telephone Hour and Dupont Radio Show for 19 years and recorded with Stokowski and The New York Philharmonic on saxophone in the 1940's. Vincent Abato (b. 1920) studied at the Peabody Conservatory and The Juilliard School, specializing in clarinet, bass clarinet and saxophone. He appeared as soloist with the Los Angeles and New York philharmonics, taught woodwinds at Juilliard and played bass clarinet and saxophone with the Metropolitan Opera Orchestra.<sup>12</sup>

Obviously, the lineage to present-day woodwind doublers is truly unique. Given the unpredictabilities and yearly fluctuations of

a music career in the theatres, on the road, or in the recording studios, the versatility and flexibility required in doubling will always be a major asset to the woodwind performer.

## CHAPTER IV

### AN ANALYSIS OF THOMAS J. FILAS'

#### CONCERTO FOR DOUBLES

Concerto for Doubles was composed in 1947 on a \$1000 commission from bandleader Paul Whiteman. Originally published by The Willis Company but now out of print, it is the only known published work requiring doubling on more than two different solo woodwinds. Scored for concert band and soloist on Eb alto saxophone, Bb bass clarinet and Bb soprano clarinet, it is approximately fifteen minutes in length.

Born in Chicago (1908), Thomas Filas attended the Armour Institute of Technology, and had a long playing career on various Chicago radio stations as a doubler on oboe, clarinet and saxophones. Other works by Filas include the tone poem Hushabye Lullabye, Campaign March for band, a rhapsody for oboe, harp and string orchestra entitled Lost River, and Velocity for clarinet and piano.

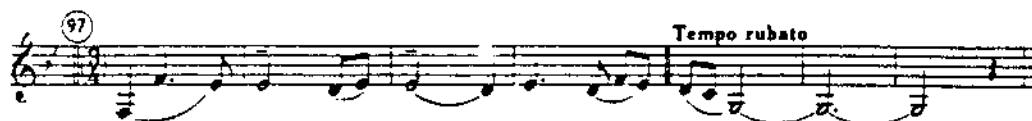
Concerto for Doubles was premiered by Al Gallodoro in 1947. Born in 1912, Gallodoro began his study of the saxophone at age twelve, and by age fifteen was the principal saxophonist in New Orleans' largest theatre. He was soon employed as soloist with the bands of Rudy Vallee, Nat Shilkert and Isham Jones, an honor usually accorded only to players twice his age. He joined Paul Whiteman's band in 1937 and was a featured soloist for four years. Gallodoro spent much of his career in the ABC studios in New York, and his

performances on clarinet, bass clarinet and saxophones ranged from the Metropolitan Opera Orchestra to many commercial broadcasts.<sup>1</sup> Ferde Grofé also dedicated his Gallodoro's Serenade (Robbins, 1959), for alto saxophone and piano, to him .

Concerto for Doubles contains three separate movements, the themes of which are all related through the use of two motivic techniques. First, every phrase of each main melody begins with an ascending leap of at least a minor seventh, in a somewhat melodramatic, operatic sort of way, as seen in the melodic fragments of figure 2:



Movement 1, Theme 1 Fragment (mm. 38-43)



Movement 2, Theme 1 Fragment (mm.97-103)



Movement 3, Theme 1 Fragment (mm.226-229)

Fig. 2. Related Motivic Use in the Themes of Concerto for Doubles

Secondly, Figure 3 shows examples of another motivic technique, that of chromatic fragments that wind through most technical and melodic passages in all three movements.



Movement 1, Opening Cadenza Fragment (mm. 4-6)



Movement 2, Opening Cadenza Fragment (mm. 93-96)



Movement 3, 1st Cadenza Fragment (mm. 280-284)

Fig. 3. Chromatic Motivic Use common in Concerto for Doubles

The first movement is in ternary form with extended cadenzas at the beginning and the end. After an opening technical flourish by the alto saxophone, a four-measure chromatic, skeletal sub-theme is stated by the band and then by the soloist, on which both cadenzas are based (see Figure 4). The first cadenza, based on an extended dominant harmony, leads into the theme (see Figure 2) of ternary section A in Eb major. Section B begins abruptly in G minor with its

own theme stated by the band (see Figure 5), while the saxophone outlines diatonic harmonies with scalar runs. The return of



Fig. 4: Concerto for Doubles, Movement 1, Skeletal Sub-Theme for Cadenzas' Basis (mm. 8-15)



Fig. 5: Concerto for Doubles, Movement I, Section B Theme (mm. 54-61)

section A in Eb major occurs at the Maestoso. A final statement of the skeletal sub-theme sets up the extended cadenza ending.

The harmonic content of the first movement is quite diatonic, with most harmonies using flatted fifths and/or raised ninths,

reminiscent of the commercial sounds of Filas' radio days. The saxophone solo must be played delicately with light, fluent articulation.

The second movement in Ab major is a bass clarinet feature, with short opening cadenzas by the band's principal flute and the bass clarinet soloist. The rest of the movement consists of one elongated theme in two parts (see Figure 6). Part one is sixteen measures long and leads to part two, a four-measure sequential phrase that continually ascends by three semitones.

Theme: Part 1 (mm. 97-111)

Theme: Part 2 (Fragment) (mm. 113-121)

Fig. 6: Concerto for Doubles, Movement 2, Theme

The entire theme is then stated again, this time with part two ascending by thirds through the tonal levels of Bb and Db. Part one is heard one last time by the soloist, then the band. The last thirteen measures of the movement form a melodic codetta for the bass clarinet, and are based on the last melodic motive heard from the band. Although not technically difficult, this four-minute movement contains many lengthy phrases and a written range for the soloist up to Eb<sup>3</sup>. It can be noted also that this ballad movement makes a delightful transcription as a flute solo. In Ab major throughout, the opening cadenza would be played entirely by the soloist with the theme repetitions featured in the middle and upper registers.

The third movement is a fast rondo for clarinet with an introduction utilizing an exciting rhythmic motive that drives the pulse throughout the movement (see Figure 7). The principal theme skips



Fig. 7: Concerto for Doubles, Movement 3, Main Rhythmic Motive (mm. 182-185)

along in a style reminiscent of melodies from Serge Prokofiev's Peter and the Wolf, as seen in Figure 8. This theme A is stated in its entirety, leading to a temporary tonal shift to A minor in the meno mosso where the nine measure theme B is heard. This short section modulates quickly back to C major and to the second full statement of theme A, which this time remains in C major.





Fig. 8: Concerto for Doubles, Movement 3, Principal Theme  
(mm. 226-234)

Theme C, utilizing the rhythmic motive, shifts temporarily to a Db dominant sonority, introducing the first clarinet cadenza. The cadenza leads back into the rhythmic motive which, in turn, moves chromatically up to the dominant of C. Manipulation of theme A in its third statement leads to the final, extended clarinet cadenza in Eb major. The band follows with the rhythmic motive leading to one final, ornamented excerpt from theme A by the clarinet soloist, closing the movement in Eb major.

Thomas Filas created this concerto in the true Paul Whiteman style of light classical entertainment. It is a work, however, of major technical proportions for both the soloist and the band, calling for an ensemble at least on the advanced collegiate level. Woodwind doubling in the work is particularly demanding if the soloist opts to perform the second movement on flute after the seven-minute first movement on alto saxophone.

## CHAPTER V

### AN ANALYSIS OF MICHAEL KIBBE'S CONCERTO TRI-CHROMA

Michael Kibbe (b. 1945) studied composition with Aurelio de la Vega, Frank Campo, Warner Hutchison and David Ward-Steinman. His many works include Concerto for Piano and Orchestra, Op. 25, Symphonic Movements for Orchestra, Op.38 and Concerto for Flute and Band, Op. 74. As a woodwind doubler, he has performed on all the woodwinds and currently resides in Los Angeles as a free-lance specialist on oboe and bassoon.

Concerto Tri-Chroma was written in 1974 for woodwind instrumentalist Howard Klug, formerly on the faculty at The University of Illinois and now teaching at Indiana University. The band concerto is in three movements featuring flute, alto saxophone and clarinet solos. Each movement is a separate study in tonal and orchestrative colors and uses angular, jagged melodic contours to evoke different facets of human emotion.

The first movement, for flute solo, is subtitled "Anxiety in Yellow, Flashes of Orange", and is essentially in a repeated binary form. The movement creates anxiety through a harmonic structure based on a series of dominant 7/b5 chords throughout. There is no particular key center, but the tonic level of F is suggested frequently. The chords are always voiced in a compact, strident combination

within the woodwind and brass sections, as seen in Figure 9.

Chromatic fluctuation between two or three pitches (as seen in the

The image shows a musical score for five instruments: I Cl, II Cl, III Cl, Bass C, and Eb Cont. The music is in a dominant 7/b5 harmony. The I Cl part has a melodic line with chromatic movement. The II Cl part has a more active melodic line. The III Cl part has a sustained chord with chromatic movement. The Bass C part has a sustained chord with chromatic movement. The Eb Cont part has a sustained chord with chromatic movement.

Fig. 9: Concerto Tri-Chroma, Movement 1, Dominant 7/b5  
Harmonic Example (mm. 2-4)

clarinet II part, Fig. 9) is also common in all three movements to help stimulate moods of anxiety.

Section A is based on an uneven, pointed melody-like contour (contour-1) that weaves and expands through the initial B7/b5 sonority (see Fig. 10). It begins on F, continuing down a minor sixth to A, an interval common to the entire movement. Contour-1 progresses through the tonicized levels of G, B and D, completing section A with a brief cadenza.

The image shows a musical score for two staves. The top staff is labeled 'Poco a Poco' and shows a melodic contour starting on F and moving down to A. The bottom staff shows a more active melodic line.

Fig. 10: Concerto Tri-Chroma, Movement 1,  
Melodic Contour-1 (mm.3-12)

Section B is fast and rhythmical, opening over an F pedal. Its melodic contour-2 is based on a three-note motive, A-F-Eb (see Fig. 11). The band responds with contour-2 on the note level Eb-Cb-A. The section then closes with two more statements of contour-2 in inversion, that also introduce repeated-pitch, sixteenth-note patterns that are prevalent in building anxiety into the movement's end.

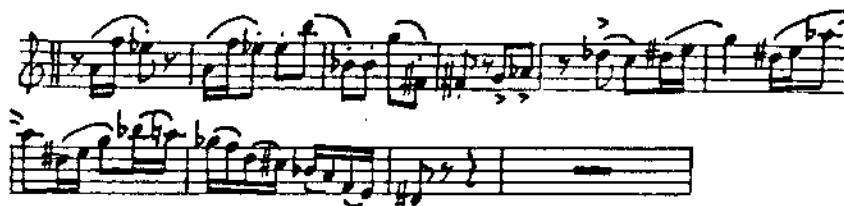


Fig. 11: *Concerto Tri-Chroma*, Movement 1,  
Melodic Contour-2 (mm. 28-36)

An abbreviated Section A returns, followed by the return of Section B utilizing contour-2 and the repeated sixteenth-note patterns. These techniques build stress and excitement into the boisterous ending and the flutist must be careful not to force the highly technical, double-tongued solo line.

The alto saxophone is featured in the one-section second movement subtitled "Some Reflections in Dark Blue and Violet." A single melodic contour-3 is presented on four different pitch levels (D, Eb, F, C), the notes of which outline terse tonal clusters sounded by the band simultaneously with contour-3. The clusters are heard throughout the movement and are formed by superimposing the intervals of a minor third, perfect fourth and minor seventh, as seen in Figure 12. Contour-3 also opens with and expands upon a three-

pitch chromatic motive, Db-C-D initially, that is heard throughout the movement at various pitch levels.

The image shows a musical score for five instruments: I Tpt, II Tpt, III Tpt, Horns, and I Tron. The music is in 3/4 time and features a chromatic motive (Db-C-D) across various pitch levels. The I Tpt staff has a whole rest. The II Tpt staff has a quarter note G4, a quarter note F#4, and a quarter note E4. The III Tpt staff has a quarter note D4, a quarter note C4, and a quarter note B3. The Horns staff has a quarter note B3, a quarter note A3, and a quarter note G3. The I Tron staff has a whole note F#2 and a whole note E2.

Fig. 12: Concerto Tri-Chroma, Movement 2,  
Basic Harmonic Cluster Example (mm. 1-3)

The saxophone solo is not very demanding technically, although it does play up to written A<sup>3</sup>. The highly chromatic line does have slow tempo shifts indicated and utilizes a varied rhythmic mixture within the pulse. These features, combined with the lack of any real tonicization, create a movement through which the soloist must be imaginative and sensitive to create a very somber atmosphere.

"The Anger of Red" is the subtitle of the third movement, which features a fast, almost frantic, angular line for solo clarinet. Section A of its ternary design begins with a unison-octave intervallic motive (minor third, augmented fifth) that is used throughout the movement and is also highlighted in its first melodic contour-4 (see Figure 13). This contour-4 is stated twice, followed by a transitional soli section featuring flute, oboe and tenor saxophone that is based on the intervallic motive in ascending order, leading to section B.

III. THE ANGER OF RED. (B $\flat$  CLAR.)

$\text{♩} = 138$

Fig. 13: Concerto Tri-Chroma, Movement Three,  
Melodic Contour-4, (mm. 5-14)

The content of section B is based on the development of another two-interval motive (successive semitones), as is melodic contour-5, which is made up entirely of semitones (see Figure 14). The solo clarinet then states contour-5 a second time in inversion, with mostly descending semitones. A second transitional section, with the same three ensemble instruments, then leads into the return of section A'.

Fig. 14: Concerto Tri-Chroma, Movement Three,  
Melodic Contour-5 (mm. 42-49)

The unison-octave introduction also begins section A' which is made up of contour-1 with motivic references to contour-2. The movement climaxes with a lengthy cadenza of arpeggios and scales that outline chords containing altered ninths and elevenths, similar to the jazz-oriented dominant 7/b5 chords found throughout the first

movement. Movement three ends on a unison Bb, bringing to a close a work of substantial proportions.

The band accompaniment to Concerto Tri-Chroma is difficult in relation to technique and sensitivity to strident harmonies and its performance will require an ensemble on the advanced college level. The outer movements for the solo flute and clarinet are particularly demanding technically. With its lack of any consistent tonicizations and its often abrasive orchestration, Concerto Tri-Chroma requires a performance prowess from the soloist that is commanding yet sensitive to extreme exaggerations in articulation, dynamics and tonal color.

## CHAPTER VI

### AN ANALYSIS OF CLARE FISCHER'S RHAPSODY NOVA

In 1976, Clare Fischer, well known Los Angeles composer/arranger/jazz pianist, composed Rhapsody Nova for his long-time jazz recording companion, Gary Foster. Foster has been a major woodwind doubling figure in Hollywood recording studios since 1961. Well respected as an innovative jazz artist, Foster was influenced by the pure and introspective jazz styles of Lennie Tristano, Warne Marsh and Lee Konitz, and it is with the subtlety and sensitivity of this playing style that Fischer created the intricacies of the concerto.

Rhapsody Nova is an exuberant, emotional work that is not bound into a regular form. These are also the same qualities found in original instrumental rhapsodies of the nineteenth century. Featuring flute, clarinet and alto saxophone solos, the concerto is essentially through-composed with little repetition and several thematic areas. Harmonies are often non-functional with expanded polytonality combining cerebral moments with vigorous rhythmic drive. The sound is not unlike that of Roy Harris (1898-1979) or, especially, William Schuman (1910-1992), as found in his band works such as George Washington Bridge.

There are six main elongated themes throughout Rhapsody Nova. After a seven-measure band introduction of broad, plodding polytonal clusters, the solo flute enters with a free-flowing cadenza



outlining an  $F7/\#5,\#11$  sonority and centered around the pitch of Db (C#). This leads into theme 1 that hints at Bb minor but is based around the pitch of Gb, as seen in Figure 15.

Fig. 15: *Rhapsody Nova*, Theme 1 (mm. 15-24)

A short fanfare-like brass interlude, based on the motive Ab-Gb-A (m. 22) from theme 1, leads to the second statement of theme 1, this time centered around the pitch of E and played by the brass. The flute then re-enters with the broad, cadenza-like theme 2 in two equal parts that is based on a  $Db7/b9$  sonority (see Fig. 16).

Fig. 16: *Rhapsody Nova*, Theme 2 (mm. 34-43)

Another interlude, a band unison based on the last four measures of theme 2, proceeds into theme 3 (see Fig. 17) that is mostly unaccompanied and based primarily around an expanded G minor sonority that progresses to the level of D.

Fig. 17: *Rhapsody Nova*, Theme 3 (mm. 64-73)

The third brief band interlude expands upon the last four measures of theme 3 and leads to theme 4, while the soloist changes to clarinet. Theme 4 has three simultaneous melodic entities. The tuba and horn are canonic, while the solo clarinet plays a somewhat more ornamental line, forming a light cantilena (seen Fig. 18).

Fig. 18: *Rhapsody Nova*, Theme 4 (mm. 89-96)

Theme 5 is stated immediately following theme 4. Based in C minor, it is the most tonal of the six themes (see Figure 19).



Fig. 19: *Rhapsody Nova*, Theme 5 (mm. 102-111)

Theme 4 is restated by the upper woodwinds in rhythmic augmentation, while the soloist ornaments with chromatic, sixteenth-note runs. This is followed by a second statement of theme 5, played by the alto saxophones and first horn. The soloist continues a flurry of notes while theme 1 is then restated in a lengthy rhythmic elongation at the pitch level of G by the upper woodwinds.

The tempo slows as the brass sound the earlier fanfare-like interlude up one semitone, leading to the solo saxophone's entrance. After a contemplative, jazz-oriented cadenza based on a G7/b9/C sonority, the soloist introduces theme 6, also with a jazz sense, over a C7/#9 leading to F minor (see Fig. 20).

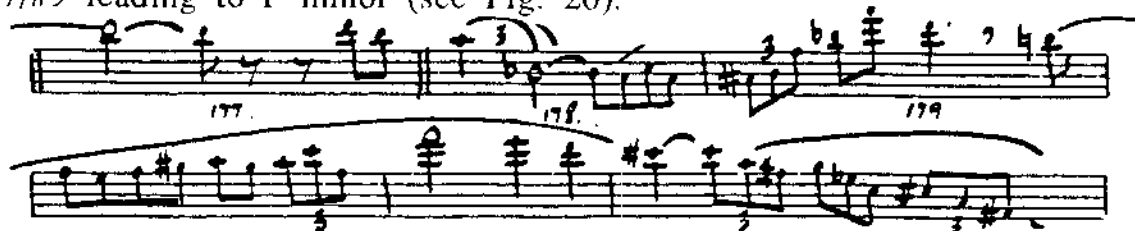


Fig. 20: *Rhapsody Nova*, Theme 6 (mm. 177-182)

The soloist then begins a lengthy technical finale, starting with ornamentation over a restatement of the tonal clusters from the opening of the concerto. The saxophone then presents theme 2 again, followed by theme 1 at the original Gb pitch level. More chromatic runs then lead into the final, climactic statement of theme 1 on the pitch level of A, highlighting the altissimo register of the alto saxophone. Chromatic jazz runs finish the work, highlighting a final polytonal sonority of D minor with Gb major.

Rhapsody Nova is a complicated concerto, the band parts of which will require the skills of an advanced collegiate ensemble. Musically it is a study in tonal density and contrast, relying heavily on polytonal, vertically expanded jazz harmonies. Technically it is a vehicle to present the utmost prowess in flute, clarinet and saxophone performance by a woodwind doubler. It is a work worthy of many presentations.

## CHAPTER VII

### AN ANALYSIS OF CLAUDE SMITH'S SUITE FOR SOLO FLUTE, CLARINET AND ALTO SAXOPHONE

While attending The University of Kansas in the 1950's, Claude T. Smith (1932-1987) became familiar with advanced woodwind doubling skills, such as those exhibited by fellow student-colleague Gary Foster. Smith wrote the Suite for Foster in 1987, during a very distinguished career as a commissioned band composer and conductor/teacher. It is extremely unfortunate that Smith's untimely passing occurred the very weekend of the work's premiere.

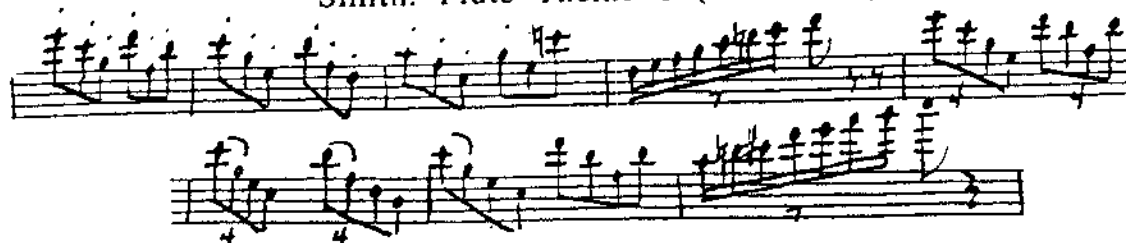
Suite for Solo Flute, Clarinet and Alto Saxophone is a very palatable, tonal work in one large movement of three connected solo areas. It is quite similar in style to the Thomas Filas concerto, with a moderately easy band accompaniment. Each solo area is a ternary design with contrasting sections and themes designed to highlight the phrasing and technical skills of the doubling soloist.

Solo area I is a technical flute feature. Section A states theme 1 after an eight-measure band introduction in D minor. Following immediately is a second statement of theme 1 (1') in inversion, based in A minor (see Figure 21). The last two measures of theme 1' are then restated before an abrupt tempo and key change to Bb major.

Section B is much calmer with theme 2 initially stated in Bb major by the band's upper woodwinds. A jazz-oriented E7/#9



Smith: Flute Theme 1 (mm. 9-18)



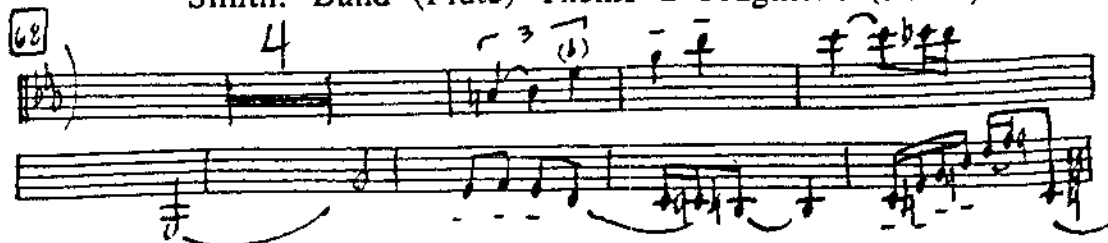
Smith: Flute Theme 1' (mm. 29-36)

Fig. 21: Suite, Solo Area I, Section A Theme Group

sonority is then used as a Neapolitan chord, leading into theme 2' as a flute solo (see Figure 22) in the key of Eb major. Section A returns



Smith: Band (Flute) Theme 2 Fragment (50-56)



Smith: Flute Theme 2' Fragment (72-79)

Fig. 22: Suite, Solo Area I, Section B Theme Group

with an abrupt key shift back to A minor for a solo restatement of theme 1'. A short flute cadenza quotes motives from both sections A and B and leads into the final restatement of theme 1 presented by the flute soloist.

Solo area II begins its section A with the band slowing down into theme 3, presented by the solo clarinet. The cantabile melody (see Figure 23) is in F major, with an interesting final jazz-like cadence of C7/#9 whose root moves to Gb, forming an augmented sixth resolution to F major.

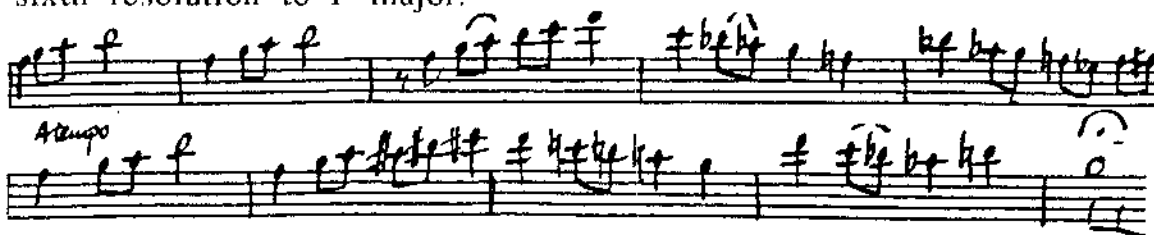


Fig. 23: Suite, Solo Area II, Theme 3 (mm.145-154)

Section B begins abruptly in a D major waltz, featuring theme 4 as a lilting solo clarinet melody (see Figure 24). Moving immediately to Eb major, the band restates theme 4 as the soloist ornaments with arpeggios. A lengthy clarinet cadenza follows, based on theme 4 and modulating from Eb major to F major.



Fig. 24: Suite, Solo Area II, Theme 4 (mm.159-166)

Solo Area III begins immediately as a brisk Allegro vivace, featuring the solo alto saxophone. The soloist plays a lengthy flourish of articulate scales and arpeggios based over two half-note motives, (F-G-F-E), (E,A,G,F) presenting an impressive display of technique. Theme 5, a slower, very legato melody in F minor is then introduced over lush, expanded jazz-like harmonies, as seen in Figure 25. The ensemble then presents the theme again while the saxophone soloist improvises on the given harmonies, after which the rapid section A returns in its entirety to complete the work in F major.

The image shows a handwritten musical score for Suite, Solo Area III, Theme 5 (mm. 267-282). The score is written on three staves. The first staff (measures 267-273) shows a melodic line with chords Dm7, A7#9, Dm7, Gm9, Dm7, Bb9, Dm7, E9, and A7#9. The second staff (measures 275-281) shows a melodic line with chords Dm7, A7#9, Dm7, Cm7, Dm7, A7#9, and a 'to 812' marking. The third staff (measures 282-282) shows a tempo change to 'Allegro Vivace'.

Fig. 25: Suite, Solo Area III, Theme 5 (mm. 267-282)

Claude Smith's Suite is a delightful collection of light, semi-classical themes and nimble, impressive technical flights. The doubling soloist must possess the stamina to present long phrases with few rests and make the changes between flute, clarinet and saxophone with very little preparation time between consecutive solo areas. This new work will prove to be very entertaining for woodwind doubling soloists and audiences alike.



## CHAPTER VIII

### CONCLUSION

Flexibility and versatility are two of the most important performing skills a musician can possess. One must be flexible in approach and understanding of musical styles in order to represent fully the composer's intent in a particular piece of music. The professional performer must also be versatile in his/her particular medium, possessing the technical capabilities to literally "play anything at anytime."

So it is with a professional woodwind doubler. His/her importance remains the same now as it has been over the centuries-- a doubler's versatility provides him/her with increased performing opportunities, as well as the convenience of covering several parts of a music score at an economical cost. The history and development of instrumental music owe a great deal to the woodwind doubler for providing several music parts at once, often at a time when good players were scarce and budgets low.

Because of the work done in both serious and commercial applications of twentieth-century music, the contemporary woodwind doubler has tended to develop a broad understanding of diverse musical styles, from classical to jazz. Coupled with the flexibility of playing many different woodwinds, the professional doubler can perform serious, more complicated works, such as those concerti

by Kibbe and Fischer, or entertain with lighter, more commercial works such as those by Filas or Smith. In either case, with further exposure to the craft of woodwind doubling, perhaps more composers will now find the medium to be an interesting challenge for creating future works.

## ENDNOTES

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5. Jerome de la Gorce, "Some notes on Lully's Orchestra," pp. 99-112 of Jean-Baptiste Lully and The Music of The French Baroque, ed. by John Hajdu Heyer (Cambridge: Cambridge University Press, 1989), 103.

### Chapter 2: Expansion of the Woodwinds and Doubling in the Eighteenth Century

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6. Rendall, op. cit., 131.

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5. Andrew Lamb, "Musical Comedy," The New Groves Dictionary of Music and Musicians, 20 vols., ed. by Stanley Sadie (London: MacMillan, 1984), XII, 816.
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12. Harry Gee, Saxophone Soloists and Their Music, 1844-1985, (Bloomington: Indiana University Press, 1986), 64, 65.

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