Colonel John R. Bourgeois: A biography and analysis of transcription style

Jeffrey Alan Malecki

University of Nevada, Las Vegas

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COLONEL JOHN R. BOURGEOIS: A BIOGRAPHY AND
ANALYSIS OF TRANSCRIPTION STYLE

by

Jeffrey Alan Malecki

Bachelor of Music Education
Central Michigan University
2003

Master of Music Education
VanderCook College of Music
2007

A doctoral document submitted in partial fulfillment
of the requirements for

Doctor of Musical Arts
Department of Music
College of Fine Arts

Graduate College
University of Nevada, Las Vegas
May 2011
THE GRADUATE COLLEGE

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Jeffrey Alan Malecki

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Department of Music

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May 2011
ABSTRACT

Colonel John R. Bourgeois: A Biography and Analysis of Transcription Style

by

Jeffrey Alan Malecki

Thomas G. Leslie, Examination Committee Chair
Professor of Music
University of Nevada, Las Vegas

Colonel John R. Bourgeois (b. 1934), Director Emeritus of the United States Marine Band, “The President’s Own,” has acquired an international reputation in the wind band profession through his exemplary leadership of “The President’s Own” as well as dynamic recording and commissioning. Notwithstanding, very little information concerning Bourgeois’s life is available. Through a series of meetings, beginning in October 2008, and culminating in a three-day interview in February 2011, I have collected a substantial body of biographical data, including candid narration of important musical and personal events spanning Bourgeois’s artistic life.

Bourgeois’s reputation has fostered the writing and publication of his transcriptions, which have enhanced the literature of wind bands and is evident in his “Bourgeois Editions,” printed by Wingert-Jones Publications. The introduction of obscure orchestral pieces into the wind band repertoire makes his work especially unique. Scholarly publications focusing on transcription technique are generally few in number, and are limited in scope to interpretation- and review-based opinion. I will identify, analyze and discuss scoring tendencies and practices in four of his recent transcriptions in depth, which will validate my assertion regarding the merits of his transcriptions as enhancements of wind band repertoire.
The three transcriptions selected for study include Richard Wagner’s *Elsa’s Procession to the Cathedral*, Peter Illych Tchaikovsky’s *Dances from The Oprichnik*, and *Three Dances from The Maid of Orleans*. These pieces were selected based on diversity of styles and string techniques, acceptance into the wind band repertoire, and artistic merit in accordance with Bourgeois’s judgment. Johan Halvorsen’s *In Memoriam* was also selected to demonstrate Bourgeois’s writing process, including a series of revisions through the 2008–2009 concert season.

I will examine and compare each transcription to its orchestral counterpart. Bourgeois’s treatment of original string parts will be noted, in addition to the retention or enhancement of original wind parts. Finally, I will diagnose consistencies of melody, harmony, and balance, and in closure, recommend a general framework for a successful wind band transcription.
ACKNOWLEDGEMENTS

I would like to extend thanks to members of my committee and the many teachers and mentors who have helped me throughout my educational career. I am especially grateful to James Batcheller, Mark Cox, Jonathan Good, Tony LaBounty, Tom Leslie, Charlie Menghini, Rick Nitterhouse, Cathy Pirrone, Tad Suzuki, and John Williamson.

To Colonel Bourgeois, a very special thanks for not only allowing and encouraging this document, but also becoming a mentor and friend.

I would like to dedicate this document to my parents, James and Martha Malecki, who have given me everything I need to be successful in life.
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CHAPTER 1

INTRODUCTION

Purpose of Study

Colonel John R. Bourgeois (b. 1934), Director Emeritus of the United States Marine Band, “The President’s Own,” has acquired an international reputation in the wind band profession through his exemplary leadership of “The President’s Own” as well as dynamic recording and commissioning of notable wind band pieces. Notwithstanding, very little information concerning Bourgeois’s life is available. Through a series of meetings, beginning in October 2008, and culminating in a three-day interview in February 2011, I have collected a substantial body of biographical data, including candid narration of important musical and personal events spanning Bourgeois’s artistic life.

There is also a void in scholarly research of wind band transcription. Scholarly publications focusing on transcription technique are generally few in number, and are limited in scope to interpretation- and review-based opinion. Bourgeois has written and published several transcriptions, and may serve as a model for piece selection and writing technique. This research will not only serve as a substantive body of general transcription analysis, but also result in a framework for a successful wind band transcription.

Method

No substantial literature has been published on Bourgeois aside from his authored articles. Through personal interviews supplemented by his writings, I have organized this material into Early Biography, A Brief History of “The President’s Own,” In the Marines

The three transcriptions selected for study include Richard Wagner’s *Elsa’s Procession to the Cathedral*, Peter Illych Tchaikovsky’s *Dances from The Oprichnik*, and *Three Dances from The Maid of Orleans*. These pieces were selected based on their diversity of styles and string techniques, acceptance into the wind band repertoire, and artistic merit in accordance with Bourgeois’s judgment. Johan Halvorsen’s *In Memoriam* was also selected to demonstrate Bourgeois’s writing process, including a series of revisions through the 2008–2009 concert season.

I will examine and compare each transcription to its orchestral counterpart. Bourgeois’s treatment of original string parts will be noted, in addition to the retention or enhancement of original wind parts. Finally, I will diagnose consistencies of melody, harmony, and balance, and in closure, recommend a general framework for a successful wind band transcription.
CHAPTER 2

BIOGRAPHY

Early Life

John Bourgeois was born in the rural town of Gibson, Louisiana, in 1934. His parents were not musicians, although his father took an interest in Dixieland. Bourgeois defines Dixieland as the jazz-based popular music of the time and area, relatively near urban New Orleans.

Bourgeois began playing tonette (a popular instrument of the mid-20th century resembling a recorder used in primary education), clarinet, and cornet in third grade. His first teacher was Mr. Campbell, whom he first encountered in Gibson, but then again in the town of Metarie and eventually at Jesuit High School in New Orleans. After several years of study and performance experience with Campbell, Bourgeois judged him as fairly inept. He was fired from Jesuit High School shortly after he had received the directorship, allowing for the appointment of Salvatore Castigliola

Bourgeois began serious study of the horn at Jesuit High School. It was Castigliola, a trumpet-player with the local Saenger Theatre Orchestra, who would be Bourgeois’s earliest musical influence. In the 1940–50s, the Saenger Orchestra primarily accompanied silent films, with an “operatic potpourri of overtures and songs.” This led Castigliola to program “no popular music whatsoever” with the mid-sized Jesuit High School band, but a rich array of orchestral transcriptions instead. One such program

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recalled by Bourgeois follows. This literature would be a prominent influence on Bourgeois’s programming and writing.

Table 1, Jesuit High School Program

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<td>Overture to <em>Oberon</em></td>
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<td><em>Fantasie</em></td>
<td>Faust</td>
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<td>Tchaikovsky</td>
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<tr>
<td>“Nocturne” from <em>A Midsummer Night’s Dream</em></td>
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<td>Overture to <em>Rienzi</em></td>
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After graduation from Jesuit High School, Bourgeois attended Loyola University. He played horn under the West Point graduate George Jansen, who unlike Castigliola, taught Bourgeois the original wind band repertoire and style. In addition to transcriptions, this included standard pieces of the repertoire such as the original band suites of Gustav Holst, works by Norman Dello Joio and Vincent Persichetti, and marches by John Phillip Sousa and others.

While at Loyola, Bourgeois was also continually exposed to the rich operatic and orchestral scene in New Orleans. French influence stretched beyond food and customs, and also brought French as well as Italian opera culture. First as an usher and eventually a backstage conductor, Bourgeois learned conducting through observation, not formal study. A primary influence was Renato Cellini, formerly conductor at La Scala and the Metropolitan Opera of New York, who assumed directorship of the New Orleans Opera

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1954–1964. Bourgeois was also exposed to opera legends Victoria de los Angeles, Inge Borkh, Mario del Monaco, and Fillipo de Stefano and orchestral conductors Leopold Stokowski and Arturo Toscanini.

Bourgeois also developed his skills as a horn player during his tenure at Loyola. His teachers included Myron Bloom, Robert Elworthy, Vincent Orso, and Richard Mackey, all of whom played in the New Orleans Philharmonic. Each teacher contributed to Bourgeois’s musicianship uniquely, including intense solfege study from Orso, sound projection from Elworthy, and rhythmic precision from Bloom. The solid musicianship resulting from this study of horn would help Bourgeois win his first Marine auditions first in San Francisco, then “The President’s Own.”

A Brief History of “The President’s Own”

Bourgeois’s career in the United States Marine Band, “The President’s Own,” a defining period of his life, spans nearly forty years. It is therefore appropriate to understand the basic history and structure of the band.

The Marine Band was created by an act of Congress and signed into law by President John Adams July 11, 1798. It is the longest continuous professional performing organization in the United States. At the time, it consisted of “a drum major, a fife major, and thirty-two drums and fifes.” Following the inception, the band combined the fife and drum unit, typically used for parades and outdoor performances, with a “Harmonie”, a

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wind ensemble originally formed in Europe dating back to the classical period. This group is traditionally made up of one flute and pairs of clarinets, oboes, bassoons, and horns.

While experiencing tremendous fluctuation and growth in its first century of existence, strong traditions were formed early that are still practiced today. The band’s first official performance was the inauguration of Thomas Jefferson in 1801 and they have played every presidential inauguration since. President Jefferson coined the term “The President’s Own,” which clarified their mission to provide music for the President of the United States. President John Tyler instituted a public concert series in 1854, which is still performed on Saturdays in Washington.

The band experienced two periods of noteworthy growth, the first in the 1830s through an expanded harmonie and the second after the Civil War. The size and instrumentation was most significantly standardized in this second period, when John Phillip Sousa assumed directorship from 1880–1892. While becoming famous as the “March King”, Sousa often used his marches only as encores. The bulk of his repertoire was actually transcriptions, cited by Bourgeois as significant: the Marine Band of the late 19th century brought music to the people before orchestras or radio were able to.

Shortly after Sousa left the Marines to form his own band, William H. Santelmann became the band’s nineteenth director in 1898. This began a series of four directors serving a combined seventy-four years, providing the band with substantial continuity. Santelmann continued in Sousa’s tradition of improving the band, more so

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through strict discipline than appeal.\textsuperscript{12} He also ordered that all Marine Band wind players
learn a string instrument, and after four years of training, premiered “The President’s
Own” Orchestra at the White House in 1902. Santelmann’s successor, Taylor Branson
served the band from 1927–1940. He is known for bringing “The President’s Own” to
radio, a medium still in its infancy at the time.\textsuperscript{13} William H. Santelmann’s son, William
F. Santelmann, directed the band through the hardships of World War II, 1940–1955. He
was succeeded by Albert Schoepper, who conducted the band from 1955–1972, and was
the first Marine Band conductor of John Bourgeois.

Presently, “The President’s Own” is comprised of approximately 155 musicians,
comprising wind, string, and percussion players, as well as vocalists and assistant
directors. Individuals are assigned to several variable groups within the organization,
including the band, orchestra, dance bands, ceremonial bands, and chamber groups. There
is no consistent set schedule, as the organization normally performs 600–700 functions
per year, 150–500 taking place at the White House.\textsuperscript{14} This also results in sparse scheduled
rehearsal time, and relies on the musicians’ sight-reading skills.

In the Marines, 1956–1996

Following graduation from Loyola, Bourgeois enlisted in the Marine Corps to
avoid the probable draft. He chose this branch because his Godfather was a Marine, and
also because they are “the smartest, best and toughest” of the branches.\textsuperscript{15} He began basic

\textsuperscript{12} Raymond P. Ayres, “Marine Character of the United States Marine Band” (master’s
\textsuperscript{13} Ibid.
\textsuperscript{14} John R. Bourgeois, interview by author, Washington, VA, February 19, 2011.
\textsuperscript{15} John R. Bourgeois, interview by author, Washington, VA, February 19, 2011.
training in San Diego in 1956, and was one of only three members of his class to advance to the rank of private first class. He endured the standard difficulties and rigors of boot camp, including infantry training at Camp Pendleton, California.

Bourgeois completed boot camp in 1956, and played in a Marine Band in San Francisco through 1958. This was a smaller group of approximately forty-five musicians, playing popular music, mainstream repertoire similar to Loyola, and more marches in the tradition of Sousa. Bourgeois had opportunities in San Francisco to first work as a copyist, then as an arranger. With malleable instrumentation, he wrote arrangements of popular tunes for trombone ensemble and vocal quartet, among others. He also began writing band transcriptions at this time: a Mozart aria for the San Francisco band, and an aria from La Boheme for a Loyola talent show.

In 1958 Bourgeois was accepted into “The President’s Own” as a hornist and arranger. The band, under the direction of Albert Schoepper, was already established as one of the premier performing groups in the country. Schoepper, originally a violinist in “The President’s Own,” served when President Dwight D. Eisenhower established ranks for Marine Band directors and assistant directors. Schoepper was a fiery rehearsal technician in the vein of Toscanini, and would not hesitate to call on sections to play their parts individually. Bourgeois recalls Schoepper in his eulogy:

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Through it all, one fact became clear: Colonel Schoepper was an uncompromising perfectionist… His style of musicianship and leadership were rooted in the old school values of discipline, hard work, and more discipline… He was consistently and impeccably prepared on every occasion he stepped on the podium, and he wasted no time in rehearsal. In return, he demanded that his musicians waste none of his or their colleague’s time.\textsuperscript{17}

The 1950–1960s marked difficult times for the country and the band. Attitudes resulting from “draft dodger syndrome” permeated the ranks of the band, and although Bourgeois is adamant the quality was never compromised, this did create some ill will among players.\textsuperscript{18} Despite these prevailing attitudes, Bourgeois remained not only an active musician, but also a copyist and arranger. He copied parts for predecessors including Donald Hunsberger and Sammy Nestico. One of Bourgeois’s most somber recollections came in 1963, as the Marine Band led John F. Kennedy’s funeral procession at the request of Mrs. Kennedy.\textsuperscript{19}

Dale Harpham succeeded Schoepper as the director of “The President’s Own” in 1972. His kindness and keen wit lent to a departure in rehearsal style from his predecessor, quickly becoming a mentor to Bourgeois.\textsuperscript{20} Drawing on the acting rules of Stanislavski, Harpham believed the conductor should be a consummate actor, with the one exception of turning his back to the audience.\textsuperscript{21} Jack T. Kline followed Harpham in 1974, and is recognized for his many excellent transcriptions. Bourgeois became the band’s assistant conductor in the same year, and became the director in 1979.

\textsuperscript{17} John R. Bourgeois, “Remarks: Albert Schoepper,” (Eulogy, August, 1997).
\textsuperscript{18} John R. Bourgeois, interview by author, Washington, VA, February 19, 2011.
\textsuperscript{21} Ibid.
While always remaining “the Berlin Philharmonic of Bands,” Bourgeois acknowledged that the Marine Band has had slightly different sounds under different directors, taking into account their permissiveness, approach, techniques, and romanticism. Thus, upon becoming the director, he assessed the band’s strength and weaknesses. The strengths were numerous, and included impeccable technique (referred to as the “machine band”) and the strong fortissimo sound that audiences had come to expect. A detriment, however, was the band’s inability to play softly. Bourgeois focused specifically on the clarinets, whose pedigree sounds often soared above the rest of the band and lacked the soft dynamics of other sections. He admits that this new dynamic range was characteristic of the “Bourgeois sound,” while still retaining virtuosic technique and powerful fortissimos. A patron praising his band as “softer than an orchestra” remains one of the most memorable compliments he has received.

Bourgeois deems two of many notable experiences during his tenure as director especially poignant. First, in 1986, the Marine Band played for the rededication of the Statue of Liberty. They shared a stage with Zubin Mehta and the New York Philharmonic, and were met with rave reviews and an audience of one million people. Second, when the band toured Russia in 1990, Bourgeois and the United States were exposed to a musical culture that had been isolated for decades. Common Russian

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23 Ibid.
24 Ibid.
performance practice, for example, completely excluded the original ending of Tchaikovsky’s *1812 Overture*, to avoid the “Tsar’s Hymn.”

Bourgeois retired from the Marine Corps July 11 1996 on the Band’s 198th birthday, only the second director to reach the rank of Colonel. The ceremony, held in Washington’s Constitution Hall, included the reading of congratulatory letters from former Presidents Ford, Carter, and Bush, as well as a note from Nancy Reagan. Secretary of the Navy John Dalton praised Bourgeois as a “national treasure,” while presenting him with a Distinguished Service Medal from President Clinton. He remains an active clinician and guest conductor throughout the world, and occasionally guest conducts “The President’s Own.”

On Conducting

Bourgeois credits his early training in conducting to watching many good and bad conductors, rather than formal training. Notable models included Stokowski, Toscanini, Cellini, Giulini, and Boulez. He was also especially grateful to band conducting mentors Salvatore Castiglioni and Dale Harpham.

One of Bourgeois’s most adamant views on conducting includes several preparatory beats when only one is needed, large conducting patterns when the music is soft or chamber-like, and over-rehearsal. This “over-conducting” is also one reason Bourgeois does not normally use a baton. The first time this occurred was unintentional, occurring when his baton caught his uniform at a Gala concert at Interlochen Fine Arts

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Camp, but has subsequently proven beneficial. When debating the use of the baton, Bourgeois asked “The President’s Own’s” principal clarinetist his opinion. He responded, “It is not a matter of preference. We watch you more carefully when you don’t use the stick.” Bourgeois added, “…and isn’t that the whole point?” Bourgeois stresses, however, that it is important for young conductors to master the use of a baton in the early phases of their careers.

Concerning musical aspects of conducting, Bourgeois is sensitive to rehearsal pacing. He warns, however, that certain aspects of rehearsal, such as minimal preparatory beats, should not be flexible in regards to that sensitivity. He believes the choice of tempo depends somewhat on the players’ capabilities and where a piece is designated in the program. For instance, an encore may be played faster than usual, and British marches should be performed at a slower tempo relative to their American counterparts. Bourgeois admits that this may be more difficult, but should be observed in respect to proper style. One specific problem comes in the March of Holst’s First Suite, where many directors choose a brisk speed after the style of Frederick Fennel, rather than a more traditional slower British tempo.

One of the most common pitfalls Bourgeois sees in conductors is a lack of proper decorum: “There should be a class in conducting decorum, not with the beats, but when they’re off the podium.” This refers to the demeanor of the conductor, proper communication with the players, acknowledging applause, correct carriage on the stage and overall professionalism.

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29 Ibid.
On Advocacy

Bourgeois argues that, although acknowledging his role as a leader of the wind band movement, he is not a pedagogue. His justification lies in directing the Marine Band and “never teaching notes.” He may instead be considered one of the leading advocates in the field through his involvement in professional organizations, exposure as a conductor and clinician and a broader philosophy on music education.

Throughout his career, Bourgeois has belonged to, presided over, and received awards from nearly every professional band organization, including: the American Bandmasters Association, the American School Band Directors Association, the Association of Concert Bands, the College Band Directors National Association, the International Military Music Society, the John Phillip Sousa Foundation, Kappa Kappa Psi, the Midwest International Band and Orchestra Clinic, the National Band Association, Phi Beta Mu, Phi Mu Alpha Sinfonia and the World Association for Symphonic Bands and Ensembles. These affiliations reflect Bourgeois’s belief that musicians at any level should not only be members of professional groups, but also be active contributors.

Apathy and inaction from many young band directors is not only fruitless, but has the potential to cause the extinction of the wind band’s role in music education.

Specifically, Bourgeois suggests shifting to larger, encompassing thinking, active

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32 John R. Bourgeois, Cultivating Young Directors to Preserve the Profession,” The Instrumentalist, October 1992, 48.
33 John R. Bourgeois, “American School Band Directors Association Address” (keynote address, American School Band Directors Association, Milwaukee, WI, June 18, 2008).
membership in professional organizations and an organized mentor system to remedy these problems.

Bourgeois’s mentorship serves a broad range of musicians across the country. His schedule currently encompasses several guest conductor and clinician engagements monthly, including high school honor bands, the Sousa Foundation’s National Community Band and a visiting professorship at Loyola University. Regardless of the occasion, he reinforces his ideas on succinct conducting and excellent programming. His programming regularly includes traditional marches and transcriptions, often neglected in current school bands. Bourgeois sees a problem with replacing traditional repertoire with new compositions, as new works excessively rely on “drum-corps style percussion breaks, the aleatoric gimmick and the brutalization of instruments beyond the limits of recognition as an attempt at creative orchestration.” He also recognizes, however, the significant contributions of late 20th century composers James Barnes, Warren Benson, John Corigliano, Robert Jager, David Maslanka and Claude Smith, as well recent compositions by Michael Gandalfi, Kenneth Hesketh, Anthony LaBounty and Melinda Wagner.

Bourgeois’s broader sense of advocacy can be understood in a quote by John Phillip Sousa that he reiterated in a 2008 address: “Why does the world need bands? Why does the world need flowers – sunlight – religion – the laughter of children – moonlight

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34 John R. Bourgeois, Cultivating Young Directors to Preserve the Profession,” *The Instrumentalist*, October 1992, 52.
36 John R. Bourgeois, “American School Band Directors Association Address” (keynote address, American School Band Directors Association, Milwaukee, WI, June 18, 2008).
in the mountains – Why, indeed? – Because the world has a soul – a spirit which is hungry for beauty and inspiration."\textsuperscript{38} The goal of teaching is to produce “thinking, feeling individuals”\textsuperscript{39} who, in turn, will lead the band movement beyond the 21\textsuperscript{st} century.

Transcriptions

Bourgeois defines the following three writing styles:\textsuperscript{40}

Table 2, Music Writing Styles

<table>
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<tr>
<th>Editing</th>
<th>Codifying, cleaning, retaining the closest intention and writing of the composer</th>
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<tbody>
<tr>
<td>Orchestrating</td>
<td>Similar to arranging, rewriting a piece for a completely different idiom which may demand adding parts, i.e. expanding a piano piece to full orchestra</td>
</tr>
<tr>
<td>Transcribing</td>
<td>Rewriting a piece for a similar idiom, i.e. from orchestra to band, where no new melodies or harmonies are added</td>
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</tbody>
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While Bourgeois is known for his editions of marches and some orchestrations, his transcriptions are the focus of this document. When selecting pieces for transcribing, Bourgeois utilizes his travels and acquaintances abroad as a primary source. While directing “The President’s Own,” he visited Yugoslavia, Norway, Russia, and many other countries previously isolated by political ideology. In Norway, for example, he shared a mutual friend with the son of Johan Halvorsen, the composer of \textit{In Memoriam}. From

\textsuperscript{38} John R. Bourgeois, “American School Band Directors Association Address” (keynote address, American School Band Directors Association, Milwaukee, WI, June 18, 2008).
\textsuperscript{39} Ibid.
\textsuperscript{40} John R. Bourgeois, interview by author, Washington, VA, February 19, 2011.
initial exposure, Bourgeois capitalized on these relationships to gain source materials, in addition to utilizing the Library of Congress. After locating recordings, he finds it useful to listen to other included pieces, often equally obscure. Again concerning Halvorsen, this lead to his discovery of Suite Ancienne and the Mascarade Suite. Finally, Bourgeois often listens to National Public Radio for obscure pieces, where he first heard the dances from The Maid of Orleans by Tchaikovsky.

In writing band transcriptions, it is important to be cognizant of their history. With roots in the early twentieth century, these pieces were originally written vehicles for popular music to be played for mass audiences, often outdoors. The goal, therefore, was not retention of string timbral qualities. Considering the modern expectation of a wind band, he conjectures that “The reason transcriptions have a bad rap is because of bad transcriptions.” Therefore, string parts should be handled only in context, taking into consideration the style of the string playing and the sonic relationships in the wind band.

Bourgeois champions the performance of transcriptions. He finds it rewarding to hear an obscure piece that would otherwise never reach a large audience. He also finds purpose in performing the more well known, epic masterpieces of the orchestral world when available. Without those performances, high school honor band members would likely never be exposed to this repertoire. A full list of Bourgeois’s transcriptions in printed in appendix 3, comprised largely of works written for “The President’s Own.”

Although Wingert-Jones Publications could not release specific sales figures for the

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“Bourgeois Editions,” a representative of the company states, “Wingert-Jones Publications holds Col. Bourgeois in the highest esteem and we are lucky to have his talents and years of experience as part of our publications business.”

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44 Ian McLoughlin, e-mail from Wingert Jones Publications to author, March 30, 2011.
CHAPTER 3

TRANSCRIPTIONS

Dances from the Oprichnik

_Dances from The Oprichnik_ is comprised of two dances from act 4 of Tchaikovsky’s opera _The Oprichnik_. Similar in style and attacca, they are danced first by the male bodyguards of Czar Ivan “The Terrible,” and next by the women of the court.

The opening sixteen-measure phrase presents a juxtaposition of alternating all-string and string with woodwind textures. Bourgeois writes the opening piano, staccato antecedent of celli in bassoons, bass clarinet and baritone saxophone. The complimentary string consequent of violins and viola moves to clarinets I–III and alto and tenor saxophones. The following six measures repeat this motive identically with the addition of solo woodwinds. The solo bassoon part is retained, with the accompanying flutes, oboes and bassoon II. String parts are again written in clarinets, but saxophones are omitted. As the consequent repeats in mm. 9–10 with pizzicato strings, saxophones and pizzicato string bass are also added.

Figure 1, orchestral original, mm. 1–10
The next two phrases, mm. 14–21 and 22–29, follow a similar pattern of a repeated melody scored progressively thicker the second time. The first phrase is scored in both versions simply with solo clarinet and bassoons. The second phrase moves to four-part strings. All reed instruments are used, with the addition of string bass, to emulate the homogony of tutti strings. The violin I melody is written in oboes and clarinet I, violin II and viola accompaniment in clarinet II–III and alto saxophone, and celli and basses in bassoons, bass clarinet and low saxophones. In both phrases, original articulations are retained.

The phrases in mm. 30–37 and 38–46 continue to follow the repetitive pattern with increased complexity in scoring. Only two parts are initially present. The flute part retains the melody, while the original A clarinet part is moved to E-flat clarinet. The countermelody, originally in tutti strings, is moved to bassoons, other clarinets and saxophones. Again, the string bass part assists the reeds with their original part. This textural choice remains consistent with the previous phrase, with the absence of oboes, and also facilitates the use of the original mezzo forte marking for all parts. The second phrase shifts the melody into octave violins, shared by flutes and clarinets I–III. Tchaikovsky begins to blend strings and winds in a new counter-melody, played by bassoon I, viola and cello. Bassoon and bass parts are retained, while viola and cello are transcribed to alto and tenor saxophone, respectively. The bass drone, originally present in bassoon II, horn II, and string bass, gains additional reinforcement with baritone saxophone.

Phrases repeat, and although winds continue with the strings, there are only two main melodic lines. In mm. 46–53, flutes and clarinets I–II retain the melody and
harmony in similar rhythms. Violin and viola parts split accompanying slurred sixteenth notes in five-note groupings. Bourgeois splits these sixteenths in one larger nine-note grouping in bassoon I and alto saxophones, and alternates with five notes in bassoon II and tenor saxophone. When the line shifts to four measures of consistent sixteenth notes in viola, bass clarinet and tenor saxophone play in its entirety and bassoons continue to alternate. The baritone saxophone part enters in m. 50, playing eighth notes to emulate the original pizzicato quarter notes of the celli.

In mm. 54–61, the melody is retained in the flute, but also shifted higher with the addition of piccolo. The accompaniment of pizzicato strings is played in eighth notes by bassoons, clarinets, alto and tenor saxophones and string bass. Additional staccato marks are added to assist in the reinforcement of the pizzicato style.

A third melodic line is introduced in m. 62, originally in flute I and violin I. Flute is retained and doubled in unison with the piccolo. The violin melody is played by clarinet I. Thick homophonic melodic support is presented in flute II, oboes, clarinets and other violin parts. These are partially retained, with note register changes in the low clarinets to reinforce the violin part. A simpler eighth note accompanying figure is played by bassoons, horn, trumpet and low strings. Bassoon and brass parts are retained, while the full saxophone section, bass clarinet and tuba are used to reinforce the four-part viola, cello and bass parts.

The melody is repeated three times in the following phrases. First in mm. 68–73, trombones are used at a forte dynamic while violins and viola articulate steady ascending sixteenth notes simultaneously. This is transcribed to unison clarinets and alto saxophone. As the passage ascends beyond standard tessituras, flutes and E-flat clarinet join the line,
Measures 74–86 are the first fortissimo statements of the third melody. The melody is retained in flute I, oboe I and clarinet I. Divisi violin octaves are reinforced in clarinet II–III and cornet I, but only in the lower octave. All other woodwinds, brass and strings are also marked fortissimo, providing harmonic support in quarter notes. The second phrase beginning in m. 80 shifts the melody and homophonic accompaniment into woodwinds, with simpler eighth note accompaniment in brass. Here, Bourgeois retains the trumpet part, but uses cornets as melodic reinforcement to the woodwinds. The strings play a low ostinato of four descending, slurred sixteenth notes, which is transcribed to clarinet III, bass clarinet, all saxophones, euphonium and tuba.

Measures 86–91 are originally written for two-part strings. The melody and homophonic accompaniment are based on staccato eighth notes in violins and viola. They are transcribed for flutes, oboes, clarinets and alto saxophone. The second part in celli and basses is a slurred line of sixteenths, moved to bassoons, bass clarinet and low saxophones. The phrase’s consequent trades the melodic and accompanying lines to the opposite voicings, both in the original and transcription. The viola part stops in m.89, as does the oboe in the transcription.

Figure 2, orchestral original, mm. 86–91
In typical dance form, this phrase is repeated verbatim. Subsequent phrases are also restatements of previous material. One exception to Bourgeois’s repetition occurs in mm. 104–110, similar to mm. 68–74. The saxophones are omitted the second time, which allows for the accentuation of upper voices and provides more of an impact at the tutti m. 110.

Measure 122 marks a significant change in style. Marked “cantabile” in Tchaikovsky’s score, it also modulates from B-flat major to G-flat major. The three parts consist of a lyrical legato melody in violin I, arco eighth note off beats in violin II and viola, and pizzicato quarter notes in cello and bass. To accentuate the style change, Bourgeois scores the violin I melody in all clarinets, alto saxophone and cornet I. He also uses euphonium one octave below. Off beats are divided among cornets and horn, while the bass line is written in eighth notes to emulate pizzicato among bassoons, bass clarinet, baritone saxophone and tuba.

Figure 3, melody, mm. 122–130

The second statement of the cantabile melody is expanded into all violins, viola and cello, adding the lower octave as well. Bourgeois retains the upper octave from the previous phrase, but adds bassoon I and tenor saxophone to the lower octave. He also adds trumpets to brighten the cornet timbre. The off beat accompaniment is shifted to flutes, oboes and clarinets, and is in doubled sixteenth notes. In a synthesis of the original
and the last phrase, continuity is reached in cornet II–III and horns while adding flutes and oboes. The bass line does not change.

Measures 138–146 are a sextet of oboes, bassoons and clarinets. It is transcribed verbatim, with the exception of slight modifications of articulation. Oboe II is also cued in the alto saxophone.

Measures 146–154 are similar to the preceding phrase with the addition of strings. Flutes and upper clarinets unify into octaves in both versions on the primary melody. Violins I–II function similarly in answering the melody, transcribed to clarinets II–III. The viola line reinforces both melodic ideas, played by alto and tenor saxophones. The horn line is similar to the viola line at the beginning, and is retained in horn I but not horn II. Cello and bass sustain the tonic, transcribed for bass clarinet and baritone saxophone.

The entire cantabile section is repeated with the exception of the four-measure transition into m. 186. It remains consistently scored from mm. 178–181 with the addition of string bass. Returning to the original theme and key of m. 14, oboe I and bassoon I replace the solo clarinet. The original counter-melodic accompaniment of the bassoon becomes pizzicato eighth notes in low strings, rewritten for bass clarinet and baritone saxophone. Despite the differences between mm. 186–194 and mm. 14–21, mm. 194–233 restate very closely mm. 22–61. Exceptions include rescoring the alto and tenor saxophones in m. 210 to tenor and baritone saxophone, and also the omission of bassoons in m. 218.

Measures 234–241 are examples of the transcription of forte tutti sections. Melodic woodwind parts are retained, and alto saxophone, cornets and euphonium (one octave below) are used to reinforce the melodic upper strings. Accompanying strings are
transcribed in to lower saxophones, and are already doubled in bassoons and brass. This continues into the phrase beginning in m. 242, with the exception of the alto saxophone part joining the counter-melodic line of the low strings. The dance ends with a four-part string imitative pattern, transcribed to upper winds, followed by cornets and trumpets, followed by low woodwinds, horn and euphonium, and concluding low woodwinds, euphonium and tuba.

After a brief pause, the second dance begins quicker and softer with pizzicato strings. These eighth notes are transcribed to bassoons and clarinets. Mm. 255–258 crescendo, arriving at flute and oboe melody in m. 259. All instruments imitating pizzicato strings remain the same, with the exception of clarinet I, which is written as its orchestral original in m. 260. Alto saxophone and euphonium are added to the pizzicato accompaniment in m. 259. Here, Bourgeois chooses to retain the original note values, quarter notes, with the desired pizzicato effect. This is due to the quicker tempo and the lightly scored melody.

Measures 267–270 are complex, utilizing three main ideas. The arco melody in violin I is transcribed to flutes and clarinet I. All other strings are arco as well, playing consistent staccato eighth notes. These parts are distributed to bassoons, low clarinets, alto saxophone, euphonium and tuba. Finally, flute, oboe, clarinet, and bassoon parts originally have an off beat accompaniment, but with the exception of oboes, these instruments have already been designated to the other two parts. Therefore, cornets play these off beats, supported by the generally thicker scoring.

The next statement of this melody is played by piccolo, flutes and clarinets, all retained in the transcription, with the addition of cornet I. Quarter note accompaniment in
obo\~es and horns is also retained, with the addition of cornet II–III and trombone I–II. The role of strings, again plucking eighth notes, is assigned to bassoons, low clarinets, saxophones and low brass. Similar to the tutti scoring of mm. 234–255, mm. 275–289 retain original wind parts that often double the strings. Additional string reinforcement comes from low clarinets, saxophones and euphonium.

From the “poco piu mosso” through the end, there are generally two musical ideas in each phrase. M. 289 begins with a highly scored one-measure string ostinato, doubled in piccolo, flutes and clarinets. This is reinforced in the transcription with alto and tenor saxophone and euphonium. In the original, each note is articulated in both string and wind parts. Bourgeois has slurred beat two for practicality. Mm. 297–299 present the melody in all woodwinds, with trumpets and trombones playing a slight variation. This is retained, with the addition of tenor and baritone saxophones with the woodwinds and horns with the brass. The string ostinato drastically changes to a lower register and becomes more supportive. The repeated sets of four sixteenth notes are transcribed to clarinets, alto saxophone, euphonium and tuba. These two patterns alternate with irregular phrasing though m. 318.

As the upper woodwind and string ostinato becomes shorter and more energized in m. 319, the saxophones join the brass. This continues through m. 328. The exception is the horns, which play the string off beats with woodwinds instead of the melody. This allows for a larger contrast when the melody becomes stronger in m. 333. In m. 333 the violin part breaks into an step-wise ascending flourish with the upper woodwinds while violas, celli and bass parts reinforce the brass melody. The upper winds are left to the
flourish without additional voices, but the melody adds bassoons, low clarinets, baritone saxophone and tuba.

Measures 338–341 feature low woodwinds, brass and strings on the melody. This line includes bass clarinet, baritone saxophone and euphonium. All other woodwinds and strings accompany with off beats. Here Bourgeois takes slight editorial freedom by reducing the dynamic to mezzo forte and adding a crescendo. This is not interpretively uncommon in Tchaikovsky finales.

Measures 342–354 continue with the quarter note melody led by brass. Woodwind accompaniment is played in eighth notes for the first three measures. Although strings have a similar accompaniment in sixteenth notes, the eighth note part is reinforced with alto and tenor saxophones and horns I–II due to practicality. Beginning in m. 354 the woodwinds play quarter notes while the strings continue sixteenth notes. In this case, the sixteenth notes are completely omitted. In addition to accommodating the tonguing constraints of wind players, this allows for a fuller tutti sound from the ensemble.

The next phrase, mm. 355–360, utilizes full tutti homophony with the exception of violins and viola. The original uses an anacrusis of three sixteenth notes into beat two, followed by repeated sixteenth notes. Bourgeois writes this in clarinets and uses four sixteenth notes, thus beginning on beat one. He also adds a slur after the first note. This is for ease of playing and practicality, and also to help these notes speak.
Figure 4, orchestral original and transcription, mm. 355–356

Measures 361–364 rewrite violin and viola scale patterns into piccolo, flutes, and clarinets. Slurs are also added. All other parts, including low strings, are played in quarter notes. This shifts in m. 365 to tutti eighth notes, and string sixteenth notes are again omitted. The final seven measures are written very similarly to the original in tutti quarter notes, ending with a half note fermata.

Three Dances from the Maid of Orleans

*The Maid of Orleans* was composed by Tchaikovsky in 1878, and is based on the life of Joan of Arc. Set in the medieval court of Charles VII, these three dances are played in act 2. The dancers are entertainment, including “Bohemians” or gypsies, “Pages” or dwarfs, and “Actors” or clowns. The first dance is the most complex, written in four separate sections, while the following two are shorter and stylistically homogeneous.

The allegro vivace opening of “Dance of the Bohemians” begins with flutes, clarinets and bassoons, as well as tutti strings, in four octaves of the same staccato melodic line. The original woodwind parts are joined by bass clarinet, saxophones, cornets and euphonium to thicken the texture sans strings. Mm. 5–8 continue a similar rhythmic pattern, reduced to three octaves of bassoons and strings, all shifting one octave
lower. The transcription removes flutes and cornets from the first statement, and adds oboes, English horn, trumpets and trombones to articulate eighth note accents on beats two and four.

Figure 5, orchestral original, mm. 1 and 5

Measures 13–20 are scored for winds only, transferred to the transcription. The primary clarinet duet and secondary horn drone are retained. Trombone III and tuba parts reinforce the drone, due to an increase of clarinet parts. Trombones I–II also join the drone in m. 17, along with additional horns and additional melodic reinforcement from flutes.

The melody is repeated twice more. In mm. 21–24, the bassoon part retains the melody and is joined by bass clarinet, tenor saxophone, and euphonium as a substitute for celli. The sixteenth note accompaniment is retained in flutes and clarinets, and likewise joined by alto saxophones to supplement violins and violas. Bass downbeats marked pizzicato are also reinforced with baritone saxophone. Next, the melody shifts into the upper register and the accompaniment into the lower. Parts trade places, with the exceptions of the oboe part joining the melody as in the original, and the alto saxophone part remaining on the accompaniment. The drones and bass part do not change.
Measures 29–30 are representative of Bourgeois’s tutti scoring, with all original parts, often doubling string, retained. Additional replacements for strings are written in low clarinets, saxophones, and euphonium. The following two measures, like the beginning, shift the tessitura down one octave. Bassoons and clarinets repeat the melodic figure, while English horn, lower saxophones, cornets and euphonium supply the homophonic string harmonies. The final two measures continue a softer and lower in register. While the original does this with the change from forte to piano and the omission of trumpet II, percussion, and bass, Bourgeois also omits English horn, alto saxophones, and cornets.

Measure 35 begins making the separation between winds and strings more succinctly. In alternating two measure statements, a new lyrical melody is presented only in piccolo, flutes, oboes, English horn and clarinets. This is contrasted with a similar staccato eighth note and triplet figure in low violins, violas and celli. This string part is consistently transcribed in bassoons, clarinet II–III, bass clarinet, alto and tenor saxophones and euphonium. The bassoon part is originally written with the woodwinds, but is moved to add its timbre to the string part. Horn, trombone, tuba and bass parts accentuate beats one and three in both versions. The second statement remains a stylistically similar passage. Clarinet and bassoon parts join them in both versions, and scoring in the transcription remains the same with the exception of the omission of alto saxophones.

After repeated material, mm. 55–62 expand on the lyrical idea first presented in the upper woodwinds in m. 35. This full statement is given to violin I and celli, which is transcribed to English horn, clarinets II–III, alto and tenor saxophones, cornets I–II and
euphonium. A rhythmic accentuation, three eighth notes at the end of each measure, is retained in flutes, oboes and clarinets. Since the melody is strong, this is also reinforced with trumpets I–II. Varied harmonic accompaniments are retained in bassoons, horns and bass, and doubled in bass clarinet, baritone saxophone and tuba. The least exposed of the harmonic figures, presented in violin II and viola, are rewritten for trombones I–II.

Measures 63–81 begin with a three-note motive alternating between violin and solo brass parts. The violin octaves are rewritten for all clarinets as well as cornet I–II. The brass answer, originally for trumpet I and trombone I, is joined by trumpet II and cornet III. This balances the answer to the stronger clarinet-cornet combination. The two accompaniment figures come in double reed half notes, retained and doubled in euphonium, and string eighth notes. This string part is written for the saxophones throughout, as well as the original bass. Mm. 73–80 retain the previous parts, and also the lyrical idea in piccolo, flutes and oboe. Although the melody does not change in the original in mm. 77–80, Bourgeois thickens the scoring by adding tenor saxophone, cornets, trumpets and euphonium. The repeated three note motives also cease, and strings, rewritten for clarinets and alto saxophones, interject with descending sixteenth note runs. The bass line is retained, and doubled in baritone saxophone.

The transition from mm. 81–84 is originally written for English horn and celli. The celli part is given to alto and tenor saxophones, cornets II–III, and euphonium. The counter melody of syncopated quarter notes, originally in violin octaves, is played by piccolo, flutes, oboes, clarinets, cornet I and trumpets. Other harmonic reinforcement is played by bassoons and pizzicato bass, doubled in bass clarinet, baritone saxophone and tuba. Violas have a unique role, repeating successive single-pitch sixteenth notes. Due to
technical constraints of wind players and the relative unimportance of this part, it was omitted from the transcription.

Measures 81–84 are followed by repetitions of mm. 29–51. Mm. 103–104 are nearly identical, with the exception of the omission of a triplet in oboe I, the omission of an eighth note at the end of a measure in brasses, and the addition of a triangle roll. This is consistent with Tchaikovsky’s original score. It is also continued at the same fortissimo dynamic through m. 106. Before the same scoring returns in mm. 109–112 to close the movement, the melody is restated in low voices only. English horn, bassoons, trombones, and tuba are retained, and doubled in low reeds. The string part ascends on two-note groupings of sixteenth notes while the flute, oboe and clarinet parts play the same pitches, although slurred eighth notes. Alto saxophone, cornet and trumpet parts also play this ascent, although due to clarity and practicality, all parts play eighth notes.

The second section of “Dance of the Bohemians” is an andante in triple meter featuring solo oboe and bassoon duet. Mm. 113–135 alternate two-measure fragments with these two voices. The string accompaniment remains pianissimo throughout, transcribed to all single reeds. It begins arco, which is important to the style of the sixteenth notes throughout. These notes should be somewhat connected to longer notes when preceded by them, and also retain full value and resonance whether isolated or connected. The exception is the few pizzicato cello and bass notes in mm. 123–124 and 127–128. These may have a slightly more articulate attack and offer contrast to the sustained part in upper reeds.

The third section, mm. 141–172, is an allegro moderato again in triple meter. Woodwinds remain the melodic voice, here utilizing flute duet, with simple
accompaniment in English horn and strings. The viola and cello both play octave off beats through m. 152. The lower octave is displaced appropriately and played by the bass, with bass clarinet playing the viola part.

The melody is given to oboe and clarinet in m. 149. The oboe part does not change, but the bolder alto saxophones replace the clarinet part. This is due to the clarinet’s role in the following measure as substitutes for the violins. The clarinet part remains on the violin line through m. 157, joined by flutes as in the original in m. 153. A counter-melodic line, originally in viola and cello, is played by bassoon I and alto and tenor saxophone. The bass part changes from off beats to a sustained accompaniment, adding baritone saxophone to bass clarinet and bass.

Measures 157–164 use no strings with the exception of a bass drone. The saxophone parts double the flutes, clarinets, bassoon and bass, and harmony is added in clarinet II–III to match the flutes. This contrasts mm. 165–173, marked allegro, where strings are more involved. The flute and clarinet parts are joined by octave violins, and doubled in alto saxophones. The other melodic line shared by oboes, English horn, bassoons, viola and cello is expanded to include tenor saxophone. This texture remains consistent through the end of the section, m. 172, where brasses enter as well.

The final section is a rousing presto. It remains primarily tutti throughout, with string parts often doubling wind parts and non-orchestral instruments reinforcing those string parts. Mm. 181–188 vary slightly more from the original. The melody, in low voices, alternates between trombone I and II every two measures, and omits the tuba completely. This may be due to technical constraints on brass instruments of the 19th century. Bourgeois gives all trombones the complete line, and includes tuba as well as the
other low voices. Mm. 189–196 also provide one interesting transcription technique. The melody, in flute and violin parts, alternates between triple and duple rhythmic groupings. To reinforce the line’s significance, it is also given to oboes, clarinets and alto saxophones. In addition, the cornets play triplet measures while the trumpets play duple measures. This changes the color slightly, and also makes the line more playable.

The second dance, “Dance of the Pages,” is a brief minuet that features double reeds, similar to the second part of the first dance. The accompaniment, however, is contrasted in its use of pizzicato, not arco, strings. Originally in three octaves of violins and viola, the upper octave of the violin part was omitted. The reed family is again used, without clarinet I which plays its original brief part, and baritone saxophone. Pizzicato eighth notes are notated with an additional staccato marking through m. 15.

Measures 16–25 continue to feature woodwinds, scored in flutes with oboes and bassoons, with a new arco string accompaniment. Only Tchaikovsky’s original staccato markings are left, and the baritone saxophone is added to thicken the texture.

After the opening is repeated, mm. 32–48 utilize melodic strings. The violin part is transcribed to the flutes, oboes and clarinets, and the cello part is transcribed to the low reeds. Although the bassoons retain their original part, the clarinet line is moved into the English horns and alto saxophones, due to the clarinet part compensating for violins.

“Dance of the Actors” uses both valved trumpets (pistoni) and natural trumpets (trombe). Similarly, Bourgeois writes uniquely for cornets and trumpets, capitalizing on this difference. After a drone of cello and bass, a violin and viola anacrusis leads to a syncopated melody. To simulate the sixteenth note articulated anacrusis, Bourgeois writes in two different styles. First, the horn part is marked staccato, which they will also
have fragmented in later phrases (m. 36). English horn, clarinets II–III and alto saxophone parts also share the figure, but are slurred. While the slur also exists for ease of playing, the combination of these two styles simulates articulated strings. In mm. 8 and 10, the violin and viola parts play rustic sixteenth note double stops, using the open A string and moving notes below. To accentuate the double stops, trumpets are added. Following the double stops, a series of successive eighth note down bows is used in m. 9. This more aggressive sound is assisted by the addition of cornets I–III, with a marcato accent in all voices. The end of the phrase transitions into a repetition with slurred arpeggiated woodwinds, which remains the same as the original.

Figure 6, orchestral original and transcription, mm. 4–9

The second statement of the melody continues in the woodwind line as a quarter note accompaniment. They are also assisted by the pistoni, transcribed for cornets. The cornets continue the line in m. 18, as the original line continues in horns. Another counter-melody is introduced in bass trombone in m. 20, which is doubled with euphonium.

Measures 24–35 introduce a new melody in solo trombone. The accompaniment in mm. 24–26 is woodwind sixteenth notes, but beginning in m. 27, these alternate with string sixteenth notes. The string figure is rewritten for horns and cornets, while the
woodwinds retain their original parts. This keeps a clear and consistent separation of
timbres.

Measures 36–55 repeat the first melody twice more, with an additional flute and
clarinet flourish. This is scored for two flutes and two clarinets. To add excitement, it is
notable that Bourgeois changes his scoring when this section is repeated mm. 133–152.
This second time, clarinets I–III all play the flourish. Contending with several other
thickly scored lines, this accentuates the newest line as the piece grows in excitement.

A new melody is introduced in m. 57 by trombe and trombones. This is retained,
and trumpets, not cornets, are used for the trombe original. The accompaniment is true to
other examples of tutti scoring, with winds already doubling strings in aggressive off
beats. The next two consequents also remain consistent with a lighter scored alternation
of high woodwinds and high strings and low winds and low strings.

Measure 78 begins with a light accompaniment of clarinets, bassoons, horns and
pizzicato strings. Saxophones, cornets and trombones are also added. The melody of
staccato sixteenth notes in piccolo and flute is added in m. 81. These original voices are
retained, with the increased accompanying voices. To compensate for this potential
balance issue, the flute part also retains their forte dynamic, while the accompaniment is
marked down to mezzo forte. Other high woodwinds and strings are added to the melody
in m. 85, which included the addition of alto saxophones and cornets. Woodwind parts
retain their staccato markings, while saxophone and cornet parts, still emulating
pizzicato, do not.

The next transition is indicative of the alternation of high and low voices. M. 89
and subsequent odd measures (mm. 91, 93, 95) originate in flute and horn. To ensure
balance with the next grouping, all clarinets and alto saxophones are also added. M. 90 and subsequent even measures (mm. 92, 94, 96) feature the primary line in bassoons and low strings, with accompanying syncopation in high strings. The primary line is thickened with bass clarinet, low saxophone, euphonium and tuba, while the violin and viola line is transcribed for oboe, alto saxophone and cornet. As the passage continues and additional parts are added, the clarinet III part breaks from other clarinets and sustains a major second in mm. 93–95, later joined by horns and trombones. Also in m. 93, the cornet is shifted to the primary part, as do the violins in the original. The final ascending flourish, moving into a restatement of the original melody, is transferred from strings to woodwinds. Bourgeois begins with bassoons, clarinets, saxophones, cornets and euphonium, and gradually shifts away from bassoon, alto saxophone and cornet while adding flute, oboe and piccolo.

Figure 7, orchestral original, mm. 89–100
After a repetition of opening material mm. 105–178, an imitative section between horns and strings begins in m. 179. The horn part is retained, and the string part is transcribed to cornets and euphoniums. The string part is altered, however, to have the exact rhythm of the horn, opposed to constant sixteenth note subdivision. An accompaniment of slurred sixteenth notes is retained in upper woodwinds, and doubled in saxophones.

An extended transition in mm. 189–217 alternates between tutti and brass figures. It begins with four-note ascending sixteenth note figures in the woodwinds and strings, which is retained and doubled in saxophones, cornets and euphoniums. A syncopated accompaniment is written in double reeds and horns. Trumpets play as well, transcribed
from pistoni. The next two measures feature eighth notes in trombe (again transcribed for trumpet) and trombone, with horns joining in the final three notes. The pattern repeats once, and is then truncated to one-measure trades.

The opening melody is repeated one final time mm. 218–234. Measure 235 to the end generally follows prior tutti scoring. The melody in bassoon, horn, trombone, tuba and bass parts is retained, with bass clarinet and baritone saxophone parts compensating for the absence of celli. The string part, along with oboes, alternates with other winds on articulated sixteenth note accompaniment. The string part is again in clarinet, which retains its other function, in addition to saxophones and cornets. The accompanying strings and woodwinds begin to merge in m. 239, and the lower voices add trumpets in m. 250, bringing the piece to a powerful tutti finale.

In Memoriam

Johan Halvorsen wrote In Memoriam to honor his friend, Nobel Prize winning Norwegian poet Bjornstjerne Bjornson. Only two sections of In Memoriam will be discussed, chosen to exhibit special techniques as well as to explain Bourgeois’s writing process. The piece was first played by the UNLV Wind Orchestra in fall 2008, and was published the following year.

Measures 51–59 are played by muted chorale-style strings in the original orchestral version. Bourgeois first used cornets, trombones, euphonium and tuba for this section, but decided after listening that it was too strong. Next, he simplified the brass parts to one player per part, and also added cup mutes where available. Finally, he used three cornets and one trombone with cup mutes, prepared with a handkerchief, in addition
to euphonium, cello, and string bass. This further deadens the sound and gives a “distant” effect.

Figure 9, transcription voice insert, mm. 51–59

To add fullness to this soft chorale, Bourgeois added the full ensemble, singing on the syllable “oh.” Later, he changed the syllable to “ah,” being slightly stronger and blending better with the brass. Although the UNLV Wind Orchestra recorded In Memoriam with the “oh,”45 “ah” is used in the published version.

The final five measures, mm. 79–82, did not provide a problem from the outset. Bourgeois chose to orchestrate, rather than transcribe, the last note for continuity with mm. 51–59. Instead of a tutti piano chord, including a crescendo and decrescendo, he instructs the entire ensemble to sing a C major chord on “ah.” Bourgeois ends the chord with the ensemble closing their mouths to an “mm” sound, assisting the decrescendo. This also allows the harp to be heard through the crescendo in mm 81–82.

Elsa’s Procession to the Cathedral

Originally the introduction to act 4, scene 2 of Richard Wagner’s opera *Lohengrin*, *Elsa’s Procession to the Cathedral* is widely known as a standard of the wind band repertoire through the transcription by Lucien Cailliet published in 1938. Bourgeois’s transcription, published in 1997, reflects a new ending more suitable for the Wagnerian sound, as well as updated scoring.

The beginning of *Elsa’s Procession* is especially conducive to winds. It is scored for three flutes, two oboes, English horn, two clarinets, bass clarinet, three bassoons and four horns. Bourgeois’s transcription of the first phrase, mm. 1–16, is exactly as Wagner’s original, with the exception of clarinet crescendi and decrescendi in mm. 5–7. There is also an addition of harp in m. 9 and string bass in m. 15, thickening the texture.

The second phrase, mm. 17–32, begins to move away from the original, although strings and choir are absent. Solo winds, including oboe, clarinet, flute and accompaniment in horn remain true to Wagner’s score. The first diversion is complete omission by Bourgeois of the English horn entrance in m. 20. Although Wagner’s harmony is heard in the horn and harp, the melodic line is not stated. The second clarinet also takes on a different role. Its role in m. 19 is again completely omitted, although all harmonies are complete. When it reenters in the end m. 20 sustaining an F, it is nowhere to be found in the original.

Measures 32–47 introduce both strings and chorus in the orchestral original. As the cello and bass parts enter in m. 33, the line is moved in the transcription into tuba and baritone saxophone, as well as retention of bass clarinet and bassoon from the last phrase. The viola part is divisi with four pizzicato notes as harmonic reinforcement on every
downbeat from mm. 33–47. Although originally notated as eighth notes with no indication of sustaining, this part is closely linked to the harp’s whole notes, while the bass player also plays pizzicato notes. Violins I–II remain in unison throughout, followed by a restatement of the melody in woodwinds in mm. 17–26, concluding with additional transitory material. In the transcription restatement of the melody mm. 33–42, this violin part is written for flute I, E-flat clarinet and clarinet I. The clarinets must play in a high tessitura, but also provide support through the other two instruments. In m. 42, the orchestral part partially reinforces the melody with the flutes II and III down one octave. This reinforcement is transferred to clarinet II and III, with flutes II and III playing other woodwind harmonic accompaniment.

Wagner uses two choirs in this section, both containing four separate male vocal parts. Choir I is consistently distributed among cornets and trombones, while choir II is distributed to four horns and euphonium. Bourgeois makes a strong distinction between the softer, milder sounds of conical cornets in this section, opposed the brighter, more cylindrical tone of trumpets, used later in the piece. Trombones, although cylindrical like trumpets, are less bright due to the comfortable, middle tessitura. Slur markings in both transcribed choirs are altered from the original. Usual four-measure phrase marks are omitted when like-pitches are rearticulated. Also, the original four-measure phrase in choir I is broken into two two-measure phrases to allow for breaths.

There are three basic contrapuntal textures in Wagner’s original score. Flute I and oboe I have a counter-melodic figure consisting mainly of half notes. This part, which also joins the choirs, is expanded in the transcription to include flutes II and III, oboes I and II and English horn. This thickening texture balances the woodwinds with the brass
choirs. The second accompaniment is a series of syncopated quarter notes that is originally heard throughout the ensemble in the previous section. Wagner keeps this part in flutes II and III and bassoon I. Taking into account the inaudibility of the low flute tessitura, Bourgeois transfers this part to clarinet II (divisi) and III and alto clarinet. The third accompaniment figure carries over from the horn quarter notes on beats two, three and four from the last phrase. Although horns start this section continuing this pattern, it is shifted to the alto and tenor saxophones in m. 34 as the horns assume the role of choir II. Articulation and phrase markings remain consistent.

Figure 10, transcription, mm. 33–37

Measures 47–55 are transitory, and include a thickening texture and more independence among parts. Although violin I–II parts again present the melody in unison, the tessitura shifts significantly higher. To reflect this change, flute I and E-flat clarinet parts are joined by piccolo and flutes II–III. The melody is also doubled down the octave in both oboes and clarinet I. While still marked piano, this allows the woodwinds to be heard over the mezzo piano brass choirs.

The viola part presents a challenging problem with divisi tremolo whole notes. These are distributed in two unique ways to result in the desired effect. First, clarinets II
(divisi), III and alto clarinet are given wind tremolos; still as fast as possible, but alternating between two notes instead of using a quick, alternating bow on a single note. Second, the harp is added with more liberty, by arpeggiating harmonies over two octaves.

Accompaniment in this section, in addition to the tremolo in violas, consists of whole notes. These are sustained in flutes, English horn, clarinets, horns, trombones, tuba and timpani. Upper harmonic notes, which move minimally in the key of B-flat, are omitted, as upper woodwinds play the melody. Trombone and horn parts are similarly committed to the choir part, leaving the bass clarinet, saxophone family, bassoons and trombone III to play the accompaniment in the transcription. Timpani are omitted as well, to ensure the melody is not covered and to accentuate a color change later in the piece.

Measures 55–63 restate the melody a third time. The new accompaniment occurs in unison in violins I and II with an arpeggiated eighth note melodic line, which spans three octaves. Although the tutti violin section is strong in this original’s scoring, Bourgeois transcribes this line only to clarinet I. This relies on his ideal wind band instrumentation, as the clarinet I section would have enough players to deliver this melody consistently throughout their range and be heard over the rest of the band. The celli and basses have pizzicato quarter notes on beats one and three. This part is written verbatim in the band’s string bass part. The bass part is also supported in sustained pitches in bass clarinet and bassoons in both versions, as well as tuba and baritone saxophone in the transcription.

Wind parts remain very close to the orchestral woodwinds and choir parts remain similar to the previous brass transcription. Some exceptions exist in the woodwind melody, along with its homophonic harmonic support. In addition to the original
combination woodwinds, piccolo and E-flat clarinet parts are added to double flute one octave higher, and alto and tenor saxophone parts double flute III and oboes. The addition of these woodwinds thickens the melody to consistently balance melody against the brass choirs, while retaining the original woodwind sound. Of the original flute II–III and oboe parts, some octave displacement and rescoring also occurs to capitalize on the larger sections the wind band provides.

Measures 63–75 becomes more complex as more voices are added and the music builds to its climax. Unison violin parts, arpeggiated syncopated quarter notes through m. 74, are transferred with sparse octave doubles into flute I and clarinets II–III. The viola part doubles the cello, presenting the melody in its fullest form, with occasional doubles in by string bass, bassoons and choir. This is primarily transferred to English horn, bassoons, bass clarinet, alto and tenor saxophones and horns (when doubling melodic voices). Pizzicato bass notes are changed to sustained whole notes in the low brass and woodwinds, and are also duplicated in both bass choir parts.

While choir parts remain in their respective brass choirs, alto and soprano voices also enter in m. 65 and 67, respectively. These voices are written in trumpets I–II and occasionally cornet I, with the brighter, cylindrical sound of the trumpets being heard for the first time. Wagner, and to a lesser extent Bourgeois, reserves this sound for moments when a strident, more heroic sound is needed.

Other than occasional doubles of the cello melody, Wagner uses woodwinds and horns in rhythmically inactive accompaniment. The transcription is consistent, with the addition of bass clarinet, low saxophone, low brass and timpani. An accompanying ascending quarter note line occurs originally in flutes I–II, oboe I, English horn and horn
I. This is thickened in the transcription to blend with other additional accompaniment to include flute III, oboes, E-flat clarinet, clarinet I and cornet I.

Measures 75–79 are the climax of this section for Wagner’s original. The choir moves from six-voice polyphony to a unified, exclamatory “Hail you! Hail Elsa of Brabant!” The bass voices are reinforced with cello, string bass, bassoon II–III, tuba and for the first time, timpani. This combination of voices would yield over-powering results in the wind band, especially when considering the dynamic sustain, and also the lack of textual importance. Therefore Bourgeois reduces the line to cornets, trumpets and harp, with bass support from bassoons, bass clarinet, baritone saxophone, tuba, string bass and timpani.

Figure 11, orchestral original, mm. 1420–1424

For the first time, the violin part splits into four-part harmony. Although not arpeggiated, this line is similar to the syncopation from the prior phrase. This powerful ostinato transfers to upper woodwinds, including piccolo, flutes, oboes and clarinets. Although its presence in eleven parts may seem overwhelming, it is necessary to
duplicate the substantial violin section called for in Wagner’s score and to balance against brass and saxophones.

In m. 75, the viola part is the most important orchestral voice and is doubled in bass clarinet, bassoon I and trombone II (transferring to trumpet in the second half). The line is similar to the viola and cello part from the previous section. Horns playing fortissimo lend to brass domination, especially in the transcription when joined by trombones and euphonium. Wagner’s original texture is not lost, however, as English horn, alto saxophone and tenor saxophone soften the brass timbre, as viola and bass clarinet function in the orchestra. The upper woodwinds in the original play a weak harmonic accompaniment, primarily consisting of sustained half notes. Bourgeois omits this part altogether, in lieu of the more interesting and audible syncopated accompaniment from the violins.

Measures 79–92 close Bourgeois’s transcription. This exhibits the stark departure from Cailliet’s version, and the Bourgeois’s reason for a new transcription. In Bourgeois’s words, Cailliet merely “made up an ending,” not remaining true to the composer’s intent. Although Wagner’s fluid writing style does not provide a convenient cadence at the end of original instrumental prelude, Bourgeois uses material from the last fourteen measures of act 2, and this remains Wagnerian in scoring and substance. The transition works very well, as the choir sings seamlessly through both sections. The key, however, had to be changed from its original C major to the wind band’s key of E-flat.

In mm. 72–73, all strings play punctuating quarter notes, the first of which is preceded by thirty-second note triplets. All tessituras are relatively mid-range, using only

a three octaves with violins remaining below middle C. This part is played in the transcription by bass clarinet, baritone saxophone, euphonium, tuba and string bass, although of minor significance in the overall texture.

The most prominent part of Wagner’s original is a trumpet fanfare involving thirteen players, divided into four groups. The first group consists of the original three trumpets in the pit orchestra. They are joined by trombones and tuba in long triple-dotted-quarter notes and thirty-second notes. This remains in the transcription’s trombone parts and the three cornet parts. The tuba is omitted for clarity and bass reinforcement. The second group is three trumpets “auf dem Turme rechts”, or “on the right tower.” This assumes the set will contain the tower that Wagner originally specifies in his score, but may also be played from the right balcony. Three similar parts answer the first group in cannon “auf dem Söller links”, or “on the left balcony.” Both of these parts contain sixteenth notes followed by two thirty-second notes outlining the tertiary triads. They are copied verbatim into six additional off-stage trumpets in the transcription. Finally, a group of four trumpets are marked “vor dem Palas,” or “before the palace.” This group is placed on center stage, possibly elevated as the palace set allows. Played by the transcription’s original trumpets in four parts, their rhythm combines the above groups’ dotted rhythms as well as sixteenth note triplets.
The remaining members of the ensemble in both versions include the woodwinds and horns. Although re-voiced to accommodate the different key, these instruments remain on dotted rhythms and longer notes, with a decrescendo over the two measures.

The next two measures coincide exactly between the two scores, and also provide a unique timbre for the wind band. An organ plays whole notes, first on the tonic chord, then the dominant. Marked fortissimo, the original score also contains “im münster,” or “in the cathedral.” This implies a distant sound as the action of the scene takes place in the palace. In the third measure, the organ resolves back to the tonic, and adds a crescendo to arpeggiated strings and sustained woodwinds, horns and timpani. The strings, playing thirty-second notes, are transferred to harp and clarinet quarter notes. The sustained texture is written for all other woodwinds including saxophones, horns, euphonium and timpani.

Measures 85–92 contain sustained pitches in all strings, woodwinds and horns, trombones and tuba joining in m. 89. Although the strings have a tremolo against the winds, Bourgeois keeps the sustained part intact with appropriate doublings to suit the wind band. Trumpets and trombones play a new melody in mm. 85–86 in both versions, a
fortissimo statement of Lohengrin’s “oath” motive from earlier in the opera. Essentially outlining a minor scale, this simple motive expresses grave significance in the opera’s plot.

Measure 89 returns to the trumpet fanfares, voiced almost identically to the statement in mm. 79–80. All wind and organ parts are scored similarly to the original in whole notes. For additional emphasis, Bourgeois adds a rhythm to the timpani part similar to that of the trumpet fanfare instead of the original roll. He also adds a snare drum roll and five bass drum and cymbal accents in m. 89 and mm. 91–92, bringing the ultimate fermata and conclusion of the piece.
CHAPTER 4

FINDINGS

Strings

Literature selection is a consideration in analysis of Bourgeois’s transcription technique. All pieces selected for this document, in addition to most of Bourgeois’s other transcriptions, were Romantic works originally written in the late 19th and early 20th centuries. While reflecting Bourgeois’s interest in pieces of this period and style, this analysis may only serve as a model for similarly Romantic works.

The most basic of Bourgeois’s transcription techniques applies to tutti sections marked with a forte dynamic. Often, when the entire orchestra is playing, the string parts are already doubled in many woodwind and brass parts. This may include violin doublings in flute, oboe and clarinet, and bass doublings in trombone and tuba. Bourgeois also uses the non-orchestral instruments, including saxophones, cornets and euphonium, to add further emphasis to the string line. Measures 74–85 of *Oprichnik* and mm. 173–180 of “Dance of the Bohemians” are examples of this tutti scoring. The preceding phrase in *Oprichnik*, mm. 62–67, is a varied example. Cornets, trombones and euphonium are omitted, with string parts doubled only in reeds. This remains true to the orchestral score, but also allows for a stronger forte in the upcoming phrases. Bourgeois’s framework for tutti scoring is reiterated in table 3.

Despite consistencies in string treatment for a variety of specific settings, Bourgeois stresses that there is never a formulaic transfer that applies to every situation. When upper strings (violins, possibly viola) have a single-voiced melody, typical solo wind instruments often combine for the part. These instruments may include flute, oboe,
clarinet, cornet and euphonium. In unison melodies, a lower octave may be added, due to high tessituras, or to add depth to the timbre.

Regardless of melodic function, high string passages are most often scored in flutes, oboes and clarinets. Measures 333–337 in Oprichnik serve as an example. In thickly orchestrated textures or sections building dynamically, alto saxophones and cornets may also be added. Low strings (cello, bass) use a similar formula, which most commonly uses bassoon and string bass. The string bass is an obvious choice, however it should be noted that the timbre of the orchestra’s bass section differs from that of one or two string basses in the wind band. As textures thicken, bass clarinet and baritone saxophone are also used. For fuller tutti sections or sections needing more aggression, euphonium and tuba are added. Measures 297–299 of Oprichnik are an example of the low tutti employing all aforementioned instruments.

Euphonium serves an especially important role, capable of both expressive legato and aggressive articulated styles of cello playing. This is especially important in tenor-voiced cantabile counter-melodies, such as Oprichnik mm. 38–45. Transcribed from viola and cello, Bourgeois also utilizes bassoon, alto and tenor saxophone. Euphonium is used for cello and bass in another example, along with bassoons and low saxophones, in the one-measure transitions in “Dance of the Actors,” mm. 56 and 63–64.

Repeated sixteenth notes in quick tempi are not uncommon in romantic finales, especially those of Tchaikovsky. This proves a dilemma to wind players, as increasing final tempi often make even original parts a challenge to perform. Generally, Bourgeois omits these sixteenth notes, and substitutes the rhythms most common in similar parts of the orchestration. In mm. 179–188 of “Dance of the Actors,” horns begin the passage,
primarily based in quarter notes. Although the string part, transcribed to cornets and
euphonium, may be played in its original sixteenth note form, it is written identically as
the horn part. This makes the imitative nature clear, and allows for greater sound
production to counter the accompanying woodwinds.

Figure 13, orchestral original, mm. 178–186

A similar passage occurs in *Oprichnik*, mm. 355–360. The violins provide a one-
beat flourish between tutti orchestra quarter notes, and continue their sixteenth notes
through said quarter notes. The flourish is given to the clarinets that, largely incapable of
double tonguing, slur the figure. The following sixteenth notes are first changed to tutti
quarter notes, and then changed again as the texture shifts to tutti eighth notes. Slurs are
written over passages where moving sixteenth notes are demanded (see figure 1).

The transcriptions also contain sections conducive to winds, but with soft string
accompaniment. First, in “Dance of the Bohemians” mm. 113–123, arco strings play
dotted quarter and sixteenth notes over soft double reeds. Measure 122 also uses pizzicato
cello and bass. This is transcribed for clarinet and saxophone, using the full spectrum of
the single reed choir. It is also important to distinguish the difference between arco and
pizzicato sixteenth notes. Arco notes should have a fuller body, while pizzicato notes
should have more attack and decay.
The second example of accompanying strings in “Dance of the Pages,” mm. 1–24, employs pizzicato strings. Spanning three octaves in the original, the top note is omitted in the transcription. This is due to the difficulty of producing a supported, short pitch in the high violin tessitura. Clarinets and saxophones are used, however baritone saxophone is omitted when string bass does not play. In m. 16, the strings change to arco quarter notes. The same woodwinds are employed, but a legato style change is appropriate to highlight the difference in string playing.

The final example of soft string accompaniment is again in “Dance of the Bohemians,” mm. 145–150. Constant arco off beats are played first in viola and cello, then cello and bass. This is transcribed only for bass clarinet and bass, providing an opportunity for great transparency under the flute melody.
The use of harp serves a special role in Bourgeois’s transcriptions. It is retained from the original wherever possible, but is also added to certain sections, as in *Elsa’s Procession*. Here, with the viola part especially active in pizzicato and tremolo passages, the addition of harp aids in the style. Measures 47–55 are one example, utilizing the harp arpeggios with clarinet tremolos. Harp is also used in mm. 33–42 to reinforce the pizzicato accompaniment of low strings, retained in bass only.
Table 3, String transcription techniques

<table>
<thead>
<tr>
<th>Section</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tutti forte sections</td>
<td>Often, when the orchestra is tutti and forte, the winds and brass already double the strings. Parts are retained wherever possible, and non-orchestral instruments often reinforce the string parts.</td>
</tr>
<tr>
<td>String melody</td>
<td>For upper string melody in a solo-like texture, typical soprano instruments blend into the melody. These may include flute, oboe, clarinet, and cornet. The lower octave is sometimes added in euphonium.</td>
</tr>
<tr>
<td>High strings</td>
<td>For high string passages, depending on texture, clarinets are often used. Flutes, oboes, alto saxophones, and cornets may also add reinforcement.</td>
</tr>
<tr>
<td>Low strings</td>
<td>For low string passages, bassoon, bass clarinet, low saxophone, and string bass are often used. Euphonium and tuba may also add reinforcement.</td>
</tr>
<tr>
<td>“Finale” sixteenth notes</td>
<td>For repeated sixteenth notes doubling the melody in strings, as is often the case in finales, the sixteenth notes are omitted and changed to either eighth or quarter notes.</td>
</tr>
<tr>
<td>Accompanying strings</td>
<td>For static accompaniment in strings, a combination of single and double reeds is often used.</td>
</tr>
<tr>
<td>String counter melody</td>
<td>For counter-melodies in middle strings, often viola and cello, a combination of bassoon, saxophone, and euphonium may be used.</td>
</tr>
<tr>
<td>Pizzicato strings</td>
<td>Pizzicato notes are often written in single reeds and string instruments of the wind band. Their note values may be shortened, and staccato marks may be added.</td>
</tr>
<tr>
<td>Successive down bow</td>
<td>To reinforce passages that us the stronger style of successive down bows, accented brass, such as cornets, may be added to the existing musical line.</td>
</tr>
</tbody>
</table>

Winds

Original wind parts are retained whenever possible. This is clear in mm. 1–9 of *Elsa’s Procession*, as the parts are rewritten verbatim. One exception occurs when an original wind part must be moved to accommodate that instrument playing a string part. In some cases, Bourgeois utilizes a fuller clarinet section than that of an orchestra, retaining the original part in clarinet I and transferring string parts to clarinets II–III.
When this is not the case, such as in “Dance of the Actors” mm. 89–100, clarinet I–III must play the original clarinet part while saxophones replace the strings.

Bourgeois makes an important distinction between cornets and trumpets. It is common practice to use the two instruments interchangeably, although he specifically desires strict adherence to the different parts in his pieces. The cornet, more conical than the trumpet, has a softer, warmer sound, which helps the cornet blend with other sections and makes it ideal for mid-high string doubles such as m. 51 of In Memoriam. Trumpets, more cylindrical and brighter, are commonly used in orchestras. Bourgeois uses these for more powerful tutti brass sections, including original trumpet parts. In Maid of Orleans, Tchaikovsky uses separate “pistoni” and “trombe.” The first, using valves, was more chromatically agile than the natural trumpet. Bourgeois often transfers the pistoni to the more technical passages of the cornets, and reserves trombe for trumpets.

Table 4, Wind and percussion transcription techniques

<table>
<thead>
<tr>
<th>Key signatures</th>
<th>Key signatures are retained when possible. In the case of “Dance of the Bohemians,” the key was changed from E major to E-flat major to be more “band friendly.”</th>
</tr>
</thead>
<tbody>
<tr>
<td>Original wind parts</td>
<td>Original wind parts are retained whenever possible. Exceptions occur when those instruments are used instead for string reinforcement.</td>
</tr>
<tr>
<td>Repetitions</td>
<td>It is acceptable to alter sections repeated verbatim in the original to vary the second time.</td>
</tr>
<tr>
<td>Cornets v. trumpets</td>
<td>The softer timbre of cornets is used to emulate strings or support the melody or other parts; the brighter timbre of trumpets is usually used to retain the orchestral trumpet part and compliment the brasses.</td>
</tr>
<tr>
<td>Percussion</td>
<td>Percussion parts are normally retained and not changed.</td>
</tr>
<tr>
<td>Harp</td>
<td>Harp is retained where necessary, and also used to emulate pizzicato strings.</td>
</tr>
</tbody>
</table>
CHAPTER 5

CONCLUSION

The influence of transcriptions on Bourgeois includes his secondary school experience at Jesuit High School and continues through his early Marine Corps career, culminating in his many transcriptions that enhance the wind band repertoire. Appendix 3 lists his published works, in addition to the many transcriptions done specifically for the Marine Band. They include revisions of standard transcriptions such as *Elsa’s Procession to the Cathedral*, excerpts from canonical classical works such as J. S. Bach’s *Goldberg Variations* and obscure works including Boris Kozhevnikov’s *Symphony No. 3* and Johan Halvorsen’s *In Memoriam*.

As outlined in Chapter 4, a framework of transcription techniques was developed from diagnosed consistencies of the four pieces studied. The basic scoring of forte, tutti phrases provides an initial example of Bourgeois’s consideration of melody, harmony and balance. With original wind parts often doubling original string parts, the transcription remains nearly identical to the orchestral version, as it preserves original balance and timbres. As more unique phrases were analyzed, Bourgeois retains wind parts in most cases. Exceptions are made to preserve or accentuate melody, harmony and balance when necessary. These cases may be caused by string tessitura, melodic function, and doubling with winds, in addition to technical string considerations such as pizzicato. In each case, Bourgeois writes his works with consistent transcription techniques playable by and conducive to the wind band.

This study has produced two potential topics for further study. First, through my interview with Bourgeois, an example is provided for future study of exceptional figures
of the 21st century in our profession. The framework distinctly organizes personal interaction with research of both primary and secondary sources, resulting in a practical biography with special emphasis where appropriate. Second, chapters 3 and 4 provide a foundation for further study in the art of transcribing. Many other notable musicians have published transcriptions available, which might be contrasted with existing and future research.
It’s great to be here in Milwaukee and in the company of the finest band people in the world! I am especially honored to be your keynote speaker, but to paraphrase Sen. Robert Dole at a commencement address at George Washington University, “The role of a keynote speaker is similar to the role played by the body at a funeral. They cannot hold the event without one, but nobody expects you to say much.”

I also recall once attending a luncheon in Texas with a large group of bandmasters, all of who were bragging about the difficulty and the number of tunes they would be performing on their upcoming concert. One guy really looked worried. It was all he could do to prepare just two simple pieces. A grey haired veteran, sensing this, leaned over and whispered, “Don’t worry, son. When was the last time you heard anyone leaving an elementary school concert complaining it was too short!”

With these two admonitions as my guide we should be done with my part of the program in two minutes!

This week’s meeting of the American School Band Director’s Association represents the true spirit of camaraderie and musical collegiality – as it gives us a chance to share common problems and the opportunity to seek solutions.

We are honoring the past and forging into the future, all the while remembering the vision of Dale Harris and the founding fathers who formed ASBDA. We are at once both energized and humbled. Each of us will take something special with us when this
meeting ends, but what that something special is depends on the individual experience.

Will we walk away committed to our own personal goals – or will we leave recommitted to the greater good of the organization? Will we experience both?

From its beginnings, ASBDA’s roots were nourished by teachers who were steeped in the classical disciplines of the arts and humanities; disciplines where only the best was considered worthy of study and emulation. Disciplines that were to teach our young student musicians and to inspire them to the service focused on the highest ideals.

I would like to believe that those ideals will survive and thrive and that they will be what is remembered as the best of our times. To a great extent, we are on the front line in holding those standards sacred and ensuring that it is the best, not the most popular, that prevails. Today, we assess a renewed sense of purpose, so too must we begin our recommittance to the classical order – and high standards by our example.

And if that is the legacy and future of the ASBDA, what then, is the legacy of music we will leave behind? My concern is that it is a legacy, which emphasizes hype over standards, hype over substance. I call it the “more is better” phenomenon or the “three tenor syndrome.” This is not only evident in the entertainment industry, but it has bled over into our own disciplines. Take the current trend in wind-band writing with its approach to composition; the excessive reliance on drum-corps style percussion breaks, the aleatoric gimmick, and the brutalization of instruments beyond the limits of recognition as an attempt at creative orchestration.

While it is given that an artist must generally appeal to the public to achieve success, we cannot compromise art for the sake of the public. I do not – and will not – accept that commercial success is proof of artistic worth. And also it is in this day of
breaking records, be it home run or endurance and of that newest version of living Musak, the ubiquitous Kenny G. perhaps, finally we found a justification for the saxophone joke. Spare us, please the hype, give us back the standards.

The reason that I personally enjoy being with band directors is because they, or I should say, YOU are the people that get things done. You are the people searching in the trenches battling the bureaucracy of school boards; you are the tireless teachers attempting to produce music programs while some administrators feel that music and especially band is an unnecessary frill.

Too often in our “back to basics” attitude toward education we overlook what is truly important – how to be thinking, feeling, individuals. If we do not teach our young people that, we are neglecting a critical element in their education. Some 2400 years ago, Plato prescribed the ideal curriculum for the most promising children: music and sports until 16, then mathematics and moral philosophy. The implication then as now, is that the study of music makes an individual more capable in all disciplines. The students that we see on our stages today are not only learning to be better readers and writers by studying music, also they are learning that what is truly important in life is not what you are, its how you live. And they are learning that there are things in the human heart and spirit that cannot be expressed by words alone.

Music teaches our children not only to “do the right thing” but also to “do the thing right.” We must continue to fight for music programs in our communities – programs that reach all segments of our communities – because losing them is a mistake no one can afford.
We have entered an age where the school reform movement is having a growing impact on public school music. We live in the age of robotics, the computer, the electric synthesizer and the general degradation of government and social structures. We are living in the age of apathy, and we might very well ask, “Why does the world need bands?” In a September 1930 article, John Phillip Sousa answered that question: “Why does the world need bands? Why does the world need flowers – sunlight – religion – the laughter of children – moonlight in the mountains – Why, indeed? – Because the world has a soul – a spirit which is hungry for beauty and inspiration.”

It seems contrary to proof that there is a direct correlation between music education and success in later life. Administrators are still attempting to take music and the arts out of the curriculum and replace them with math and science. I just can’t imagine a robotic automation crying on viewing the Pieta or on hearing Mozart’s Requiem.

As a past and proud recipient of ASBDA’s A. Austin Harding Award, I welcome you to this meeting, which I hope you will use as a vehicle for dialogue. This is a wonderful opportunity to get together and to make an impact on the care and maintenance of that most vital of American Institutions, the Band. Thank you.
I am honored to say a few words in memory of Colonel Albert Schoepper: a conductor, leader, mentor, and friend.

Distinguished musical organizations exist apart from their conductors but we often tend to associate the two as one inseparable unit. How often have we thought of the Philadelphia Orchestra and Ormandy, the NBC Symphony under Toscanini, and the Chicago Symphony under Reiner, and felt that the two were sides of the same coin? The Schoepper Marine Band was that kind of cohesive entity, and those of us who were privileged to serve under him understand what that was about.

Colonel Schoepper auditioned and accepted me for membership in the Marine Band in 1958, and only three years into his directorship. I was privileged to work closely with him over the years, as a performer, arranger, and administrator. I got to know him, and to see him in all kinds of different situations, and facing all manner of daily challenges from mundane to mind-boggling. Through it all, one fact became clear: Colonel Schoepper was an uncompromising perfectionist. He demanded perfection to those under his command and I think it only fair to say that he was even harder on himself.

His style of musicianship and leadership were rooted in the old school values of discipline, hard work, and more discipline. He showed this in his performances as a violin soloist, and carried it over to all his other musical activities. Perfection was the
goal, and guaranteed notes were the road to the goal. He was consistently and impeccably prepared on every occasion he stepped on the podium, and he wasted no time in rehearsal. In return, he demanded that his musicians waste none of his or their colleagues' time.

The standard he achieved has become the stuff of legends. Those who heard the Band under his direction observed the vigor, drive, and precision of his performances. An entirely new audience was created when the late Bob Hope released an entire set of LPs of many of Colonel Schoepper's great performances. Those who had not previously heard these recordings were immediately converted to the knowledge that here was a musician of great skill and ability, and that he built a band of legendary proportions.

Colonel Schoepper's long relationship with the White House was such that it spanned several administrations and he became something of a fixture there. On the morning of President Nixon's inauguration, he walked into the White House for the first time and found Colonel Schoepper conducting the orchestra, the same as when Nixon was Vice President under Eisenhower. President Nixon grinned and quipped, "Are you STILL here?" What the President recognized was the kind of continuity and the incredible tradition which the Marine Band represents, and seeing Colonel Schoepper there was a reminder that some things do not change.

He served as Director for 17 years, one of the largest tenures of any Marine Band Director. I will never forget the day he made the decision to retire. He came into the office one morning and was visibly upset about something. I asked him what was wrong and he responded, “I just read in the paper that they are tearing down the buildings that I helped dedicate with the Band. It’s time to retire!”
When I became Director, I invited Colonel Schoepper to guest conduct on several occasions and he declined each time. Those who knew him well know that he was a marvelous writer, that he loved alliteration, and that he had a wonderfully cynical sense of humor. His written response to one invitation to guest conduct read, “I no longer desire to dabble as a dilettante in a profession I have grown to abhor!” But we all know that there were two sides of Colonel Schoepper: the gruff side, and the tender side. When it occurred to him that his grandchildren had never seen him conduct, he consented to conduct the Marine Band on the 10th anniversary of his retirement, and there began a series of return visits which culminated in my retirement ceremony and the change of command last July.

Any hesitation on his part about visiting the Band and remaining part of our extended band family evaporated, and I am pleased that we re-established such a warm relationship with him in the last years of his life. He was an important man to the organization and a very important man to me. I knew him first as boss, later as colleague, and most recently as friend. He was an extraordinary man and I want Laura and the other members of the Schoepper family to know that while we mourn your loss, we will never forget Colonel Schoepper and all of his contributions to the organization we love. Thank you.
### APPENDIX 3

**LIST OF TRANSCRIPTIONS**

**APRIL, 2011**

<table>
<thead>
<tr>
<th>Title</th>
<th>Composer</th>
<th>Source</th>
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<tbody>
<tr>
<td>Abu Hassan</td>
<td>Carl Maria von Weber; John R. Bourgeois</td>
<td>MBL</td>
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<tr>
<td>Balen del suo sorriso, II (Il Trovatore)</td>
<td>Giuseppe Verdi; John R. Bourgeois</td>
<td>MBL</td>
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<tr>
<td>Concerto for Clarinet No. 1 in F, Op. 73</td>
<td>Carl Maria von Weber; John R. Bourgeois</td>
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<tr>
<td>Concerto for Flute and Harp in C, K. 299 – 1. Allegro</td>
<td>Wolfgang Amadeus Mozart; John R. Bourgeois</td>
<td>MBL</td>
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<tr>
<td>Concerto for Two Horns in Eb</td>
<td>Joseph Haydn; John R. Bourgeois</td>
<td>MBL</td>
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<tr>
<td>Concerto for Two Trumpets No. 1, 'Rococo' - 1, 2</td>
<td>George Frideric Handel; John R. Bourgeois</td>
<td>MBL</td>
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<tr>
<td>Cossack Dance (The Slippers)</td>
<td>Piotr Ilyich Tchaikovsky; John R. Bourgeois</td>
<td>WJ</td>
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<tr>
<td>Czardas</td>
<td>Vittorio Monti; John R. Bourgeois</td>
<td>MBL</td>
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<tr>
<td>Dances from The Oprichnik</td>
<td>Piotr Ilyich Tchaikovsky; John R. Bourgeois</td>
<td>WJ</td>
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<tr>
<td>Di Provenza il mar (La Traviata)</td>
<td>Giuseppe Verdi; John R. Bourgeois</td>
<td>MBL</td>
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<tr>
<td>Egyptian March, Op. 335</td>
<td>Johann Strauss Jr.; John R. Bourgeois</td>
<td>MBL</td>
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<tr>
<td>Eighteen Twelve Overture Solonelle, Op. 49</td>
<td>Piotr Ilyich Tchaikovsky; John R. Bourgeois</td>
<td>MBL</td>
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<tr>
<td>Elsa's Procession to the Cathedral (Lohengrin)</td>
<td>Richard Wagner; John R. Bourgeois</td>
<td>MBL/WJ</td>
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<tr>
<td>Entrance of the Queen of Sheba (Solomon)</td>
<td>George Frideric Handel; John R. Bourgeois</td>
<td>MBL</td>
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<tr>
<td>Fantasie</td>
<td>Georges Hue; John R. Bourgeois</td>
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<tr>
<td>Four Characteristic Dances (Swan Lake)</td>
<td>Piotr Ilyich Tchaikovsky; John R. Bourgeois</td>
<td>LW</td>
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<tr>
<td>Galop (Genevieve de Brabant)</td>
<td>Jacques Offenbach; John R. Bourgeois</td>
<td>WJ</td>
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<tr>
<td>Goldberg Variations</td>
<td>J.S. Bach; John R. Bourgeois</td>
<td>LW</td>
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<tr>
<td>Gotterdammerung - Brabant</td>
<td>Richard Wagner; John R. Bourgeois</td>
<td>MBL</td>
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<td>Great March in D</td>
<td>Ludwig van Beethoven; John R. Bourgeois</td>
<td>MBL</td>
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<tr>
<td>Hungarian Rhapsody No. 6</td>
<td>Franz Liszt; John R. Bourgeois</td>
<td>MBL</td>
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<tr>
<td>In Memoriam</td>
<td>Johan Halvorsen; John R. Bourgeois</td>
<td>WJ</td>
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<tr>
<td>King Heinrich's Call (Lohengrin)</td>
<td>Richard Wagner; John R. Bourgeois</td>
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<tr>
<td>Little Masquerade Suite</td>
<td>Johan Halvorsen; John R. Bourgeois</td>
<td>WJ</td>
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<tr>
<td>March and Procession of Bacchus (Sylvia)</td>
<td>Thomas Clark; Leo Delibes; John R. Bourgeois</td>
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<tr>
<td>Pagliacci</td>
<td>Ruggero Leoncavallo; John R. Bourgeois</td>
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<td>Parade Militaire</td>
<td>Jules Massenet; John R. Bourgeois</td>
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<tr>
<td>Polish Dance (A Life for the Tsar)</td>
<td>Mikhail Glinka; John R. Bourgeois</td>
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<tr>
<td>Polonaise</td>
<td>Piotr Ilyich Tchaikovsky; John R. Bourgeois</td>
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<tr>
<td>Prelude (Te Deum)</td>
<td>Marc-Antoine Charpentier; John R. Bourgeois</td>
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<tr>
<td>Prelude to Act 3 (Die Meistersinger)</td>
<td>Richard Wagner; John R. Bourgeois</td>
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<tr>
<td>Prelude to Act 3 (Tristan and Isolde)</td>
<td>Richard Wagner; John R. Bourgeois</td>
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<tr>
<td>Prelude to Parsifal (Parsifal)</td>
<td>Richard Wagner; John R. Bourgeois</td>
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<tr>
<td>Revoltosa, La</td>
<td>Rupert Chapi; John R. Bourgeois</td>
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<td>Rheingold, Das</td>
<td>Richard Wagner; John R. Bourgeois</td>
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<tr>
<td>Se Vuol Ballare (Le Nozze de Figaro)</td>
<td>Wolfgang Amadeus Mozart; John R. Bourgeois</td>
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<tr>
<td>Piece Name</td>
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<td>Arranger(s)</td>
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<tr>
<td>Spanish Dance No. 1, Op. 12</td>
<td>Moritz Moszkowski; John R. Bourgeois</td>
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<td>Sunflower Slow Drag</td>
<td>Scott Joplin; John R. Bourgeois</td>
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<td>Symphony No. 2 in Bb, Op. 52 (Lobgesang)</td>
<td>Felix Mendelssohn; John R. Bourgeois</td>
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<td>Symphony No. 3</td>
<td>Boris Kozhevnikov; John R. Bourgeois</td>
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<tr>
<td>Symphony No. 5 in e, Op. 64 - Finale</td>
<td>Piotr Ilyich Tchaikovsky; John R. Bourgeois</td>
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<tr>
<td>Te Deum - March for the presentation of the Colours</td>
<td>Hector Berlioz; John R. Bourgeois</td>
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<td>Three Dances from The Maid of Orleans</td>
<td>Piotr Ilyich Tchaikovsky; John R. Bourgeois</td>
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<td>Triumphal Scene (Aida)</td>
<td>Giuseppe Verdi; John R. Bourgeois</td>
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<tr>
<td>Walkure Fantasy, Die</td>
<td>Richard Wagner; John R. Bourgeois</td>
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*MBL = MARINE BAND LIBRARY; WJ = WINGERT-JONES PUBLICATIONS; LW = LUDWIG MASTERS*
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