Karel Husa: Coach, Musician, Human Being

Thesis:
Karel Husa’s compositions revolutionized the wind ensemble and how it is viewed in numerous ways. His willingness to write with new techniques and ideas acted as a stepping stone for how the wind ensemble is treated in today’s world, and has also paved the way for other twentieth century composers.

How it All Started:

In the summer of 2011 I had the privilege of taking Analysis of Music since 1900 with Craig Cummings. “Twentieth-Century,” as everyone calls it, is an in-depth look at music by composers ranging from Debussy to Webern to Reich and more. As I was about to enter my Junior year at Ithaca College, I didn’t know much--if anything-- about the mysterious “Husa Archive.” To me, it was just a dark room with no windows in which the lights were always turned off. I had no idea it was full of so many valuable resources and insights into the life and music of Pulitzer Prize winning composer Karel Husa. In fact, I had no idea that Husa even taught at Ithaca College or that he spent so much of his life surrounded by Cayuga Lake and the same environment that surrounds me. It never struck me that the “Husa Gallery,” located at the entrance of the Whalen School of Music, meant so much to so many people at Ithaca College or how lucky we are to have experienced Karel Husa.

Because it was a summer course, Twentieth Century met every day. To break the monotony of sitting in the same room every morning, Cummings explained to us that we would be taking a visit to the Husa Archive, the enigmatic room about which no one seemed to know
much. My class of nine people entered the room and cautiously looked around. There were a lot of drawers and just as many scores and books on the wall opposite the door. As we browsed, Cummings pulled open one of the drawers and said, “This is the original score to Music for Prague 1968.” At this point in my musical studies, I had not heard Music for Prague 1968, but knew enough to know how famous it is in the wind ensemble world. It was at that point that I became hooked on Karel Husa and his music.

After speaking with Cummings about doing work in the Husa Archive, he referred me to Mark A. Radice, who works as the curator of the Archive. Together, Radice and I formed a project proposal in which I would examine the wind ensemble music of Karel Husa, using the Husa Archive as my primary resource.

About the Husa Archive:

The Archive is divided into several sections. Nearest the door are numerous drawers with folders labeled by year of correspondence to and from Husa. The sheer volume of letters in these drawers is quite remarkable, and gave me a sense of who Karel Husa is and has always been. This correspondence comes from a number of different sources: famous teacher like Nadia Boulanger and composers such as Aaron Copland, college and high school wind ensemble directors from all over the country, coordinators of summer festivals where he guest conducted, as well as personal letters from students and musicians who are just requesting an autograph or have a quick question. One thing that really struck me when looking at the thousands of letters of correspondence in this room is that there are just as many letters coming in to Husa as there are
from Husa himself to others. It seems as if no letter, no matter how insignificant it may seem, was ever left behind.

In the back, left-hand side of the room is another set of drawers. These drawers, also labeled by year, are full of programs from concerts that Husa conducted as well as programs from performances of his music. Like the number of letters in the Archive, the number of programs is rather amazing. It is clear that Husa takes a great sense of pride in every performance of which his music is a part. These programs come from the smallest of high schools to college wind ensembles to professional orchestras like the Cleveland Symphony Orchestra and the Rochester Philharmonic.

The back wall is divided into three sections. One is full of books on nearly everything imagineable. There are books on conducting, twentieth-century music, method books for different instruments, as well as Czech story books and history books. They are old and new; some contain notes from Husa, while some have notes from others. No matter the book though, it is clear that it has been read. The middle section of the back wall is full of tapes and LP’s of Husa’s music. All are clearly labeled and quite organized. The far right portion of the back wall contains Husa’s score collection. Most of these scores are marked and analyzed by Husa. The amount of time he spent reading and preparing these scores is quite evident. The scores range from Bach cantatas to Mahler symphonies to Schoenberg’s music, and nearly everything in-between.

The drawers on the right hand side of the room are perhaps the section of interest to most people who visit the Archive. They contain Husa’s original, hand-written scores to nearly all of his compositions. They live in large manila folders and are in careful, chronological order. In
addition to the scores, many of the folders contain sketches of each specific piece. The sketches show a clear progression from Husa’s original ideas to the final composition and, though some are indecipherable, it is obvious that Husa wrote every single note with a purpose and meaning behind it. The amount of revisions and markings in blue and red pencil show just how meticulous Husa was while he composed in what he often referred to as “the room from hell.”

Given the number of valuable items in the Husa Archive, it was quite overwhelming at first. It truly is a perfect representation of Karel Husa’s life and gave me a real sense of his genuine kindness in addition to his amazing ability to write incredibly moving music.

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1 Greg Woodward, interview of 19 June 2012.
Coach:

“Hey Coach!” is a fairly common expression heard from amateur and professional athletes around the world, but that word can take a much broader meaning when used in a way that means “one who instructs or trains.” This word came about when I interviewed Gregory S. Woodward, long-time friend and student of Karel Husa. He said, “That still is my name for him. When I call him up I just say ‘Hey Coach!’”² That word grabbed my attention, as I wasn’t sure how a world famous music composer could obtain such a nickname. I quickly realized, however, that Karel Husa is in fact a coach-- of music and of life-- to everyone who has the chance to meet him, including myself.

Growing up, Husa played a number of different sports. Tennis, soccer, and hockey took up a great deal of his time, as did his violin lessons, which he took twice a week. However, once he became very serious about music, he had to sacrifice his athletic career to focus on musical activities. Husa even knows about Tae Kwon-Do, as he says one of his grandsons and his grandson’s wife have been training in the sport for at least eight years. He still follows Czech soccer and says he likes to watch tennis when time allows.³ Perhaps this is where his nickname “Coach” has its roots.

When I think back to all of the coaches I have had in my life, a common theme seems to emerge: I cannot imagine my life without them. That is exactly how those who have known Husa feel about him, which ultimately does make him a coach. Dana Wilson, Professor of Composition at Ithaca College, states, “He was always very supportive of me as I was evolving

² Woodward interview of 19 June 2012.
³ Karel Husa, interview of 8 July 2012.
Woodward says that in a way Husa became like a second dad to him, and he will often go to him for advice about music, his career, or life in general. Meanwhile, Mark D. Scatterday, conductor of the Eastman Wind Ensemble and another long time friend of Husa’s says, “I can’t imagine my life without him.”

Of course “Coach Husa” certainly had to have had a coach of his own. French composers Arthur Honegger and Nadia Boulanger were two of those great influences—coaches—in Husa’s life. In an interview with Robert Rollin, the Professor of Composition at Youngstown State University, Husa says, “I must say, that all the people I have met in France were really terrific—not only as teachers, but also as people. Honegger, as well as Nadia Boulanger were both intellectually on the highest order.” Husa later recalls his first memories of his studies with Honegger in which he was forming his own voice and style of writing. He says that Honegger was always encouraging, and never discouraging towards him. Boulanger was also one of the great teachers in Husa’s life. She was quite good at knowing how the music would sound and took a very practical approach to writing. Husa says she was very strict, but still extremely thoughtful and never charged him for their lessons together. Boulanger even submitted a copy of Husa’s String Quartet No. 1 to the Lili Boulanger Memorial, her sister’s foundation, which won him a four hundred dollar prize, a significant amount of money in 1950. Ironically enough, Husa’s score for his String Quartet No. 3 was also submitted without the composer’s knowledge.

4 Dana Wilson, interview of 8 June 2012.
5 Mark Scatterday, interview of 7 June 2012.
to the Pulitzer Prize committee by the Fine Arts Quartet in 1969. It seems to be the classic case of a coach seeing something in an athlete, or student in Husa’s case, that the student doesn’t yet see for himself.

Another of Husa’s coaches was his first teacher, Jaroslav Řídký. At one point early in his studies with Řídký, Husa’s father asked, “Does he have any talent?” Řídký starkly replied, “I don’t know, but would you rather have your son study composition with me or work at a munitions factory in Dresden?” It was at that point that Husa’s fate was promptly decided. He continued to study composition with Řídký, who Husa now calls one of the great influences in his life.

Husa’s coaching now seems to have come full circle. He took a similar approach to Boulanger in 1950 and the Fine Arts Quartet in 1969 when he helped Scatterday get his first job as the wind ensemble conductor at Cornell University in 1990. Scatterday recalls Husa’s taking him to Cornell one day and introducing him to Tom Sokol, Chair of the Music Department at the time, and then leaving to go “pick up his mail.” An hour later Husa returned, innocently exclaiming, “I’m glad that you two had a chance to talk!” A week later, Scatterday received a call from Sokol telling him he was in the finals for the job at Cornell. Slightly taken aback, Scatterday decided to apply, and thirteen years later he was still there, working as a colleague alongside Husa. “Coach Karel” seems to have known something a young Scatterday at the time did not. He writes, “I think that he [Husa] wanted me to experience what he experienced: that

8 Radice, Karel Husa, p. 3.
9 Scatterday interview of 7 June 2012.
music touches people’s lives in many different ways, and finding the way to perform challenging music with amateurs makes you an expert communicator and in turn develops you as a conductor and musician in a very special way.”

When asked about his relationship with Karel Husa, Frank L. Battisti of the New England Conservatory promptly replied, “I’ve had a long association with Karel. He is a gentleman. He is a person who is always appreciative of people who perform his pieces, even when their performances are not great.” Perhaps that is the key, which Husa seems to have discovered, to being a true mentor and coach. Battisti reiterates, “He is just so gracious and thankful and appreciative of the people who do play his music.” All of the friends and colleagues of Husa’s with whom I spoke, including Donald Hunsberger, who served as conductor of the Eastman Wind Ensemble from 1965 until 2002, recall their times over lunch with Husa, which prompted many of their favorite memories. Hunsberger says, “I think my most favorite times with Karel were over the occasional lunch, or a time where we could close off the world and just sit and talk.” Even though Husa had to give up much of his time as an athlete, it is obvious that his title of coach will never be retired.

**Musician:**

The best coaches are often the ones who train themselves, and Karel Husa is no exception to that rule. He began studying music composition in 1940 with Jaroslav Řídký at the Academy of Music in Prague. It was just a few years later he began his studies with Arthur Honegger.

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10 Scatterday, Karel Husa, p. 118.
11 Frank Battisti, interview of 5 July 2012.
12 Donald Hunsberger, interview of 13 July 2012.
During this time, one of his earliest pieces, *Three Fresques*, was premiered by the Prague Symphony, and he also began his career as a conductor conducting the Czech Radio Symphony on multiple occasions.\(^{13}\) Scatterday reminisces about his times with Karel and states, “People would ask Karel all of the time, ‘When did you decide to be a musician?’ and he said, ‘I just thought I was supposed to be.’”\(^{14}\)

In 1948, Husa’s career and life were changed forever when his homeland of Czechoslovakia became a member nation of one Soviet block. In addition to his music being banned entirely, his passport was revoked, and he was forbidden to return to his home country until the demise of the Soviet Union in 1989. He faced considerable heartbreak during this time when his mother died in 1955 and he could not go home to attend her funeral. This event shaped every aspect of Husa’s future-- his career, his conducting, his composing, his musicianship, and his personality. Woodward explains, “That invasion [in 1968] of his homeland was so intense for him that it fueled his entire musical life.”\(^{15}\) --And what a musical life it has been!

Musicians are regularly faced with the question of what makes a great musician. There are, of course, several answers to this vague topic, and there is certainly not one right answer. However, there are a number of factors that contribute to Karel Husa’s world-class musicianship. He has always tried to relate to every musician he comes in contact with, especially those who play his music. He is, as Scatterday describes, “very accessible” and would make comments in rehearsal such as, “I remember when I played this on E flat clarinet.” as a means of reassuring the musicians that they could play his music and it was entirely possible, even if he never did

\(^{13}\) Radice, *Karel Husa*, p. 4

\(^{14}\) Scatterday interview of 7 June 2012.

\(^{15}\) Woodward, interview of 19 June 2012.
Woodward remembers his composition studies with him and says, “He knew everything about every instrument. I would take a score to him and he would point to a note and say, ‘The baritones can’t play that note,’ or ‘Flutes can’t trill on those pitches.’ He just had completely high-end professional, compositional skills.”

The funny thing about Husa is that he knows that his music is quite challenging, but he wants the musicians who perform it to figure it out. In that sense, his musicianship is also of the highest caliber. He has an innate ability to push players beyond what they think they can do on their instruments. I spoke with Husa on the phone, and he asked what instrument I played. When I told him I play the tuba he laughed and said, “You probably must hate me that I have written so many things for tuba in the band! It’s pretty tough, no?!” He has such a wonderful ability to hear something in his head and to notate it, and he understands that the musicians will figure out how to play anything challenging he writes. Therefore, we can say that part of Karel Husa’s musicianship comes from his ability to make those who play his music better and considerably more skilled. In fact, he writes that one of his favorite memories from Ithaca College was in January 1969, when returning to Ithaca from the premier of Music for Prague 1968. He says, “The students, who doubted they could play my ‘impossible’ music were excited and singing until we were back home. I had the feeling they did not hate my billions of notes in the piece anymore.” Given all of this, it seems that mediocre has never been and never will be a word in Husa’s vocabulary.

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16 Scatterday interview of 7 June 2012.
17 Woodward, interview of 19 June 2012.
18 Karel Husa, interview of 6 July 2012.
19 Husa, 8 July 2012.
Perhaps Husa’s musicianship also stems from his emotional investment in every note of every piece of music he ever wrote. “He’s one of those people who is fully alive and doesn’t hide his emotions.” Look at Music for Prague 1968, for example. Every friend and colleague of Husa’s with whom I spoke can recall their first memories of hearing that piece. Wilson heard it before he met Husa and stated, “I thought ‘Wow! What is that?’ and I became really quite amazed because I had never heard a band piece like that before.” Scatterday and Woodward both say that it is perhaps the Beethoven’s Symphony No. 9 of the wind ensemble world, while Woodward observes, “As a singular achievement in a piece where you go, ‘how do you write for band better than that?’ Never. You won’t ever write anything better than that. For me it transcends the wind ensemble genre into the great pieces.”

“When we heard Music for Prague, it was so startlingly new because it didn’t sound like band music. It sounds like Karel Husa’s music,” recalls Battisti. It is also in this regard that Husa is a musician. He has never been afraid to take risks or write something that no one has ever heard. Battisti reiterates, “There was nothing like it ever before.” Hunsberger has a similar opinion when he says, “He was Karel Husa, who set his own standards, and we followed his strong leadership.” Husa’s leadership is yet another characteristic that makes him such a remarkable musician. He has a way of writing that makes his music so meaningful and relatable to performers and to audiences and would eloquently articulate to his students,

20 Woodward, interview of 19 June 2012.
21 Wilson, interview of 8 June 2012.
22 Woodward, interview of 19 June 2012.
23 Battisti, interview of 5 July 2012.
24 Hunsberger, interview of 13 July 2012.
Any piece you write, it’s like life. Life just doesn’t go along and build smoothly to a crescendo, then some big event happens and things just smoothly go away. Things happen and there’s tragedies and catastrophes, people die and there’s invasions and murders, so never save a really great idea you have for later in the piece.25

He truly is someone who was able to transfer his personal life experiences directly to his music and communicates his personality through his music. He is passionate, brave, strong, and committed to his music and the music of others. Karel Husa has truly achieved musicianship at its highest capacity.

**Human Being:**

On 3 July 2012, with the encouragement of Woodward and Scatterday, I e-mailed Karel Husa explaining my research project with the hopes that he might answer a few questions for me. He responded within a day by giving me his phone number and instructing me to call “any time except Friday afternoon.” I couldn’t believe that a world famous, Pulitzer Prize winning composer with his own life and family would be so willing to help me with my research. A few days later, I spoke with Karel on the phone, and cannot begin to describe the warmth and genuine interest in helping me he exhibited through the phone during our ten-minute conversation. We decided it would be best for me to e-mail him my questions, so following our conversation I did

just that. He again responded quite quickly, writing with the same enthusiasm as when we spoke on the telephone. I thanked him and told him I would send a copy of my final project as he requested.

I did not expect to hear from Karel again, but on 25 July 2012 I received a package in the mail with his name on the return address. I excitedly opened the package to find a recent autographed CD of his music by the North Texas Wind Symphony as well as several pamphlets and lists of his music from his publishers. With these items was a note, “Hopefully this may be of some help,” signed Karel Husa. It is stories and actions like this that make everyone describe Husa as one of the warmest, most kind-hearted people they have ever known. One of Woodward’s favorite memories of Husa, highlighting this warmth occurred one night when they were traveling. He said, “It was very late, almost 2:00 AM and we had to get up around 6:00 AM the next morning. We were laying in the hotel room, talking and Karel says, ‘Greg, you can keep talking. I am going to go to sleep, but I will still listen.’”

This warmth and compassion that Husa so openly exhibits is part of the ‘X factor’ that truly makes him a remarkable human being. “He’s one of the people in my life who has been a model. A model in the sense of what it is to be a human being, and what it is to be a creative person,” says Battisti. He goes on to say, “There’s this wonderful personality and spirit about Karel. You get what you see.” In addition to his warmth, a common theme among my interviews was his “gentlemanly personality.” Hunsberger writes, “Karel is one of the most soft spoken, kind gentlemen I have ever known.” Woodward, Wilson, and Scatterday all agree.

26 Woodward, interview of 19 June 2012.
27 Battisti, interview of 5 July 2012.
28 Hunsberger, interview of 13 July 2012.
Yet another theme that emerged in my quest to figure out what makes Husa such an unbelievable person is the word “thankful.” He spent hours every day writing thank-you notes and sending CDs and copies of his music to those who requested it, carefully recording every response he sent. Woodward tells a story of one of his early lessons with Husa as a Master’s composition student at Ithaca College, in which Woodward was writing a piece for saxophone. He said:

I had a sheet of possible multiphonics for the saxophone. He [Husa] thought it was so interesting, and asked if he could have a copy. So I made him a copy and it cost me about fifteen cents. I brought it to him the next week, and the following week he handed me two albums of his music. When I asked what they were for he said, ‘I want to give you these as a gift for the copies you made for me.’” Woodward goes on to say, “Here I am, a twenty-three year old Master’s student and this world famous composer is giving me a gift for three pieces of paper, so I thought ‘Wow, this is really somebody kind-of special.’”

Wilson said that one of the really great lessons he took from Husa was his thankfulness. He remarked how Husa always took the time to thank anyone who played his music and was always so grateful for those who performed it. He also states, “Every time I did the littlest thing for him he would write me a note.” Craig Cummings, of Ithaca College, who has done a significant amount of research on Husa’s music received a book on 16 May 2012 from Husa in

29 Woodward, interview of 19 June 2012.
30 Wilson, interview of 8 June 2012.
which his research was cited by the Czech author, Jiří Vysloužil. The note with the book from Husa reads, “I don’t think you should learn Czech just to read this!” Cummings, like Wilson is also consistently amazed at the thankfulness which Husa exhibits for every little thing.\(^{31}\)

Karel Husa is described as warm, kind-hearted, compassionate, and thankful, but is also loved for his great sense of humor. Scatterday shared how Husa, who lived by the Cornell golf course, would regularly write letters and joke, “I found a golf ball in my flowers today. Is it yours?”\(^{32}\) Another funny story that Woodward shared happened at a time when they were in Cleveland together. He said the Cleveland Orchestra was playing his Organ Concerto, and Husa had been in rehearsals for it throughout the day. He approached Woodward at one point and said, “Greg, you have to hear this tuba player. He makes sounds you have never heard before. He makes one sound like-- empty school bus crashing into water!” Woodward laughed and said, “Well I’m glad the school bus is empty at least,” to which Husa replied, “Well of course! I wouldn’t want to hurt any children!”\(^{33}\)

When asked, “If you had to pick your favorite of your compositions, what would it be? Why?” Husa responded, “For a composer to pick one piece of his is difficult. (It is like picking a favorite child because you love them all.)” He goes on to say that if he had to pick one, he would say his Concerto for Orchestra, but then immediately writes, “Yet, when I say this, I have a feeling of not being kind to my other compositions.”\(^{34}\) This genuine sincerity that Husa exhibits is one of the most striking factors that every interview, article, and book about him mentions, and

\(^{31}\) Craig Cummings, interview of 13 June 2012.

\(^{32}\) Scatterday interview of 7 June 2012.

\(^{33}\) Woodward, interview of 19 June 2012.

\(^{34}\) Husa, interview of 8 July 2012.
is perhaps what also makes his music so special. Scatterday calls it a “great warmness,” while Wilson says he is a “very intense person but a very sweet person at the same time.” Hunsberger writes, “He is all about his music. . . I can only attempt to understand his music and thoughts, and bring those into proper performance.”35 “There’s something that’s just so perfectly human about him,”36 says Woodward. I asked Husa what was the favorite place he visited throughout his travels. He said that, like picking a favorite composition, it is hard to pick a favorite place, but then goes on to say,

Perhaps one of the most moving moments [during my travels] was above the earth, flying to Europe shortly after the first astronauts returned from space. I was in plane during the night, and as the morning colors of the sun came up, I understood what the two men were saying about the beauty of the universe and our planet Earth.37

I feel like I could write endless examples of what makes Husa such a genuine and sincere person, even after just briefly interacting with him. I therefore can’t begin to imagine how those who have known him for years could describe their feelings towards him. All of the people with whom I spoke said very similar phrases, “I could go on with stories forever about Karel...” or “I could list my memories of him by decade.” Coach, musician, and human being are just three words that seem to describe him perfectly, though that list could certainly go on forever. About

35 Hunsberger, interview of 13 July 2012.
36 Woodward, interview of 19 June 2012.
37 Husa, interview of 8 July 2012.
halfway through my interview with Woodward, he paused for a moment, looking at a letter Husa had recently sent him congratulating him on his new job at Carthage College. After this pause, he looked up, and perfectly summarized everything that anyone could ever say about Karel Husa.

“He’s just such a guy, such a great guy.”

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38 Woodward, interview of 19 June 2012.
Husa’s Music:

Described as being the sweetest, warmest, and most gracious of people, Karel Husa has permanently etched his way into music history with his quintessential music for wind ensemble. Of course, his most famous wind ensemble works include Music for Prague 1968, and Apotheosis of this Earth, but he has written much more than that, including pieces such as Al fresco, Concerto for Alto Saxophone and Concert Band, Concerto for Wind Ensemble, Concerto for Percussion and Wind Ensemble, and more. Husa wrote each piece with a specific purpose in mind, and it is impossible to fully understand his music until that context has been given. It is for that reason that I hope to provide a detailed background of several of his pieces for wind ensemble. By giving details on historical context, program and performance notes, instrumentation, commissions, available recordings, etc. I hope to give conductors, performers, and listeners a better understanding of Husa’s music and his mindset when writing that music.
Concerto for Alto Saxophone and Concert Band
1967

Publisher: Associated Music Publishers, Inc. (AMP)

About the Commission:
Conductor Frank Battisti commissioned the Concerto for Alto Saxophone for the Ithaca High School Band in 1967. Husa began work on it, but during this work Battisti retired from Ithaca High School to teach at Baldwin-Wallace College in Ohio. The Professor of Saxophone from Ithaca College, Donald Sinta, was originally set to premier the work with Battisti, but was also unable, as he left his position at Ithaca College to teach at Hartt College. As a result, Maurice Stith of the Cornell University Wind Ensemble bought the commission, and Sigurd Rascher premiered the work on alto saxophone in Bailey Hall at Cornell on 17 March 1968 under Husa’s baton.

About the Piece:
Concerto for Alto Saxophone is divided into three movements, each of which represents a specific time of day. The Prologue is the day, the Epilogue is the night, and the Ostinato is the time just between. The order of the movements is somewhat of a reversal of a typical concerto design in that they are sequenced from epic to fast to slow. The saxophone starts and ends the concerto alone, creating the feeling of solitude that music often creates.

Husa had a way of putting the performer first no matter the circumstance. Though he wrote very challenging music, he always worked to write what was best for the instrument and performer. In the case of Concerto for Alto Saxophone, for example, Husa chose to extend the range to a D-sharp\textsuperscript{3} after consulting saxophonist Donald Sinta. In addition, the high tessitura of the entire piece is a result of Sinta’s wishes. In the 1989 March/April issue of Saxophone Journal, Husa writes,

\begin{quote}
The soloist must have complete control of the entire 3 1/2 octave range of the instrument at all dynamic levels, and must be well versed in contemporary techniques. The ensemble needs to have strong players throughout who are equally capable of playing contemporary notation and techniques.
\end{quote}

Of course the reason Husa chose to write for saxophone and wind ensemble was because he was being commissioned by the Ithaca High School Band. However, this commission began a long series of wind ensemble works and helped establish his career as a composer of wind ensemble music. The Ithaca High School Band was also the first high school band with which Husa worked and conducted. The entire work is approximately 20 minutes.

Instrumentation:
\begin{itemize}
  \item Solo Eb alto saxophone
  \item Piccolo 1, 2
  \item Flute 1, 2 (2 per part)
  \item Alto Saxophone
  \item Tenor Saxophone
  \item Baritone Saxophone
\end{itemize}
**The four ad lib. instruments— English horn, Eb flute, bass saxophone, and string bass— may be omitted only in exceptional cases. If so, other instruments will take over some of the important or solo passages as indicated in the score.**

**Recordings:**

“Concerto for Alto Saxophone and Concert Band”  
Michigan State University Symphony Band  
Tim Timmons, Saxophone  
Golden Crest Records

**Husa fought strongly for this recording, and writes that Mr. Timmons has an excellent interpretation that should be publicized.**

“Apotheosis of This Earth, Music of Karel Husa”  
The Ithaca College Wind Ensemble  
Rodney Winther, Conductor  
Steven Mauk, Saxophone  
Mark Custom Recording Service, Inc.

**A Note from Karel Husa:**

“I think that the saxophone is an extraordinary instrument. It has power, it has gentleness and the colors of its range are always different especially in the lowest range. One saxophone can overpower the whole orchestra. Technically a good player can achieve stunning effects. It is still amazing and regrettable that such a versatile instrument is not a regular member of a symphony orchestra.

Speaking of the range, especially the alto saxophone, pioneering work has been done by Mr. Sigurd Rascher (who performs the Concerto) to extend it much higher than normally indicated. It was Mr. Rascher who asked me in 1960 to compose a work for saxophone and I did so with my Elegy and Rondeau. This was for saxophone with orchestra. However, I have been...
since interested further in this instrument and especially in new sound possibilities and the result of this exploration is the Concerto for Saxophone Alto and Wind Ensemble, which I composed in 1967.

Let me demonstrate some of the new possibilities. First of all the high notes, above the normal range of the instrument. In the following example the highest note is well above the usual range. The first note is the lowest, and you can compare the wide distance between these two notes.

Or the very soft sound with augmenting and diminishing the dynamics and also the use of a quarter tone higher step into which the player should glide gently. By the way, quarter tones have not been invented by composers in the 20th century as some people think. They existed in Asia, Near Orient, as well as in European countries such as Romania, Hungary, Slovakia, where peasants use them in vocal and instrumental music.

I have, of course, written some technically difficult passages for the soloist, which I think he expects, such as the following excerpt from the third movement or from the fast second movement.

There are a few times in this work when the wind ensemble is as strong as the soloist; for instance at the end of the fast second movement, but after all in a Concerto the soloist and the ensemble are equal partners and we should not speak only about accompaniment. The word concerto comes from the Latin concertare, meaning “to fight side by side, as brothers in arms.” There is much of this fighting as you may soon hear.

The three movements are: Prologue, Ostinato (meaning obstinate, steady rhythm) and Epilog. The first performance of the Concerto for Alto Saxophone and Wind Ensemble was given at Cornell University in March 1968. The soloist was Mr. Sigurd Rascher, the Cornell Wind Ensemble who had commissioned this work, and I was guest conductor.”
Cornell Wind Ensemble

MARICE STITH, Conductor

STUART RALEIGH, Piano
SIGURD RASCHER, Saxophone

Concerto for Piano and Wind Instruments (1923-24)  Igor Stravinsky
Largo; Allegro
Largo
Allegro

The score is dedicated to Madame Koussevitzky and was premiered at one of the Concerts Koussevitzky in Paris May 22, 1924 with the composer as soloist. Stravinsky made his U.S. debut as a soloist in the performance of the Concerto on Jan. 23, 1925 with the Boston Symphony Orchestra.

Stravinsky once described the work as "a sort of passacaglia or toccata . . . quite in the style of the seventeenth century—that is, the seventeenth century viewed from the standpoint of today."

Maledictions (1967)  Stuart Raleigh
Moderato
Lento tenebroso
Presto agitato
Largo maestoso
Andante rubato
Allegro non troppo

This work was written specifically for a wind ensemble (i.e. solo players), frequency juxtaposing the brass and woodwind sections. The writing is more "orchestral" than "band-like" and explores colors and forms suggestive of ritualistic incantations. This is the premiere performance of this work.

Mr. Raleigh received his degree in music from Syracuse University and has done work at Yale and Tanglewood. He is the conductor of the Syracuse Chorale, the Syracuse Symphony Opera Chorus, and is pianist for the Syracuse Symphony.

Symphony in Three Movements
for Brass Ensemble (1967)  Harold Schramm
Lento moderato
Calmo e rubato con espressione
Vigoroso

22
The first movement of this work is written in a very straightforward 12-tone style. The tone row is stated in octaves at the beginning and subsequently appears in the original and retrograde forms in two transpositions. The scalar material of the second movement changes to a quasi-modal style with harmonies which are made up of particular intervals. The third movement is built on a fanfare-like theme constructed of fourths. This is the first performance of this work.

Harold Schramm studied at the Chicago Music College and then was a composer and arranger for the Australian Broadcasting System and gave lecture-recitals throughout Southeast Asia. He presently resides in New York City and is an editor for Franco Columbo and Bourne Music Publishers.

INTERMISSION

Concerto for Alto Saxophone and Concert Band (1967)  Karel Husa
(Commissioned by the Cornell Wind Ensemble)  (1921—)

Prolog
Ostinato
Epilog

KAREL HUSA, Guest Conductor

This work is dedicated to the Cornell Wind Ensemble and Professor Marice Sith. In it, new possibilities for solo saxophone are explored as well as new effects and colors of the wind ensemble.

Mr. Husa’s Rondeau and Elegie for saxophone solo and orchestra was also premiered by Sigurd Rascher. Mr. Rascher is one of the few virtuoso artists who play the saxophone exclusively as a concert instrument. He has demonstrated its qualities of sound and sonority to audiences all over the world and inspired a number of composers (Ibert, Glazunov, Coates, in addition to Husa) to write concertos for this instrument.

Mr. Husa is Professor of Music at Cornell University and Director of the University Orchestras.

Intercollegiate March (1892)  Charles Ives
(1874-1954)

This march was first played by the Danbury, Conn. band at the Danbury fairgrounds in October 1892 and later was played for the inauguration of President McKinley in 1897.

The tune played by the trombones, familiar to Cornellians, is identified by Ives as “Annie Lisle”, a popular song which was written by H. S. Thompson in 1860.

BAILEY HALL
CORNELL UNIVERSITY
17 MARCH 1968
# Ithaca High School Concert Band Instrumentation

<table>
<thead>
<tr>
<th>Instrument</th>
<th>No. of Players on Each Part</th>
</tr>
</thead>
<tbody>
<tr>
<td>C Piccolo</td>
<td>1</td>
</tr>
<tr>
<td>1st C Flute</td>
<td>2</td>
</tr>
<tr>
<td>2nd C Flute</td>
<td>2</td>
</tr>
<tr>
<td>1st Oboe</td>
<td>1</td>
</tr>
<tr>
<td>2nd Oboe</td>
<td>1</td>
</tr>
<tr>
<td>English Horn</td>
<td>1</td>
</tr>
<tr>
<td>Eb Clarinet (Soprano)</td>
<td></td>
</tr>
<tr>
<td>Eb Flute</td>
<td>1</td>
</tr>
<tr>
<td>1st Bb Clarinet</td>
<td>3</td>
</tr>
<tr>
<td>2nd Bb Clarinet</td>
<td>3</td>
</tr>
<tr>
<td>3rd Bb Clarinet</td>
<td>4</td>
</tr>
<tr>
<td>Eb Alto Clarinet</td>
<td></td>
</tr>
<tr>
<td>Bb Bass Clarinet</td>
<td>2</td>
</tr>
<tr>
<td>Bb Contra-Bass Clarinet</td>
<td>1</td>
</tr>
<tr>
<td>1st Bassoon</td>
<td>1</td>
</tr>
<tr>
<td>2nd Bassoon</td>
<td>2</td>
</tr>
<tr>
<td>1st Alto Saxophone (Bb Soprano Sax)</td>
<td>1</td>
</tr>
<tr>
<td>2nd Alto Saxophone</td>
<td>1</td>
</tr>
<tr>
<td>Bb Tenor Saxophone</td>
<td>1</td>
</tr>
<tr>
<td>Eb Baritone Saxophone</td>
<td>1</td>
</tr>
<tr>
<td>Bb Bass Saxophone</td>
<td>1</td>
</tr>
<tr>
<td>1st Bb Cornet (Trumpet)</td>
<td>2</td>
</tr>
<tr>
<td>2nd Bb Cornet (Trumpet)</td>
<td>2</td>
</tr>
<tr>
<td>3rd Bb Cornet (Trumpet)</td>
<td></td>
</tr>
</tbody>
</table>
1st French Horn 1
2nd French Horn 1
3rd French Horn 1
4th French Horn 2
1st Trombone 1
2nd Trombone 1
3rd Trombone 1
Bass Trombone 1
Baritone Horn (Bass Clef) 2
Tuba 2
String Bass 1
Piano 1
Tympani 1
Percussion 4

Note: There will be a total of 8 trumpet players -
you may wish to write for 4 parts instead
of the traditional band instrumentation
which is listed as:

1st Cornet  -  2
2nd Cornet  -  2
3rd Cornet  -  2
1st Trumpet -  1
2nd Trumpet -  1
Mr. Husa,

I hope you can give some of this record a listen and come up with some questions for me.

My range is now written

the range beyond a regular

has some technical limitations but I would like to discuss them with you sometime soon.

I will contact you in a few days or you can call me at 012-3456789.

I'm very excited by you accepting the commission. I'm confident that it will be a great contribution to our repertory.

Sincerely,

Don Smith
Sept. 26, 1966

Dear Karel,

We are all delighted that you have decided to write a piece for Don Tintal and the LHS Band. I am enclosing a listing of the instrumentation of the group. Please feel free to use any/all of the instruments. If you would like to get together for a few minutes sometime soon I would be happy to do so. My office phone is 274-2148 and my home phone 1R3-4448.

I hope Don has contacted you and that you will be able to get together soon.

Again, many thanks for your consideration. I am looking forward to working with you.

Sincerely,

Frank Battisti
Music for Prague 1968

1968

Publisher: Associated Music Publishers (AMP)

About the Commission:

Music for Prague 1968 was written as a commission for the Ithaca College Concert Band to be premiered at the Music Educators National Conference (MENC) on 31 January 1969. Kenneth Snapp, who was the director of the band at the time, conducted the premier in Washington DC. However, Husa had actually conceptualized the idea for the piece before the commission came about, after the Soviet government invaded his home country of Czechoslovakia in what is now known as the “Prague Spring.” Husa watched these appalling events in his native country from his home in Ithaca, New York and felt compelled to respond. This response, Music for Prague 1968, seems to have been the stepping stone for his fame as a composer. Ironically enough, the piece was composed in about six weeks’ time.

About the Piece:

In the Forward of the score, Husa describes three ideas that hold the piece together. The first is the use of a traditional Czech folk song, “Ye Warriors of God and His Truth.” This melody became known after Bedřich Smetana used it in his cycle of tone poems entitled Ma vlast (My Fatherland). The melody symbolizes resistance for the Czech nation that reminds them to have courage despite bleak circumstances. Next, Husa represents Prague’s nick-name, the “City of One Hundred Towers,” through the sounding of church bells to signal both distress and victory. The third idea is Husa’s use of three chords throughout the piece. These chords appear in the beginning, underneath the piccolo solo, and are eventually played at ear-piercing dynamic levels.

The piece is divided into four movements: Introduction and Fanfare, Aria, Interlude, Toccata and Chorale. A piccolo solo begins the Introduction, suggesting a bird call as a symbol of freedom while the harsh trumpet and percussion sounds serve as a signal of danger. The Aria features the saxophone section, a section in which Husa always took great interest, playing a haunting melody. Not having much experience writing for wind band, Husa chose to use the saxophones the same way that cellos and violas would be used in an orchestra. The effect is evocative and rather eerie. The Interlude is strictly percussion while the Toccata and Chorale makes extensive use of the Hussite song mentioned above.

Music for Prague 1968 is an excellent example of one of Husa’s serial works. He uses a twelve-tone row throughout the composition, but does so in a very flexible way. He even uses this serial pattern in the Interlude, dividing the percussionists into three groups with four distinct sonorities in each. As in his Concerto for Alto Saxophone, he continues to use the extreme ranges of the wind instruments, and admittedly stepped into “unfamiliar orchestrational territory” when writing this piece. Music for Prague 1968 continues his use of an expansive percussion section as well. It was also one of his first pieces to utilize the idea of spatial music with the percussionists positioned around the ensemble.

Part of the success of Music for Prague 1968 can be attributed to the conductor of bands at the University of Michigan at the time, William Revelli. Revelli performed this piece over 150
times in its first five years throughout the United States and Europe. Husa also re-scored Music for Prague 1968 for orchestra after its immediate success in anticipation of a European conducting tour. Today it has received tens of thousands of performances and is known as one of the great pieces of music for wind ensemble.

**Instrumentation:**

- Piccolo
- Alto Saxophone 1, 2
- Flute 1, 2
- Tenor Saxophone
- Oboe 1, 2
- Baritone Saxophone
- English Horn
- Bb Trumpet 1, 2, 3, 4
- Bassoon 1, 2
- F Horn 1, 2, 3, 4
- Eb Soprano Clarinet
- Baritone
- Bb Clarinet 1, 2, 3
- Trombone 1, 2
- Alto Clarinet
- Bass Trombone
- Bass Clarinet
- Baritone (2 players)
- Contrabass Clarinet
- Tuba 1, 2
- Contrabassoon
- String Bass
- Timpani
- Percussion

**Recordings:**

- “A Portrait of Karel Husa”
  - Illinois State University Wind Symphony
  - Stephen K. Steele, Conductor
  - Albany Records

- “Eastman Wind Ensemble”
  - Eastman Wind Ensemble
  - Donald Hunsberger, Conductor
  - CBS Masterworks

- “Karel Husa”
  - North Texas Wind Symphony
  - Eugene Migliaro Corporon, Conductor
  - GIA Publications, Inc.
A Concert for the
MUSIC EDUCATORS
NATIONAL CONFERENCE
Eastern Division

ITHACA COLLEGE CONCERT BAND
Kenneth Snapp, Conductor
Arnold D. Gabriel, Guest Conductor
The Ithaca Brass Quintet, Soloists

Washington, D.C.
January 31, 1969
8:00 P.M.
ITHACA COLLEGE CONCERT BAND

KENNETH SNAPP, Conductor

Assisted by The Ithaca Brass Quintet:
James Ode, Trumpet       John Covert, Horn
Calvin Weber, Trumpet    Reginald Fink, Trombone
James Linn, Tuba

PROGRAM

Overture: "The Corsair" (Opus 21) ... Hector Berlioz
Transcribed by Walter Beeler

First Band Performance

Diptych for Brass Quintet and Band (1964) ... Gunther Schuller

Commando March (1943) ... Samuel Barber
Conducted by Lt. Colonel Gabriel

Music for Prague (1968) ... Karel Husa

Introduction and Fanfare
Aria
Interlude
Toccata and Chorale

First Performance

Music for Prague (1968) was commissioned by the Ithaca College Concert Band and composed during the summer and fall of 1968 for the capital city of Czechoslovakia.

Three main ideas bind the composition together. The first and most important is an old Hussite song from the 15th century, "Ye warriors of God and His Law," a symbol of resistance and hope for hundreds of years, whenever fate lay heavy on the Czech nation. It has been utilized also by many Czech composers, including Smetana in "My Country."

The beginning of this war chorale is announced very softly in the first movement by the timpani and concludes in a strong unison (Chorale). The song is never used in its entirety.

The second idea is the sound of bells throughout; Prague, named also the City of "Hundreds of Towers," has used its magnificently sounding church bells as calls of distress as well as of victory.

The last idea is a motif of three chords first appearing very softly under the piccolo solo at the beginning of the piece, in flutes, clarinets and horns. Later it reappears at extremely strong dynamic levels, for example, in the middle of the Aria.

Different techniques of composing as well as orchestrating have been used in the Music for Prague and some new sounds explored, such as the percussion section in the Interlude, the ending of the work, etc. Much symbolism also appears; in addition to the distress calls in the first movement (Fanfares), the unbroken hope of the Hussite song, sound of bells, or the tragedy (Aria), there is also the bird call at the beginning (piccolo solo), symbol of the liberty which the City of Prague has seen only for moments during its thousand years of existence.
Apotheosis of This Earth
1970

Publisher: Associated Music Publishers, Inc. (AMP)

About the Commission:

After the unparalleled success of Music for Prague 1968, Husa set out to write another large scale wind ensemble work. Apotheosis of This Earth was commissioned for William D. Revelli, who was largely responsible for the widespread success of Music for Prague 1968, after his retirement from his position of Director of Bands at the University of Michigan. Husa writes on the front page of the published score:

This work, commissioned by the Michigan School Band and Orchestra Association, is dedicated to Dr. William D. Revelli, Conductor of Bands at the University of Michigan, upon his retirement, in recognition of his devoted service to music, to education, and to his colleagues.

Husa conducted the premier on 1 April 1971 and wrote an alternate version for orchestra and chorus within a year. A third version, for wind ensemble and chorus, was premiered on 11 March 1990 by the Cornell University Wind Ensemble and Cornell Chorus and Glee Club, again under Husa’s baton.

About the Piece:

The overall theme of Apotheosis of This Earth came from very real and personal feelings Husa had experienced about nature and the world. His first inspiration for the piece came when he was sitting at his house on Cayuga Lake in Ithaca, New York and several dead fish washed to shore. He then remembered pictures he had seen of baby seals being killed and thought of the pollution we are creating in the world in the form of power plants, littering, and waste. With that he began his initial sketches. The last piece of inspiration came from a former Cornell University student who was actively involved in the study of whales. This student, Dr. Roger Payne, invited Husa to listen to several recorded whale sounds. Husa was so moved by them that he chose to imitate them in the piece.

Apotheosis of This Earth is three movements long. The following program notes, written by Husa, are included at the beginning of the score:

In the first movement, Apotheosis, the Earth first appears as a point of light in the universe. Our memory and imagination approach it in perhaps the same way as it appeared to the astronauts returning from the moon. The Earth grows larger and larger, and we can even remember some of its tragic moments (as struck by the xylophone near the end of the movement.)

The second movement, Tragedy of Destruction, deals with the actual brutalities of man against nature, leading to the destruction of our planet, perhaps by radioactive explosion. The Earth dies as a savagely, mortally wounded creature.
The last movement is a *Postscript*, full of the realization that so little is left to be said. The Earth has been pulverized into the universe, the voices scattered into space. Toward the end, these voices-- at first computer-like and mechanical-- unite into the words of *this beautiful Earth*, simply said, warm and filled with regret. . . and one of so many questions comes to our minds: “Why have we let this happen?”

Apotheosis of This Earth is Husa’s way of crying out for a response to our destruction of the Earth. He notes that it is not necessarily a programmatic piece, which makes it more difficult for the audience to understand. The piece itself is not “easy listening.” The ensemble is treated as a sound mass, and Husa makes great use of extended techniques such as pedal tones, quarter notes, indefinite pitch, and *glissandi*, to add to the power of the ensemble. As stated above, there is also a spoken part at the end of the original wind ensemble version in which the group whispers “this beautiful earth.” Husa acknowledges that players are often “shy to say a word or two on stage,” and writes that this might be the only problem with the piece.

Performances of Apotheosis of This Earth have undoubtedly moved audiences to tears, given the very real nature of the piece. According to Husa, it is not meant to demonstrate the harm we have done, but is to serve as a warning of what this beautiful Earth could become.

**Performance notes:**

The following is found as a preface in the beginning of the score:

From the beginning until at least m. 70 all instruments will play only one on the part (soli), unless otherwise indicated. The doublings (tutti) will start in measure 71 for all woodwinds; in measure 72 for all saxophones and Cb clarinet; in measure 74 for all trombones; measure 75 for horns; measure 78 for all trumpets; and in measure 79 on the third beat for baritone, tubas, string bass, and contrabassoon.

Staggered breathing is to be used in the long passages, especially in the first movement. When these long notes are played by solo instruments, the performers will take very short breaths whenever they feel it necessary. These interruptions should be as natural as possible (like an interrupted simple sound) and should not be hurried, nor forced.

In some parts, especially in the second movement, notes are written without definite lowest or highest possible pitches. Each player on horns, baritones, and trombones will use pedal tones of his choice for these notes; they must be strong and powerful. Otherwise, the less experienced players will use those lowest notes which they can produce powerfully. Bass-clarinets sometimes possess keys for lower notes than usual, and in this case players would use them...

Four percussionists in addition to a timpani player are sufficient to cover all instruments. However, having more players is advisable. They could also help to double or even triple in measures 127 - 140 and 142 - 145 in the second movement.

It should be noted in regard to the recitation of the players in the third movement that the syllables and later the words are to be spoken mechanically at first. The sound should be comparable to a computer-like or electronic instrument. Again, the pronunciation should be simple, although filled with emotion.
**Instrumentation:**

- Piccolo 1, 2
- Alto Saxophone 1, 2
- Flute 1, 2, 3
- Tenor Saxophone
- Oboe 1, 2, 3
- Baritone Saxophone
- Bb Clarinet 1, 2, 3 (3 sections)
- Bass Saxophone
- Eb Alto Clarinet
- Trumpets 1, 2, 3, 4 in Bb (2 per part)
- Bb Bass Clarinet
- F Horn 1, 2, 3, 4
- Bassoon 1, 2
- Trombone 1, 2, 3
- Contrabassoon
- Bass Trombone
- Contrabass Clarinet
- Baritone 1, 2
- String Bass
- Tuba 1, 2
- Timpani (3)

Percussion: 3 tom-toms, small and large suspended cymbal, sizzle cymbal, crash cymbal, snare drum, field drum, bass drum, 3 gongs, chimes, vibraphone, glockenspiel, bel lyre (or another glockenspiel), marimba, xylophone

**Recordings:**

- “Apotheosis of This Earth, Music of Karel Husa”
  - The Ithaca College Wind Ensemble
  - Rodney Winther, Conductor
  - Mark Custom Recording Service, Inc.

- “Karel Husa”
  - North Texas Wind Symphony
  - Eugene Migliaro Corporon, Conductor
  - GIA Publications, Inc.

**Reviews:**

“This is not the sort of thing that a school with a comparatively small music department attempts very frequently. But its boldness and excellence is a genuine measure of the man who will be on the podium.”

-- *The Sunday Star and Daily News*, Washington D.C.

15 April 1973
THE UNIVERSITY OF MICHIGAN SYMPHONY BAND

WILLIAM D. REVELLI  conductor
KAREL HUSA  guest conductor
FRED HEMKE  saxophonist

THURSDAY, APRIL 1, 1971, 8:00 P.M.
HILL AUDITORIUM

N. BILEK

“M” Fanfare

NELSON

Rocky Point Holiday

SCHULLER

Meditation

GLASS

Celebration

HUSA

Apotheosis of This Earth
Apotheosis
Tragedy of Destruction
Postscript

INTERMISSION

FINNEY

Summer in Valley City
Fanfare
Interlude
Parade
Games
Fireworks
Night

HUSA

Concerto for Saxophone
Prolog
Ostinato
Epilog

Fred Hemke, saxophonist

H. WERLE

“M” Rhapsody

GOLDMAN

March, Michigan

KING

March, Michigan on Parade

SOUZA

Pride of the Wolverines

One Hundred and Ninety-fifth Concert, 1970–1971
Concerto for Percussion and Wind Ensemble
1971

Publisher: Associate Music Publishers, Inc. (AMP)

About the Commission:
The premier of Husa’s Concerto for Percussion occurred on 7 February 1972 in Waco, Texas by the Baylor University Symphonic Wind Ensemble under the direction of Gene C. Smith, who was also responsible for the commissioning of the piece. After hearing Husa’s extensive use of percussion in Music for Prague 1968 and Apotheosis of this Earth, Smith contacted Ludwig Musser Percussion manufacturers and found they were very interested in commissioning a new piece. Concerto for Percussion is a culmination of Husa’s desire to treat the percussion as an equal, fourth section of the orchestra (strings, brass, and woodwinds being the other three sections). He was perhaps, ahead of his time in his completion of this concerto.

About the Piece:
Husa wrote five solo parts for the percussionists. Of course the piece was meant to highlight Ludwig’s percussion instruments, but it was also a means of calling attention to the choreography that percussionists must create when performing. Husa is very specific about what type of sticks and beaters should be used, as well as with other details such as use of the vibraphone motor, placement of the instruments, etc. He makes use of extended instrumental techniques including quarter tones, aleatoric passages, glissandi, and pointillistic passages.

The piece is divided into three movements: Maestoso, Moderato molto, and Allegro ma non troppo. The entire work is approximately 18 minutes.

Instrumentation:
Solo percussion: (five solo parts)-- timpani, bell lyre, chimes, glockenspiel, marimba, vibraphone, xylophone, snare drum, three tom-toms (small, medium, large), tenor drum, triangle (large), three antique cymbals (C, E, B), crash cymbals, sizzle cymbal, three suspended cymbals (small, medium, large), three gongs (small, medium, large), and claves

<table>
<thead>
<tr>
<th>Instrument</th>
<th>Quantity</th>
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</thead>
<tbody>
<tr>
<td>Piccolo 1, 2</td>
<td>Alto Saxophone 1, 2</td>
</tr>
<tr>
<td>Flute 1, 2, 3</td>
<td>Tenor Saxophone</td>
</tr>
<tr>
<td>Oboe 1, 2</td>
<td>Baritone Saxophone</td>
</tr>
<tr>
<td>English Horn</td>
<td>Bass Saxophone (ad lib)</td>
</tr>
<tr>
<td>Bassoon 1, 2</td>
<td>Bb Trumpet 1, 2 (3 per part)</td>
</tr>
<tr>
<td>Contrabassoon (ad lib)</td>
<td>Bb Trumpet 3 (2 per part)</td>
</tr>
<tr>
<td>Eb clarinet</td>
<td>Bb Trumpet 4</td>
</tr>
<tr>
<td>Bb clarinet 1, 2, 3 (3 per part)</td>
<td>F Horn 1, 2, 3, 4</td>
</tr>
<tr>
<td>Eb alto clarinet</td>
<td>Trombone 1 (2 per part)</td>
</tr>
<tr>
<td>Bb bass clarinet</td>
<td>Trombone 2</td>
</tr>
<tr>
<td>Bb contrabass clarinet (ad lib)</td>
<td>Bass trombone</td>
</tr>
<tr>
<td>Baritone 1, 2</td>
<td>Tuba 1, 2 (3 per part)</td>
</tr>
</tbody>
</table>
Recordings:

“Apotheosis of This Earth, Music of Karel Husa”
The Ithaca College Wind Ensemble
Rodney Winther, Conductor
Gordon Stout, Percussion
Mark Custom Recording Service, Inc.

Reviews:

“It is a stirring work, ingeniously devised to display the entire percussion battery, individually, in combination and tutti, and it is not entirely incidental that it was commissioned for the Baylor Band by Ludwig Industries of Chicago, perhaps the world’s primary makers of percussion instruments.”
-Waco, Texas, February 8 1972

“It was a fascinating and captivating work, not only from the physical rhythmic involvement, but also from beautiful use of the melodious qualities of percussion instruments. The second movement was a symphony of jungle sounds -- soft flute drum and marimba, then a sudden decrescendo. Lovely, effective, exciting.”
-St. Petersburg Times, May 25, 1972
The Baylor University School of Music
Daniel Sternberg, Dean,
wishes to extend to you a cordial invitation
to attend the world premiere performance
of Karel Husa’s
“CONCERTO FOR PERCUSSION AND
WIND ENSEMBLE”
to be performed by
the Baylor University Symphonic Wind Ensemble,
Gene C. Smith, Conductor,
and Dr. Larry Vanlandingham, Instructor of Percussion.
The Concerto was commissioned by
Ludwig Industries, William F. Ludwig, Jr., President.
MONDAY, FEBRUARY 7, 1972 • 8:15 p.m. • WACO HALL
Concerto for Trumpet and Wind Orchestra

1973

Publisher: Associated Music Publishers, Inc. (AMP)

About the Commission:

Husa was contacted in 1973 by Kappa Kappa Psi and Tae Beta Sigma about commissioning a new piece. Both are national honorary band fraternities, and requested the piece be premiered at the National Biennial Convention of the Band Fraternity and Sorority. It was indeed premiered at that Convention, on 9 August 1974 at the University of Connecticut in Storrs, with trumpet soloist Raymond Crisara under Col. Arnold Gabriel’s baton.

About the Piece:

Husa originally wrote the Concerto with Carl (“Doc”) Severinsen in mind. Severinsen’s playing was very well known to Husa, and he especially admired his ability to play in the altissimo register of the instrument. Husa acknowledges the concerto’s difficulty and later wrote another, slightly easier, version for trumpet and piano. The entire piece has a range of four and one half octaves and requires the performer to use several mutes including a harmon mute with various stem lengths, a cup mute, and a whisper mute. There is no break between the second and third movements, which poses an even greater endurance challenge for the performer.

The piece is divided into three movements: Lento, L’istesso, and Maestoso. The first movement is meant to have a lingering, somewhat jazzy feeling. This jazz influence likely comes from Husa’s student days in Prague, when he was first exposed to jazz. The second movement uses a variety of new tonal colors including pedal tones on the trumpet with the use of a harmon mute. The final movement is a dazzling fanfare that uses some of the nostalgic blues effects from the first movement.

Husa specifies that the three orchestral trumpets be placed in separate quadrants around the orchestra, with the soloist in the front quadrant, giving the piece a unique aural spatial effect. It is approximately 14 minutes in length.

Instrumentation:

Solo Bb trumpet
Piccolo
Flute 1, 2
Oboe 1, 2
English Horn
Bb Clarinet 1, 2
Bassoon 1, 2
Contrabassoon
Timpani (3)
Percussion: vibraphone, glockenspiel, xylophone, chimes, small and large suspended cymbal, medium and large gong, bass drum, snare drum

Alto Saxophone
F Horn 1, 2, 3, 4
Bb Trumpet 1, 2, 3, 4
Trombone 1, 2
Bass Trombone
Tuba
String Bass (3 - 4 players preferred)
Recordings:

“Karel Husa Trumpet Concertos”
Syracuse University Wind Ensemble
Rob Parton, Trumpet Soloist
Publisher: Associated Music Publishers, Inc. (AMP)

About the Commission:

Al Fresco was written in 1974 as a commission for the Walter Beeler Memorial Commission Series at Ithaca College. It was premiered on 19 April 1975 at the MENC Convention in Philadelphia by the Ithaca College Concert Band with Husa conducting. It is approximately 12 minutes in duration.

About the Piece:

Husa was approached about the commission of Al Fresco in 1974 with the intent it would premier in 1975. Because of the limited time he had to write this piece, he chose to base it on his orchestral work Fresque, (1963) which was based on another of his orchestral works entitled Three Fresques (1947). Both of these orchestral versions were heavily reliant on the wind section, so it made sense that Husa would write the third version for wind ensemble.

Al Fresco does not have any programmatic content, but the title certainly reflects Husa’s admiration for the art of mural painting. Growing up, Husa was always very interested in art and loved to paint. He states that he nearly attended the Prague painting school, so the fact that he chose to reflect that appreciation in Al fresco is not surprising. It is titled Dramatic Overture for Concert Band on the original manuscript. The title page contains a note dated 1974 that reads “final title Al Fresco.” This note is signed by Husa.

A note on the score reads, “The Dramatic Overture (Al Fresco) is intended to be performed also by young high school musicians. Some of the passages in measures 219 - 238 may seem difficult and although pitches and rhythms are written out, they do not need to be played exactly. The performers are given freedom in expressing the ascending as well as descending lines and speed of the rhythmic figures according to their abilities. The conductor may be helpful in suggesting easier possibilities. Also, it is necessary that the conductor clearly indicate meas. 236 and 239, so that all those who are playing ad lib. passages can again enter into the strict measures. K.H.”

Instrumentation:

<table>
<thead>
<tr>
<th>Piccolo</th>
<th>Alto Saxophone 1, 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>Flute 1, 2</td>
<td>Tenor Saxophone</td>
</tr>
<tr>
<td>Oboe 1, 2</td>
<td>Baritone Saxophone</td>
</tr>
<tr>
<td>English horn</td>
<td>Bb Trumpet 1, 2, 3, 4</td>
</tr>
<tr>
<td>Bassoon 1, 2</td>
<td>F Horn 1, 2, 3, 4</td>
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<tr>
<td>Contrabassoon</td>
<td>Trombone 1, 2</td>
</tr>
<tr>
<td>Eb Soprano clarinet</td>
<td>Bass Trombone</td>
</tr>
<tr>
<td>Bb Clarinet 1, 2, 3</td>
<td>Baritone 1, 2</td>
</tr>
<tr>
<td>Eb Alto clarinet (2 preferred)</td>
<td>Tuba</td>
</tr>
<tr>
<td>Bb bass clarinet</td>
<td>String Bass (3 - 4 players preferred)</td>
</tr>
</tbody>
</table>
Bb contrabass clarinet (ad lib) Piano (either completely open or cover off)
Timpani
Percussion I: vibraphone
Percussion II: marimba, glockenspiel, xylophone
Percussion III: snare drum, small suspended cymbal, 2 large crash cymbals, glockenspiel
Percussion IV: large gong, large suspended cymbal, 2 large crash cymbals, bass drum

Recordings:
“Apotheosis of This Earth, Music of Karel Husa”
The Ithaca College Wind Ensemble  
Rodney Winther, Conductor
Mark Custom Recording Service, Inc.

“A Portrait of Karel Husa”
Illinois State University Wind Symphony  
Stephen K. Steele, Conductor
Albany Records

“Karel Husa”
North Texas Wind Symphony  
Eugene Migliaro Corporon, Conductor
GIA Publications, Inc.
A Concert for the
MUSIC EDUCATORS NATIONAL CONFERENCE
Eastern Division
by the
ITHACA COLLEGE CONCERT BAND
Edward J. Gobrecht, Jr., Conductor
Karel Husa, Guest Conductor

Philadelphia, Pa. April 10, 1975 3:00 p.m.
ITHACA COLLEGE CONCERT BAND

EDWARD J. GORECHT, JR., Conductor

PROGRAM

Scaramouch Symphony No. 3

For Winds and Percussion . . . . . Kenneth M. Snoeck

I. Rather Fast
II. Metal
III. Wood and Membranophones
IV. Vigorously

Scaramouch was voted by the College Band Directors National Association “the best original manuscript for band for the biennium 1971-1973.”

Al Fresco . . . . . . . . . . . . Karel Husa

First Performance. Conducted by Mr. Husa

“Al Fresco has no programmatic content,” explains the composer. “However, the title indicates my admiration for the art of painting, in this case the mural painting on wet plaster. Especially impressive to me are the forceful, even grandiose and rough, but also mysterious pictures on subjects of primitive life, wars and pageantry.”

Al Fresco is the first publication in the Walter Beeler Memorial Commission Series, a group of pieces commissioned for the Ithaca College Concert Band in memory of the late conductor and assistant dean of the School of Music. Mr. Beeler, associated with the Concert Band for over three decades, was well known throughout America as arranger, guest conductor, adjudicator and clinician. His professional life was devoted to raising the standards of performance of wind instruments and bands.

Aegean Festival Overture . . . . . Andreas Makris

Arr. Major Albert Bader
Karel Husa, born in Czechoslovakia in 1921, attended the Prague Conservatory and the Prague Academy of Music, studying under the Czech composer J. Ridky. He was granted a five-year scholarship in 1946 by the French government to attend the Paris Conservatory and the Ecole Normale de Musique; there he studied conducting with Eugene Bigot, Jean Fournet and André Cluytens, and composition with Arthur Honegger and Nadia Boulanger.

In 1954 Mr. Husa joined the faculty at Cornell University where, as professor of music, he teaches conducting and composition and directs the Cornell University Orchestras. For the past eight years he has also been lecturer in composition at Ithaca College’s School of Music.

Mr. Husa has conducted many major European orchestras. He travels widely in the United States, lecturing at colleges and universities and serving as guest conductor of bands and symphony orchestras throughout the country. His compositions are performed frequently here and abroad. One of his best known works is *Music for Prague* (1968), which was commissioned by the Ithaca College Concert Band and premiered at the Music Educators National Conference meeting in Washington, D.C. in 1969. Since that time, the band and orchestral versions of *Music for Prague* have had approximately 3500 performances.

Awarded the Pulitzer Prize in 1969 for his *Third String Quartet*, Mr. Husa has been the recipient of Lili Boulanger and Czech Academy composition prizes, a Guggenheim fellowship and numerous commissions, among them works for the Koussevitzky Foundation, UNESCO and one currently in progress for the National Endowment for the Arts.

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The School of Music at Ithaca College is dedicated to the belief that fine performance is requisite to fine teaching. It is housed in Walter Ford Hall, a handsome, spacious building on the modern campus which overlooks Cayuga Lake and the surrounding hills. There are 475 students in the School of Music, most of whom are engaged in teacher-training.

The Concert Band has played a major role in the history of the college, which began as a Conservatory of Music in 1892. The band originated with the formation, shortly after World War I, of the Ithaca College Band School by famed bandmaster Patrick Conway. He was followed by Ernest Williams, trumpet virtuoso and principal trumpet player of the Philadelphia Orchestra. Walter Beeler served with distinction as director of bands at Ithaca College from 1936 until 1971, when he was succeeded by the present director, Edward J. Gobrecht, Jr.

The Ithaca College Concert Band, one of the top college performing and recording bands, has appeared by request at many national and state teacher conventions. Its numerous educational recordings represent every phase of band music. The students who play in the band gain valuable professional experience toward their careers as performers and school music directors.
An American Te Deum
1976

“In all, I have tried to ‘praise’ the nature and men together with God on this festive occasion and at the time this country celebrates its bicentennial.”
-Karel Husa

Publisher: Associated Music Publishers (AMP)

About the Commission:
An American Te Deum was written to commemorate two occasions: the bicentennial of the United States and the 125th anniversary of the founding of Coe College in Cedar Rapids, Iowa. The piece was commissioned by Louie J. Ella and Jeanne Pochobradsky and was written for wind ensemble, mixed chorus, and baritone soloist. Approximately 45 minutes in length, this piece is one of Husa’s longest. Husa conducted baritone soloist Allan D. Kellar, the Coe College Wind Ensemble, the Cedar Rapids Concert Chorale, and the Coe Concert Choir in the premier on 5 December 1976 as part of the American Bicentennial series. Immediately preceding the premier, he received an honorary degree, Doctor of Music, from Coe College. The following year he arranged the piece for orchestra, baritone soloist, and chorus.

About the Piece:
There are several important aspects of An American Te Deum to consider. Because Husa is an immigrant composer, coming from Czechoslovakia, it represents his experiences in America and how he views the country. The entire work is divided into three parts and has a total of thirteen movements. Though Husa does not use the term “oratorio” anywhere in the score, it is still a great linguistic challenge for the chorus, because the singers are required to sing in Latin, then move to Czech, to Swedish, to English, and finally German. In the first part, the chorus laments departing from one’s homeland. The second part looks at toils, accomplishments, and eventually death, while the final portion addresses rebirth and life beyond the world. It ends by saying, “all will be well.”

The binding idea of the piece is Husa’s use of short excerpts from the hymn of praise, Te Deum. In addition, he uses the Moravian folksong “Homeland Goodbye,” a Swedish immigrant ballad, excerpts from the novel Giants in the Earth, Thoreau’s There Are from Time to Time Mornings, a Czech poem entitled “Is it Earth?”, a German poem by J.U.P. Schutz, and more. It also includes a drum section, reminiscent of Afro-American and Native American dance music. Given all of this, the piece is therefore seen as a representation of the United States as a melting pot, where numerous nationalities come together. He also quotes Antonin Dvořák to pay homage to his Quintet in E-flat Major, as it was composed very close to Coe College. Despite the eclectic nature of the piece, it is more tonal than previous works Husa had written. The first movement, “Drum Ceremony” has also been published separately for percussion ensemble.

Husa was in very close contact with Coe College when composing An American Te Deum. In a letter, dated 10 September 1976, Jack Laugen, Vice President for Development, writes,
A thought struck me today as I was driving. Would the title “Iowa Te Deum” be a limiting title? Would a band director in Minnesota, for example, hesitate to buy and perform the piece because of the Iowa connotation? I don’t know enough about music to make a judgement as to how that sort of title might affect the use of the work.

If this were a consideration, perhaps a more general title like “The Immigrants Te Deum” might be a possible consideration.

He was also very careful about what texts he quoted and how he provided citations for those texts. For example, in a letter to Benjamin Grasso of Associated Music Publishers, dated 10 November 1976, Husa writes,

In my new piece (chorus, baritone solo, and band) I am using one of the Moravian Songs, translated by Miss Ruth Martin, specifically No. 12.

Do you think we will need the permission from her for using this translation? For the moment, it is only to be used for program notes.

I shall be grateful for your advice.

A folder in the Husa Archive at Ithaca College entitled “An American Te Deum” contains numerous translations and copies of the original texts Husa chose to use, as well as original versions of the folk songs used throughout the piece. The earliest correspondence about the composition is dated from December 1975, over a year before the premier occurred.

**Instrumentation:**

- Piccolo 1, 2 (also Flute 3, 4)
- Flute 1, 2
- Oboe, 1, 2
- Oboe 3 (also English Horn)
- Eb clarinet
- Bb clarinet 1, 2, 3
- Eb alto clarinet
- Bb bass clarinet
- Bassoon 1, 2
- Contrabassoon
- String bass (2-4)
- Percussion 1, 2, 3, 4
- Mixed Chorus (SATB, 2 per part)
- Hand bells for chorus
- Alto saxophone 1, 2
- Tenor saxophone
- Baritone saxophone
- Bass saxophone
- Bb contrabass clarinet
- Bb trumpet 1, 2, 3, 4
- F horn 1, 2, 3, 4
- Trombone 1, 2
- Bass trombone 3, 4
- Baritone 1, 2
- Timpani
- Organ (optional)
- Baritone Solo and Narrator (may be same artist)
Reviews:

“It is endless varied and intriguing and yet, however much variety there is, it all contributes to a powerful, cohesive whole. It is emotionally gripping and at the same time rich enough to bear hearing again and again. And that is surely the test of greatness.”

-Ithaca Journal, May 2nd, 1979
Founder's Day Convocation
December 5, 1976

Celebrating the 125th Anniversary of the Founding of Coe College

Sinclair Auditorium
Cedar Rapids, Iowa
4:00 p.m.

125th Anniversary Committee
Dr. Jeannine Hammond, Assistant Professor of French
Eliza Hickok Kesler '31, Trustee
Amelia A. Meffert, Trustee
Dr. Thomas C. Slattery, Chairman, Music Department
Mr. William P. Whipple '35, Alumnus
Mr. William J. Slack, Coordinator of Public Events
Judy Floy '77
Gayle Giles '77
Jack Laugen, Chairman
The Order of Events

ORGAN MUSIC IN A FESTIVE MOOD — Dr. Marilyn Stulken-Ekwo

“AMERICA THE BEAUTIFUL” — Coe Concert Band, Concert Choir and Cedar Rapids Concert Chorale

PRESENTATION OF FOUNDER’S MEDALS

The Founder’s Medal is given by the Trustees of Coe College to persons of rare and exceptional distinction. Persons so honored should be distinguished nationally or internationally in their fields of accomplishment, in service to Coe College, or persons who exemplify in extra-ordinary degree those qualities of a liberally educated person. The medals presented on this occasion are the first conferred by the Trustees.

The Founder’s Medal was designed by Richard Braley and executed by the Hamilton Mint.

William L. Shirer ‘25

“Dean of the foreign correspondents of World War II; Journalist with a front row seat at the collapse of Europe; Journalist, historian, war correspondent without a peer…”

Citation: William O. Gray ’36, Trustee
Conferring the Medal: Richard Scherling, Chairman, Board of Trustees
Leo L. Nussbaum, President

COE ALMA MATER — Audience Sings

Hail, Hail to Coe. We pledge to thee
Our fervent love and loyalty;
Whate’er they fortune, we will hold
True to the Crimson and the Gold;
Oh, may their glory never fail!
Alma Mater, Hail! Hail! Hail!

Paul Engle ‘31

“Influential teacher of writers; innovative enabler whose genius brings together writers from all cultures and lets them write, translate, and live together; Iowa poet who writes of all the world and the people in it, but most lovingly of his Iowa home and his friends…”

Citation: Eliza Hickok Kesler ’31
Conferring the Medal: Richard Scherling
Leo L. Nussbaum

“MUSIC FOR A GLEEFUL RITE” — Coe Concert Band

Composed for the 125th Anniversary by Dr. Jerry M. Owen, assistant professor of music — Conducted by the composer.

HONORARY DEGREE — DOCTOR OF MUSIC

Karel Husa — “His work, on the cutting edge of compositional technique and style, will serve as a model for the coming generation of American and European composers…”

Citation: Dr. Thomas C. Slattery

ANNIVERSARY REMARKS — Leo L. Nussbaum, President
PREMIERE PERFORMANCE OF "AN AMERICAN TE DEUM"

Composed and conducted by Karel Husa
Coe Concert Choir and Cedar Rapids Concert Chorale — prepared by Dr. Allan D.
Kellar, Pearl M. Taylor, Professor of Music
Wind Ensemble — prepared by Dr. Thomas C. Slattery
Baritone Soloist — Dr. Allan D. Kellar

Program Notes

An American Te Deum for mixed chorus, baritone solo, and band was commissioned by
Louie J., Ella and Joanne Pochobradsky to commemorate the one hundred twenty-fifth
anniversary of the founding of Coe College, Cedar Rapids, Iowa, December 5, 1976, and the
bicentennial of this country. The work was composed in the summer and fall of 1976 in Ithaca,
New York.

The main idea, binding the work together, comes from short excerpts of the old Te Deum.
Concentrating perhaps more on the Midwest, the texts include poems by Iowa's Paul Engle,
two paragraphs from Ole E. Reilvaag's novel, "Giants in the Earth," and two verses from the
Amana Songbook, "Evening Peace" by J.U.P. Schutz; also a Moravian folk song and Swedish
emigrant ballad, together with a writing by Henry David Thoreau. A poem by Czech Otokar
Březina was included because of his and our interest in the exploration of space and in the
mystery of the cosmos.

The work opens with a drumming section reminiscent of an Afro-American and Indian
dance song. As a little memento to Antonin Dvorak, a motif from his Quintet E Minor (Op. 97)
appears at the end of the second part; motif which Dvořák took from an Indian song. This
work, as well as American Quartet, and sketches to New World Symphony were composed in
Iowa's Spillville. Another Indian melody (Chippewa Lullaby) is "wandering" through No. 8 on
flute.

In all, I have tried to "praise" the nature and men together with God on this festive occasion
and at the time this country celebrates its bicentennial.

Karel Husa
Ithaca, N.Y., November 1976

An Appreciation:

I should like to express my deepest gratitude to Mr. Jack Laugen, vice president for
development, and Dr. Thomas C. Slattery, chairman of the music department, for their
untiring help in finding for me many texts, translations, and musical examples; also, to Mrs.
Martin Roemig from the Amana Heritage Society; and to Dr. Allan Kellar and members of the
chorus, as well as Dr. Slattery and members of the wind ensemble for their patience and
devoted effort in learning my work.

May I also express my admiration and appreciation to Coe College and to Mr. and Mrs.
Louis J. Pochobradsky, Jr. and Joanne for commissioning this work to commemorate the
125th anniversary of the institution's founding.

Karel Husa

125th Anniversary Pewter Plates are available for sale in the lobby.
Landscapes
1977

Publisher: Associated Music Publishers, Inc. (AMP)

About the Commission:
Landscapes was commissioned in 1974 by the Western Brass Quintet as a part of its American Bicentennial project. The group gave the premier of the piece on 17 October 1977 in Kalamazoo, Michigan at the Great Lakes Regional Convention of Phi Mu Alpha.

About the Piece:
The piece is divided into three movements, all of which attempt to capture the sounds of nature, though Husa does not consider it to be programmatic. Movement one, entitled “Northern Woods,” is a brilliant fanfare, reflecting the stunning forests in North America. Movement two, “Northern Lakes,” is much more peaceful, and depicts the serenity of a nature. There is a slight diversion in the middle of movement two which may be some catastrophic event that disrupts this tranquility; however, peace resumes at the end of the movement. The third movement, “Voyageurs,” is meant to sound like “one continuous and gradual crescendo,” much like Ravel’s Bolero. Husa writes that this movement “could also signify the long flight of Canadian geese from north to south and the return.”

Husa uses a variety of effects in this piece, including chromatic upper and lower neighbor tones, microtonal inflections, glissandos, and polyphonics. He also makes extensive use of mutes to aid in the third movement’s overall crescendo. He considers it to be his best brass pieces, noting how much he enjoys writing for brass players in America.

Instrumentation:
Bb Trumpets 1, 2
F Horn
Trombone
Tuba

Recordings:
“Karel Husa”
Western Brass Quintet
CRI, CD 592
Awards Banquet
Great Lakes Regional Convention

October 17, 1977
The Hilton Inn
Kalamazoo, Michigan
8:00 p.m.

Invocation
Hail Sinfonia
Banquet Served
Introduction of Guests
Remarks (Karel Husa)
Convention Recital

The Western Brass Quintet
Donald Bullock, Trumpet
Stephen Jones, Trumpet
Connie Klausmeier, French Horn
Russell Brown, Trombone
Robert Whaley, Tuba

Johann Pezel
Suite from
Funff-stimmigte Blasendemusik (1685)
  Intradas
  Galliarde
  Bal-Sarabande
  Gigue

Karel Husa
Landscapes for Brass Quintet (1977)
(world premiere performance)
  Northern Woods
  Northern Lakes
  Voyageurs

Malcolm Arnold
Con brio from Quintet (1961)

Remarks (Lucien Stark)
Presentations and Awards
Parting Song
Hail Sinfonia

Carl Doubleday will serve as
Master of Ceremonies,

The banquet bouquet at the speaker’s
podium was generously donated by
John Vander Salm of the Vander Salm
Flower Shop in Kalamazoo.
Concerto for Wind Ensemble
1982

Publisher: Associated Music Publishers, Inc. (AMP)

About the Commission:
Concerto for Wind Ensemble was commissioned for the Michigan State University Band. Husa wrote the piece to show the virtuosity of the ensemble as a whole and to highlight small groups in the ensemble. It is therefore a great technical challenge for soloists and sections. The premier occurred on 3 December 1982 under Husa’s baton in the Wharton Center for the Performing Arts on the Michigan State University Campus. The Concerto for Wind Ensemble won Husa the Sudler International Wind Band Composition in 1983. He was awarded the Sudler Medal on 16 April 1984 where he also conducted the United States Marine Band in a performance of his Concerto.

About the Piece:
Because Husa wrote this piece for the Michigan State University Band, he chose to use a motivic cell that used the tones E, E-flat, and C. These pitches correspond with the abbreviation MSU (mi-es-ut). The piece is arranged into three movements: “Drum Ceremony,” “Elegy,” and “Perpetual Motion.” The first and last movements are especially scored in a concertant manner, with numerous soli sections. In addition to writing in this manner, Husa uses spatial effects with his required seating arrangement. He requests that the brass section be grouped into four brass quintets, spread along the back row of the ensemble. This arrangement is also done so that no pairs of trumpets or horns are in any quartet. The saxophone quintet, made up of two altos, tenor, baritone, and bass, is to be seated directly in front of the brass section. The remaining woodwinds are set up as a standard orchestral wind section.

The piece uses timbral trills, which involves using different fingerings to produce the same pitch. In the second movement he writes so that numerous solo passages lead to a massive sound mass. He also uses quarter tones, aleatoric passages, and uneven vibrati in this piece, in addition to a muted oboe part.

Instrumentation:

<table>
<thead>
<tr>
<th>Piccolo 1, 2</th>
<th>Alto Saxophone 1, 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>Flute 1, 2</td>
<td>Tenor Saxophone</td>
</tr>
<tr>
<td>Oboe 1, 2, 3 (3 also English Horn)</td>
<td>Baritone Saxophone</td>
</tr>
<tr>
<td>Eb Soprano Clarinet</td>
<td>Bass Saxophone</td>
</tr>
<tr>
<td>Bb Clarinet 1, 2, 3 (3 per part)</td>
<td>Bb Trumpet 1, 2, 3, 4 (2 per part)</td>
</tr>
<tr>
<td>Eb Alto Clarinet</td>
<td>F Horn 1, 2, 3, 4</td>
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<tr>
<td>Bb Bass Clarinet</td>
<td>Trombone 1, 2, 3, 4</td>
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<tr>
<td>Bb Contrabass Clarinet</td>
<td>Baritone 1, 2</td>
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<td>Bassoon 1, 2</td>
<td>Tuba 1, 2</td>
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<tr>
<td>Contrabasson</td>
<td>Timpani (5 drums)</td>
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<tr>
<td>Percussion (4 players)</td>
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</table>
Recordings:
“The Bicentennial Collection: Celebrating the 200th Anniversary of “The President’s Own”
   United States Marine Band
   Karel Husa, Conductor
   United States Marine Band Self-Released

“Prevailing Winds”
   University of Cincinnati College Conservatory of Music Wind Symphony
   Mallory Thompson, Conductor
   Summit Records

“Karel Husa”
   North Texas Wind Symphony
   Eugene Migliaro Corporon, Conductor
   GIA Publications, Inc.
THE MICHIGAN STATE UNIVERSITY

WIND SYMPHONY
and
SYMPHONY BAND

WORLD PREMIER CONCERT I

KAREL HUSA, GUEST COMPOSER/CONDUCTOR

WHARTON CENTER
December 3, 1982
8:15 p.m.
GREAT HALL
PROGRAM

THE WIND SYMPHONY

Richard Strauss

SONATINE IN F FOR WINDS

I. Allegro moderato
II. Romance and Minuet
III. Finale: allegro molto

Karel Husa

CONCERTO FOR WIND ENSEMBLE

World Premier
commissioned by the MSU Alumni Band

I.
II.
III.

Karel Husa, conductor

intermission

THE SYMPHONY BAND

Norman Dello Joio

VARIANTS ON A MEDIAEVAL TUNE

Introduction
Tema
Variant I
Variant II
Variant III
Variant IV
Variant V

Karel Husa

APOTHEOSIS OF THIS EARTH

I. Apotheosis
II. Tragedy of Destruction
III. Postscript

Karel Husa, conductor

This concert is dedicated to the MSU Alumni Band for their continuing support and magnificent gift of the commissioning of Karel Husa’s Concerto for Wind Ensemble.
WORLD WIND BAND COMPOSITION
WINNER ANNOUNCED

The first Sudler International Wind Band Composition Competition has been won by Karel Husa. His composition Concerto for Wind Ensemble was chosen by the selection committee from more than 150 world-wide entries received from some seventeen different countries.

Mr. Husa will be awarded the prize of $10,000 (U.S.) together with the Sudler Medal of the Sousa Order of Merit.

The competition is made possible by a grant from the Chicago businessman and patron of the Arts, Louis Sudler and the Sudler Foundation for the Arts. The competition is administered by the John Philip Sousa Foundation, a non-profit educational foundation.

The premier performance of the winning work will take place early in 1984 at a place and by a performing group to be chosen jointly by the winning composer and the Sousa Foundation. The prize and medal will be presented at that time.

The Sudler International Wind Band Composition Competition is held biennially. The next award will take place in 1985.
SUGGESTIONS ON PERFORMING THE CONCERTO FOR WIND ENSEMBLE

I.

1) It is important that seating of the ensemble be as suggested in the Preface; this will help the spatial effects necessary mainly in the Fanfare (last mvt.), but to a degree also in the 3rd, and in the 2nd movements.

2) The number of some instruments can be doubled at the discretion of the conductor (Br. clarinets esp., but flutes, Bass clar., and other instruments too), but the clearly solo instrument passages should be left to the solo players.

3) Marimba in the beginning should only support the timpani and so should all the other instruments between (A) and (B)—not to overcome the timpani.

4) It seems difficult, with the brass (esp. trumpets at the beginning) to keep the rhythmic precision in the Fanfare (letter (C) to the end)

5) mes. 3 after (C) and after the woodwinds very stacc., and aggressive in fortiss.

6) trbs., baris., and tubas very legato phrasing from letter (E) until the Meno after (H).

7) 3 measures before the end: Please recheck the Barit. and Tubas parts; the score is correct. And, in the same measure, the precision is needed in the entrances of the trumpets and trombones

8) measure 5 after (J) sub., pp!

II.

10) I did not conduct from mes. 6 until the 6th meas. before (A). I started to conduct again in this meas. of fermata

11) 3 measures before (F) still a strong forte (sotah and the progressive dimin. from the climax is evident

12) saxophone line, 4 measures before (F) should rise progressively stronger and stronger.

III.

13) the movement must "run" and sound exciting. Strong fortiss. and fortissimos

14) after letter (H) all clarinet soli clear and precise

15) Woodwinds start 6 meas. before (I) pp, so that they sound as continuation of the preceding idea in horns and clar.

16) at letter (J) Saxos must come out as soli, although I marked mf; but it must be a rich mf, with much of expressiveness; they must dominate

17) measure 9 after (O), for 5 measures; the descending notes in the entrances of trumpets and baritones noticeable and obvious

20) at letter (P) the clarinet section must sound virtuosic, unison and brilliant; and all woodwinds entering later, the same.

The whole movement must sound very fast and virtuosa—running and exciting.

Ithaca, Jan. 3/84
Concertino for Piano and Wind Ensemble
1983

Publisher: Associated Music Publishers, Inc. (AMP)

About the Commission:
Concertino for Piano and Wind Ensemble was written in the summer of 1983 for pianist Gary Wolf, artist-in-residence at the University of Central Florida. Already having several commissions in place, Husa chose to revise his Concertino for Piano and Orchestra, which he had written in 1949. The newer version of the piece premiered on 27 January 1984 at the College Band Directors National Association Conference in Orlando, Florida. Gary Wolf was the piano soloist and Husa conducted.

About the Piece:
Approximately fifteen minutes in length, the piece is divided into three movements, like the original version. These three movements, Allegretto moderato, Quasi fantasia-moderato molto, and Allegretto moderato fit a very typical fast-slow-fast pattern with the two fast movements framing the slow second movement. The violin 1, 2, viola, cello, and bass music of the 1949 version are taped below the wind ensemble version in the original score with several notes on them. For example, on page 50, Husa writes that the entire violin 1 line will be played by the flutes. As a result, the parallels between the two pieces are quite obvious.

Instrumentation:
- Piano Solo
- Piccolo, Soprano Saxophone
- Flute 1, 2, 3, Alto Saxophone 1, 2
- Oboe 1, 2, Tenor Saxophone
- Eb Soprano Clarinet, Baritone Saxophone
- Clarinet 1, 2, Trombone 1, 2
- Bb Bass Clarinet, Bass Trombone
- Contrabass Clarinet, Euphonium (or Baritone)
- Bassoon 1, 2, Tuba
- F Horn 1, 2
- Trumpet 1, 2 (in C)
Percussion: marimba, vibraphone, suspended cymbal, snare drum, bass drum, triangle, crash cymbal, tam-tam,

Recordings:
“Apoteosis of This Earth, Music of Karel Husa”
The Ithaca College Wind Ensemble
Rodney Winther, Conductor
Jonathan Sokasits, Piano
Mark Custom Recording Service, Inc.
“A Portrait of Karel Husa”
   Illinois State University Wind Symphony
   Stephen K. Steele, Conductor
   Momoko Gresham, Piano
   Albany Records

“Karel Husa”
   North Texas Wind Symphony
   Eugene Migliaro Corporon, Conductor
   Mei-En Chou, Piano
   GIA Publications, Inc.
Smetana Fanfare
1984

Publisher: Associated Music Publishers, Inc. (AMP)

About the Commission:
As the title suggests, Smetana Fanfare, was written in commemoration of the one hundredth anniversary of Czech composer Bedřich Smetana’s (1824 - 1884) death. The San Diego State University Wind Ensemble commissioned the piece and premiered it on 3 April 1984 at the International Musicological Conference and Festival of Czechoslovak Music.

About the Piece:
Naturally, Husa chose to quote Smetana in this fanfare, using excerpts from Wallenstein’s Lager, a symphonic poem by Smetana. The play is set in Bohemia and was written at a time when Smetana was virtually exiled from Sweden, similar to when Husa was banished from his home country of Prague. Smetana’s music became a symbol of national pride and honor, and Husa undoubtedly admired that. In his Smetana Fanfare, Husa uses two main quotations: cascading triplets in the opening brass section, and the concluding theme in the cornets. He also makes extensive use of an insistent triplet figure, which unifies the entire work. The piece is relatively short (ca. 3 minutes), but does not lack in intensity or rhythmic drive. It concludes with increasing volume and layering of voices to an exciting climax at the end.

Husa told Donald McLaurin, “I extended and developed these ideas as an homage to Smetana, whom I admired as a young man. Smetana’s greatest influence on me was his sincerity of feeling and his expression of what was occurring politically at that time, the fight for Czech national identity. I recall a performance of Smetana’s My Country during the Nazi occupation of World War II. The audience’s furor at the close of the piece was so heated that Smetana’s work became a musical symbol of Czech resistance.”

Suggestions for Performance: (from Karel Husa)
- From m. 2 until m. 15 the solo trumpets start soft and the crescendo should not be too big (forte, but not aggressive)
- m. 18 brass also start soft (mezzo piano maximum); all eighth notes must be short, triplets well accented (on the first triplet)
- Woodwinds 3 m. before A strong forte and staccato
- m. 5, 6, 7, after A, brass decrescendo in beat 2 and crescendo on beat 4
- m. 11 and 12 after A, low woodwinds and horns with baritones strong forte
- 9 m. before B, crisp eighth notes in brasses and rhythmical triplets; woodwinds also staccato eighths
- 1 before B, horns, bass clarinets and bassoons play (if not in parts, please add)
- m. 8, 9, 10 after B, brasses diminuendo on beat 2, crescendo on beat 4 (so that the woodwinds come out and are heard)
- 10 m. before the end, brass long notes soft, progressive crescendo, saxophones start piano
-7 m. before the end: 1st and 2nd trombones, and baritones in tenor clef

The whole piece has to give the impression of a progressive crescendo from the beginning to the end. This can be achieved with saving the crescendo and not allowing the band to play loud (too loud) in the first half of the piece.

**Instrumentation:**

<table>
<thead>
<tr>
<th>Piccolo</th>
<th>Trumpet 1, 2, 3, 4 (should be doubled, 2 per part)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Flute 1, 2, 3</td>
<td>F horn 1, 2, 3</td>
</tr>
<tr>
<td>Oboe 1, 2, 3</td>
<td>Trombone 1, 2, 3</td>
</tr>
<tr>
<td>Eb Soprano Clarinet</td>
<td>Bass Trombone</td>
</tr>
<tr>
<td>Bb Clarinet 1, 2, 3 (3 per part)</td>
<td>Baritone 1, 2</td>
</tr>
<tr>
<td>Eb Alto Clarinet</td>
<td>Tuba 1, 2</td>
</tr>
<tr>
<td>Bb Bass Clarinet</td>
<td>String Bass (Contrabassoon)</td>
</tr>
<tr>
<td>Bassoon 1, 2</td>
<td>Timpani (3 drums)</td>
</tr>
<tr>
<td>Alto Saxophone 1, 2</td>
<td>Percussion: bass drum, gong, crash cymbal (2),</td>
</tr>
<tr>
<td>Tenor Saxophone</td>
<td>suspended cymbal, snare drum, xylophone 1 and 2,</td>
</tr>
<tr>
<td>Bb Baritone Saxophone</td>
<td>tom-toms (3),</td>
</tr>
<tr>
<td>Bass Saxophone or Contrabass Clarinet</td>
<td></td>
</tr>
</tbody>
</table>

**Recordings:**

“Apotheosis of This Earth, Music of Karel Husa”
The Ithaca College Wind Ensemble
Rodney Winther, Conductor
Mark Custom Recording Service, Inc.

“A Portrait of Karel Husa”
Illinois State University Wind Symphony
Stephen K. Steele, Conductor
Albany Records

“Prevailing Winds”
University of Cincinnati College Conservatory of Music Wind Symphony
Mallory Thompson, Conductor
Summit Records

“Karel Husa”
North Texas Wind Symphony
Eugene Migliaro Corporon, Conductor
GIA Publications, Inc.
THE SMETANA CENTENNIAL
AN INTERNATIONAL CONFERENCE
AND FESTIVAL OF CZECHOSLOVAK MUSIC
Tuesday, April 3, 1984
8:00 p.m.

SDSU Department of Music
Faculty/Student Concert

Smetana Fanfare (premiere) (1984) ......................... Karel Husa
(1921- )
Dedicated to the San Diego State University Wind Ensemble
(Charles D. Yates, conductor)

Apotheosis of this Earth (1979) ......................... Karel Husa
I Apotheosis
II Tragedy of Destruction
III Postscript
SDSU Wind Ensemble, conducted by Karel Husa

Intermission

Songs of Nature (V přírodě), Op. 63 (1882) .......... Antonín Dvořák
Melodies Steal into My Heart
(Napadly písň v duši mou)
Golden Sunlight
(Žitné pole)
Slender Young Birch
(Vyběhla bříza bělička)
This Day Was Made for Great Rejoicing
(Dnes do skoku a do píšnichy!)
Astec Concert Choir
Frank Almond, conductor
Mark Zeigler, assistant conductor

(1824-1884)
San Diego State University Symphony
Donald Barra, conductor
About the Artists

Karel Husa is a Pulitzer Prize-winning composer, conductor, and Kappa Alpha Professor at Cornell University. He was born in Prague and has been an American citizen since 1959. His teachers include Arthur Honneger, Nadia Boulanger, Jaroslav Řídký, and conductor André Cluytens. He has conducted many of the world’s greatest orchestras and has received international acclaim for his compositions and numerous recordings. He is currently working on a commission by Zubin Mehta for the New York Philharmonic Orchestra and another work for the Easter Music Festival in Greensboro, N.C. His recent compositions include: An American Te Deum, The Trojan Women (ballet), and Intradas and Interludes.

Charles D. Yates is Professor of Music and conductor of the Wind Ensemble at this university. Frank Almond is a Professor of Music at this university and conductor of several choral ensembles. Donald Barra is an Associate Professor at this university and conductor of the San Diego State University Symphony. Robert Schmorr is a Lecturer in the Opera Theatre Workshop at San Diego State University. Mark Ziegler is a graduate student in music.

We wish to express our very sincere thanks to all the students who have participated in the Smetana Centennial.
Les couleurs fauves
1995

Publisher: Associated Music Publishers, Inc. (AMP)

About the Commission:
In 1995 the alumni and friends of the Northwestern University School of Music commissioned Les couleurs fauves to honor John P. Paynter, who had been director of bands at Northwestern for forty years. Husa had met Paynter in 1968 during a summer teaching appointment at there and became very close with him over the years. Husa admired Paynter’s immaculate preparation and attention to detail and expressed his excitement in writing this commission numerous times. Sadly, Paynter died unexpectedly on 4 February 1996 and was unable to see the premier of the work, though he had consulted with Husa several times before to discuss the score. Husa conducted the premier of Les couleurs fauves on 16 November 1996 in a memorial concert for Paynter.

About the Piece:
Because the piece was completed before Paynter passed away, it did not have any elegiac or sorrowful characteristics. It is divided into two continuous movements, “Persistent Bells,” and “Ritual Dance Masks.” The program from the premier contained the following comments about the composition from Husa:

I have always been fascinated by colors, not only in music, but also in art and nature. The paintings of the impressionists and Fauvists have been particularly attractive to me, and their French origin accounts for the title of my piece. The two movements (“Persisting Bells” and “Ritual Dance Masks”) gave me a chance to experiment with colors—sometimes gentle, sometimes raw—of the wind ensemble, something that John liked to do. John has been a wonderful friend since we met for the first time in 1968, when we both taught summer courses at Northwestern University. At that time I had written only one work for band, the Saxophone Concerto. John’s devotion to wind ensembles made a great impression on me and certainly influenced me to write more for these instrument combinations. His honesty and dedication to the art of music and to teaching was exemplary. He had first-class baton technique and communicated to the players, as well as to the audiences, in a very moving way: powerful, passionate, or delicate and gentle, as the score required. I was reminded of those French painters whom I admired as a young student in Paris. They called themselves fauvists (vivid, wild), for they used bold, often powerful strokes of brushes with unmixed colors. Their paintings, though, breathe with sensitivity, serenity, and gentleness. John’s transcriptions as well as his conducting had these characteristics and hopefully Les couleurs fauves will remind you of them. I am most grateful to Dr. Mallory Thompson and all performers for their devoted work on my composition.
Husa wrote this piece, considering the colors of the wind ensemble in regards to the style of painting known as fauvism. The fauvists relied on primary colors and would often throw, splatter, or squeeze paint directly onto canvases. Husa wrote for various instrumental colors in the same way that fauvists painted with different colors. The “persistence” of the movement is a descending \textit{ostinato} that begins in the upper woodwinds and gradually works its way to the low reeds. As is very typical of Husa’s music, the saxophone section gives a very distinct color to the movement. The second movement begins with a fugue for percussion and then has a rhythmic \textit{ostinato} introduced by the temple blocks. This figure is quite similar to Ravel’s rhythm in his Bolero and is now referred as the “Bolero rhythm.” Husa notes that the piece cannot slow down or the brass section will tire by the end of the piece. He also reminds players not to become too dynamically excited, or the ensemble will run out of steam.

\textbf{Instrumentation:}

\begin{itemize}
  \item Piccolo 1, 2
  \item Alto Saxophone 1, 2
  \item Flute 1, 2
  \item Tenor Saxophone
  \item Oboe 1, 2
  \item Bb Baritone Saxophone
  \item English horn
  \item Bass Saxophone or Bb Contrabass clarinet
  \item Eb Soprano clarinet
  \item Trumpet 1, 2, 3, 4 (in C) (should be doubled, 2 per part)
  \item Bb Clarinet 1, 2, 3
  \item F horn 1, 2, 3, 4
  \item Eb Alto clarinet
  \item Trombone 1, 2
  \item Bb Bass clarinet
  \item Bass trombone 1, 2
  \item Bassoon 1, 2
  \item Baritone 1, 2
  \item String Bass (Contrabassoon)
  \item Tuba 1, 2
  \item Timpani (5 drums)
  \item Percussion: vibraphone, marimba, xylophone, glockenspiel, chimes, small tom-toms (3), large tom-toms (3), snare drum, bass drum, temple blocks (5), 1 medium gong, 1 large gong, 2 cymbals (large), smaller suspended cymbal, large suspended cymbal, 2 claves
\end{itemize}

\textbf{Recordings:}

“New England Conservatory Wind Ensemble”
Frank L. Battisti, Director
Albany Records

“Karel Husa”
North Texas Wind Symphony
Eugene Migliaro Corporon, Conductor
GIA Publications, Inc.
Advancing Music for a Century

NORTHWESTERN UNIVERSITY
SYMPHONIC WIND ENSEMBLE
and
NORTHWESTERN UNIVERSITY
SYMPHONIC BAND
Mallory Thompson, Conductor
Stephen G. Peterson, Conductor
Karel Husa, Guest Conductor

Saturday, November 16, 1996

PICK-STAIGER CONCERT HALL
1977 South Campus Drive
Evanston, Illinois
Program

Le Bal de Beatrice d’Este
   I. Entrée pour Ludovic Le Moor
   II. Lesquercade
   III. Romanesque
   IV. Iberienne
   V. Leda et L'Oiseau
   VI. Courante

Come, Sweet Death

Johann Sebastian Bach
   (1685-1750)
   arr. by Alfred Reed

Symphony in Bb
   I. Moderately fast, with vigor
   II. Andantino grazioso
   III. Fugue

Paul Hindemith
   (1895-1963)

Intermission

Smetana Fanfare

Karel Husa
   (b. 1921)

Thomas McCauley, Doctoral Conducting Associate

Al Fresco

NORTHWESTERN UNIVERSITY SYMPHONIC BAND
   Karel Husa, Guest Conductor

Les Couleurs Fauves ("Vivid Colors")*
   I. Persistent Bells
   II. Ritual Dance Masks

World Premiere
   Karel Husa, Guest Conductor

*The commissioning of this piece has been generously underwritten by Mr. and Mrs. Charles T. Urban, Jr., with support from members of the NUMBAAlum community and other friends of the School of Music.
Midwest Celebration Fanfare
1996

Publisher: Associated Music Publishers, Inc. (AMP)

About the Commission:

Midwest Celebration Fanfare was composed in 1996 in Ithaca, NY for the fiftieth anniversary of the Mid-West International Band and Orchestra Clinic. It was premiered on 21 December 1996 at the closing session of the clinic by the Northshore Concert Band with Husa conducting. It is relatively short (ca 6 minutes), but is meant “to express hope for the future of this festival and for the young musicians who will bring music into the 21st Century.”

About the Piece:

The piece is written for three brass choirs, each of which has it’s own percussion component. The largest group sits on stage while the other two are positioned on either side. Ideally the two outside groups would be placed in the balcony. Husa chose to embed the letters “Mid-West Band and Orchestra Clinic: Fiftieth Anniversary” into the work by using the notes Eb, Bb, C, F, and A as the principle motif of the piece.

Instrumentation:

Main ensemble: Trumpet 1, 2, 3 in C
F horn 1, 2, 3, 4
Trombone 1, 2
Bass trombone
Tuba
3 Percussionists: chimes, 2 large crash cymbals, large gong, xylophone, vibraphone, temple blocks, marimba

Left ensemble: Trumpet 1, 2, 3 in C
F horn 1, 2
Trombone
Bass trombone
1 Percussionist: high tom-toms, medium suspended cymbal

Right ensemble: Trumpet 1, 2, 3 in C
F horn 1, 2
Trombone 1, 2
Bass trombone
1 Percussionist: low tom-toms, large suspended cymbal
References:


**Interviews:**

Battisti, Frank L., Dr. Personal interview. 5 July 2012.

Cummings, Craig, Dr. Personal interview. 13 June 2012.

Hunsberger, Donald, Dr. E-mail of 13 July 2012.

Husa, Karel, Dr. E-mail of 8 July 2012.

Husa, Karel, Dr. Personal interview. 6 July 2012.

Scatterday, Mark D., Dr. Personal interview. 7 June 2012.

Wilson, Dana, Dr. Personal interview. 8 June 2012.

Woodward, Greg, Dr. Personal interview. 19 June 2012.