"Taras Bulba" by Leos Janacek: A *transcription for wind symphony

Beth Anne Lynch Duerden
University of Nevada, Las Vegas

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TARAS BULBA by LEOS JANACEK:

A TRANSCRIPTION FOR

WIND SYMPHONY

by

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of the requirements for the

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ABSTRACT

_Taras Bulba_ by Leos Janacek: A Transcription for Wind Symphony

by

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This document provides a transcription for wind symphony of _Taras Bulba_: _Rhapsody for Orchestra_ by Leos Janacek. A brief historical background of Leos Janacek is presented including the influence of Russophilism on many of his musical compositions. Nikolai Vasilievich Gogol’s novella is comparatively placed alongside the programmatic storyline of the rhapsody of _Taras Bulba_ upon which this piece is based. Within this framework, differing views of musical symbolism are elucidated. The defense of transcriptions, criteria for selection of pieces, and problems associated with the transcription process are examined along with the techniques utilized in the solution of said problems within the context of this transcription.
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DEDICATION

I would like to dedicate this document to the memory of my mother, Frances Lynch. You passed on to me your love of books and music. You were not only my mother; you were my example to follow and my best friend. You are sorely missed.
ACKNOWLEDGEMENTS

I have many people to thank that deserve my most heartfelt appreciation. I would first like to thank Professor Thomas Leslie for allowing me the opportunity to strive for more than what I thought I could attain and equipping me for the journey. To those that took the journey with me: Steven Capaldo, Zane Douglass, Tracy Leslie and Clay Redfield; I will be forever grateful for your friendship. Thank you to Dr. Paul Seitz. In addition to Professor Leslie, I would like to thank my other committee members Professor Anthony LaBounty, Dr. Dean Gronemeier and Dr. Jeffrey Koep for your willingness to answer my sometimes-inane questions. I would most of all like to thank Professor Takayoshi Suzuki for not only your incredible patience with me as you shaped me into a better conductor, but for the example you set before me of what every professor should be to his/her students. You are one of the most gifted conductors I have ever known, and yet you are the most humble and caring. Thank you for allowing me to be your student.

The saying "That which does not kill you makes you stronger!" comes to mind when thinking of what my family has had to go through while I completed this degree. Thank you Len, Nathan, Rachel and Anna for your patience. I hereby reinstate pizza and movie night!

Lastly, and most importantly, I would like to thank my Lord and Savior Jesus Christ for all that You are and all that You do. Thank you for the mercy and kindness You have shown me, and for allowing me to "make a joyful noise" unto You.
CHAPTER 1

HISTORICAL BACKGROUND

Humble Beginnings

On July 3, 1854, in the small village of Hukvaldy, Moravia, one of the best-known composers of Czech music was born. Leo Eugen Janacek, later known as Leos, was the tenth of fourteen children born to Jiri and Amalie Janacek. Jiri was a schoolmaster at the Hukvaldy School. This position provided a living and a place to live within the school building itself. Because this building had been the “former icehouse of the feudal landlord, [it] was cold and damp…” This would prove to be tragic for the Janacek family because five of their fourteen children would die followed later by their father Jiri, as casualties of the inhospitable conditions.\(^1\)

At age eleven Leos was sent to the St. Augustin Abby in Brno. He proved to be a talented chorister and not long after his arrival at the school was “taken under the wing”\(^3\) of the choirmaster Pavel Krizkovsky. Ironically, Pavel had been “taken under the wing” of Jiri Janacek “some thirty years before, when [Leos] Janacek’s father was teaching at Neplachovice, [and] a desperate young woman had brought to him her eleven-year-old illegitimate child and begged him to give the boy music lessons. Jiri Janacek, to his everlasting credit, did so. Living under his protection for a year, the pupil proved to be an excellent


musician, won a scholarship to a choir school and, after studying philosophy at Olomouc University, took Holy Orders. This same Pavel Krizkovsky was now entrusted with the care of his teacher’s son. It was a debt well repaid, for the discipline and experience that Leos Janacek received over the next four years were crucial to his creative development.  

After receiving his teaching diploma, he was accepted into the Skuhersky Organ School in Prague where he condensed two years of study into one. He went on to study at the Leipzig and Vienna conservatories.

It was in Brno where he began his profession as a music teacher. He founded an organ school in 1881 that later merged with the Beseda Music School in 1919 to become the Brno Conservatory.

He served as the choirmaster of the Svatopluk Guild and the Philharmonic Society of the Brno Guilds Association. He also co-founded the Russian Circle and the Friends of Art Club. Added to the list of musical positions that he held were conservator of the museum in Brno and musical editor for the magazines *Hudebni Listy* and *Moravian Folia*. He is most remembered for his operas and his development and use of speech melodies. His study of the “distinctive shapes and melodies of spoken Czech and the way the variations in rhythm and pitch reveal a person’s inner life…” was used in his operas to better enhance the libretto.

During the time Janacek was a student, he earned money teaching private students. One of his young students, Zdenka Schulzova, captivated him not long after they met. She was only fourteen and he twenty-five. They were married two years later on July 18, 1881. Sadly, from the honeymoon they both realized that the marriage had been a

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5 Ibid
mistake. This proved to be a pattern with Leos. There would be other women for whom Janacek would become totally enthralled, to the inevitable demise of his marriage.

Zdenka and Leos had two children during the next tumultuous years. Olga was born in 1882 and died in 1903 at the age of twenty-one. Vladimir was born in 1888 and died in 1890 at the age of two and a half. It was during Olga’s failing health and eventual death that Leos was composing what would become his first successful opera, *Jenufa*.

However, because of differences with the director of the Prague National Theatre, *Jenufa* was premiered instead on January 21, 1904 in Brno on a small budget. This was a very difficult time for Leos because of the death of his daughter. The refusal to allow *Jenufa* to be performed in Prague was an additional slap in his face.

It was twelve years later on May 26, 1916, thanks to help from friends Dr. Frantisek Vesely, his wife Marie Calma Vesela, and the critic Karel Sipek that *Jenufa* was finally performed in Prague. This belated acceptance outside of Brno proved to be the catalyst for his recognition as a great opera composer.

Russophilism

“The work [*Taras Bulba*] is the composer’s contribution to the national fighting spirit and beyond this, a token of his Russophilia; as strong Russia was to him a guarantee for the [renaissance] of a powerful Slav culture.” Janacek had been anti-Austrian from the

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time he was a child.\textsuperscript{10} The Austro-Hungarian rule over Moravia and Bohemia would generate his patriotism for the Czech and Russian people and the strong desire for liberation for the Slavic people. Janacek had a substantial collection of Russian literature and the inspiration derived from Nikolai Gogol’s story of the Cossack Taras Bulba provided Janacek with the impetus to turn the novella into the programmatic, three-movement symphonic rhapsody entitled \textit{Taras Bulba}.

The reason Janacek gave for choosing to write a symphonic rhapsody on the story \textit{Taras Bulba} was “Not because Taras Bulba killed his own son for betraying his people (First Part), not for the martyr’s death of his second son (Second Part), but because ‘there is no fire nor suffering in the whole world which could break the strength of the Russian people’---for these words which fall onto the stinging fiery embers of the pyre on which Taras Bulba, the famous Cossack captain, was burned to death (Third Part), I have composed this rhapsody according to the legend as written down by N.V. Gogol.”\textsuperscript{11}

The piece was dedicated to “Our Army, the armed protector of our Nation” in 1924. A letter that accompanied the dedication read in part, “In the Rhapsody of 1915, I rejoiced in a vision of our regiments in confrontation. In the year 1918, their hymn-like motive rang out...and when I dedicate this my work to the forces protecting our nation, it is because they protect not only the country’s land, but also our entire world of thought.”\textsuperscript{12}


Taras Bulba was completed on Good Friday, March 29, 1918, and premiered on October 9, 1921, at the National Theatre in Brno under the baton of Frantisek Neumann. The Czech Philharmonic Orchestra under the baton of Vaclav Talich performed the Prague premier on November 9, 1924, at Smetana Hall. "Of his symphonic works...the rhapsody 'Taras Bulba' [is] the most beautiful legacy of Janacek's Russophilism."  

World War I further heightened this pro-Russia patriotism and influenced him to compose the Violin Sonata. His operas Kat'a Kabanova and From The House of The Dead are both derived from Russian literature. After the war, Janacek's love of Russia remained, but his Russophilism cooled because he did not support the new Bolshevik government.

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CHAPTER 2

TARAS BULBA

Gogol’s Andrei

Nikolai Vasilievich Gogol wrote the novella “Taras Bulba” in 1842. It is the story of a proud group of Zaporozhe Cossacks. They were a warrior nation living in the Ukraine in the valley of the Dneiper River. “The story is set in the 1620’s and describes actual battles that occurred in Poland in 1628.”

These people had a strong sense of brotherhood, allegiance to their Christian Orthodoxy, and patriotism to the Cossack ideals.

The story begins with Taras greeting his sons on their return from the Royal Seminary of Kiev where they had been for over a year. These young men had only been home a short time when Taras is physically fighting with them. Their mother watches the whole scene. She is referred to as “the pale, ugly, kindly mother.” The status of women in that culture was nothing more than their usefulness. “Don’t listen to your mother, my lad; she is a woman, and knows nothing.” A woman’s feelings apparently were unimportant as well. The two young men, Andrei and Ostap, were only home a day

14 John Kevin Novak, “The programmatic orchestral works of Leos Janacek: their style and their musical and extramusical content” (PhD diss., University of Texas at Austin, 1994) 278.
16 Ibid
when Taras decided that he and his sons should go off and join their fellow Cossacks at
the Setch, which was a village or camp where other Zaporozhian Cossack men would
congregate. Taras sees his wife’s tears and tells her, “A Cossack is not born to run
around after women.”\(^{17}\) This inauspicious attitude sets up a contrast between Taras’ view
of women and Andrei’s love and sacrificial dedication to the woman he loved,
programmatically represented in the first movement of Janacek’s *Taras Bulba*.

Andrei, while at the Royal Seminary, had met and fallen in love with a Polish girl.
When he, Ostap, and Taras leave the Setch to fight the Poles, he discovers that his love,
who happens to be the “daughter of the enemy leader,”\(^ {18}\) is in the town of Dubno, the one
they have placed under siege. In the night, a woman surreptitiously comes to take Andrei
to his love (whose name is never mentioned in the novella) on the other side. He freely
goes, and as he reaches the city, he must pass through a church to reach her. While there,
he professes his love for her and chooses to not only defect from his own people, but also
to fight as a Pole against the Cossacks.

During a skirmish between these two armies, Taras spots his son bedecked in Polish
military garb. He catches up to him and demands that Andrei dismount. As a dutiful son,
Andrei obeys, and Taras shoots and kills him as he speaks the name of his beloved.

*Janacek’s Andrei*

The events that are musically represented in the first movement, *The Death of Andrei*,
come from the first nine chapters. Based on the titles of each of the movements, it is

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\(^{17}\) Nikolai Vasilievich Gogol, *Taras Bulba and Other Tales*,

apparent that Janacek was presenting the emotions and conflicts pertaining to the three main characters of the story, especially in their deaths. "Janacek selected three significant episodes whose basic theme[s] are heroic patriotism and self-negation."\(^\text{19}\) "As in most of Janacek's music, the opening motives are nuclear to the entire composition..."\(^\text{20}\) The first movement "begins with a description of the conflict in Andrei's heart between his vision of the beautiful girl [English horn solo dolce, con dolore] and his fear of being discovered...[agitated triplet figure, measures 15-22] while, according to the composer's own words, the distant sound of the organ and the warning bells express the prayers and anguish of the besieged [measures 22-46]."\(^\text{21}\) "Jaroslav Vogel's analysis is probably the most important source for the 'decoding' of Taras Bulba, because, as he says, it is based 'partly on Gogol's story, partly on the explanation which, after a performance in Prague, I was able to prize out of the normally uncommunicative composer himself.'\(^\text{22}\) The reunion of Andrei and the Polish girl is symbolized, again according to Vogel, by the oboe solo beginning in measure 102.

**Gogol's Ostap**

The second movement *The Death of Ostap* picks up where the first movement ends. This section comes from chapters 9-11. Here Ostap and Taras are looking at the lifeless

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20 John Kevin Novak, "The programmatic orchestral works of Leos Janacek: their style and their musical and extramusical content" (PhD diss., University of Texas at Austin, 1994) 291.
22 John Kevin Novak, "The programmatic orchestral works of Leos Janacek: their style and their musical and extramusical content" (PhD diss., University of Texas at Austin, 1994) 283.
body of Andrei as the Poles approach. Ostap is captured and taken to Warsaw as a prisoner. Taras, while attempting to catch up to Ostap, is struck, and he collapses unconscious. He is brought back to the Setch to heal. When he awakes he discovers that all those with whom he had spent time and fought beside are now dead. He cries out for his son, Ostap.

Taras sets out to find Ostap and eventually makes his way to Warsaw with the help of a Jew named Yankel. Taras, disguised as a German count, enters the square where Ostap is to be publicly executed. With great pride, Taras looks on, as Ostap is brutally tortured. Throughout the torture, Ostap does not let out a sound. As the torture becomes more and more horrific, Ostap cries out, “Father! Where are you? Do you hear?” Taras, from the crowd yells back, “I hear!” and flees before he can be caught. Gogol states that the continued torture and execution is so horrible that, “We will not pain the reader with a picture of the hellish tortures which would make his hair rise upright on his head.” Therefore, we are not made aware of the type of death Ostap suffers.

Janacek’s Ostap

It is difficult to know exactly what Janacek is expressing in the beginning of the second movement “because the musical representation of the story is not always clear.” Vogel writes that this section of the piece relates to Ostap’s situation after having been

24 Ibid
25 Ibid
26 John Kevin Novak, “The programmatic orchestral works of Leos Janacek: their style and their musical and extramusical content” (PhD diss., University of Texas at Austin, 1994) 286.
taken prisoner. He believes that the opening is representative of the sorrow Ostap feels over the loss of his brother. In measure 126 there is a Polish dance in 3/8 called a mazur. This dance is thought to symbolize victory. An Eb clarinet solo over a string tremolo is thought to represent the call by Ostap for his father. "Janacek focuses the plot of this movement not on Taras, but on Ostap representing things that happened to him that are not in the novella."27 An example of this is the Polish mazur that is not spoken of in chapters 9-11. Taras' reply to Ostap comes in measures 192-199 with the rhythmic motive in the oboes and first violins. This motive is also found in the first movement in measures 128-130, 250-257, and 271-287 possibly symbolizing Taras before and after he kills Andrei during the grand pause.

Gogol's Taras Bulba and Prophecy

The third movement, *The Prophecy and The Death of Taras Bulba*, centers on the last chapter of the novella, chapter 12. The Cossacks now have split over some desiring to sign a peace treaty with Poland and others keeping their allegiance to the Cossack ideals and following Taras. Taras' prophecy is revealed when he snaps a sword in two and tosses each half far from the other and says that the two pieces will never reunite just as these Cossacks will never again be together on earth. He tells them how the Poles will not keep their part of the treaty and that these Cossacks will die at their hands. All that Taras prophesizes comes to fruition. The entire group is killed, and the head of the "hetman", or leader, is publicly displayed on a spear.

27 John Kevin Novak, "The programmatic orchestral works of Leos Janacek: their style and their musical and extramusical content" (PhD diss., University of Texas at Austin, 1994) 304.
Taras and his men go on a rampage from town to town in Poland leaving none alive. They show no pity for the innocent as they kill men, women and children “raising the children in the streets upon the points of their lances, they cast them also into the flames.”\(^{28}\) Each town was destroyed as “a mass for the soul of Ostap,”\(^{29}\) Taras vociferates in each village. While he and his men are taking shelter in the ruins of a castle by the Dnieper River, the Poles surround them.

After several days of fighting, Taras and his men cut through and are almost away when he stops to pick up his pipe and tobacco that has dropped. It is then that Taras is captured. They chain and nail him to a tree in order to burn him to death publicly. He shouts to his men to take off to the river where Taras, from his high perch, can see ships waiting for them. The Cossacks escape.

Taras prophesizes that a Russian Czar, to whom all will submit, will rise to power. The story ends with the Cossacks getting away by boat, Taras being enveloped in flames, and the rhetorical question presented, “...can any fire, flames, or power be found on earth, which are capable of overpowering Russian strength?”\(^{30}\)

Janacek’s Taras Bulba and Prophecy

There is a great discrepancy in the analysis of the third movement, *The Prophecy and The Death of Taras Bulba*, in regards to the programmatic emphasis. Vogel believes that this last movement begins with Taras already being burned. “We find him nailed to a

\(^{28}\) Nikolai Vasilievich Gogol, *Taras Bulba and Other Tales*,


\(^{29}\) Ibid

\(^{30}\) Ibid
tree, pining for his lost freedom..." Novak differs believing that musically the fire happens later, and that Janacek would not "begin the movement with the pyre which does not occur until the penultimate page of the novella."

The third movement musically represents the flames as Taras meets with death, as well as the prophecy that the Russian people will soon have a great leader and that nothing can quell the Russian spirit. The organ and bells return, but this time not as prayers of the Poles. It is more likely the final hymn for Taras and the new beginning for the Russian people.

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32 John Kevin Novak, "The programmatic orchestral works of Leos Janacek: their style and their musical and extramusical content" (PhD diss., University of Texas at Austin, 1994) 315.
CHAPTER 3

TRANSCRIPTION PROCESS

Need for Transcriptions

Transcriptions have been a viable way of expanding the wind band repertoire since the 1800’s. "Wilhelm Wieprecht (1802-1872), [a] celebrated leader of military music in Prussia...wrote transcriptions of Mozart and Beethoven symphonies, classic and Romantic era overtures, operatic excerpts, national airs, etc., [that] expanded the nineteenth century band repertoire."\(^{33}\) The Gilmore Band, named after its conductor Patrick Sarsfield Gilmore, “expanded the band’s repertoire by adding transcriptions of orchestra music by composers such as Beethoven, Mozart and Wagner.”\(^{34}\)

John Philip Sousa believed in entertaining his audience using a variety of musical styles. He created “programs featuring transcriptions of orchestral works,”\(^{35}\) along with music of other styles. “Music found on band programs during the first quarter of the twentieth century consisted primarily of transcriptions of orchestral literature, opera excerpts, light music (waltzes, polkas, patriotic and popular tunes, etc.), and of course, marches.”\(^{36}\) This same programming continued throughout the first half of the twentieth

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\(^{34}\) Ibid., 8.

\(^{35}\) Ibid., 9.

\(^{36}\) Ibid., 13.
century for many bands. There was a great need for original music specifically composed for the wind band, but little interest shown on the part of many composers.

In 1958, 118 pieces were selected as the best pieces available for band performance by thirty-one of the top band directors in the United States. This list was published in the August, 1958, edition of “The Instrumentalist.” “Of the 118 compositions selected, 67 (over 56%) were transcriptions.” Even into the mid 1960’s the majority of pieces programmed were transcriptions. By the early 1970’s, the tide was turning, and band directors were programming more original wind band pieces than transcriptions. This was made possible by the increasing number of pieces originally written for the wind band medium. Gustav Holst and Percy Grainger had begun composing quality works for wind band as early as 1902, and were soon followed by Charles Ives, Florent Schmitt, Igor Stravinsky, Gordon Jacob, Ralph Vaughan Williams, Edgard Varese, Darius Milhaud, Paul Hindemith, Arnold Schoenberg, Vincent Persichetti, and Aaron Copland, just to name a few.

With a plethora of original wind band music now available, the question is presented: should transcriptions continue on as important repertoire? Absolutely, the need for orchestral transcriptions still remains for several reasons. Some composers did not write for the wind band. In order to perform works by these composers, a transcription is necessary. Also, in order to broaden the scope of styles made available to musicians for pedagogy and performance, transcriptions of early orchestral works are needed. A good example would be a transcribed piece from the early Baroque era that would provide clarinets and saxophones an opportunity to perform ornaments.

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Criteria

The criteria used in choosing a piece for transcription from orchestral to wind band was basically threefold: does the piece utilize the winds as equal or dominating voices compared to the strings; is the piece relatively unfamiliar; and most importantly, does this piece of music possess the quality that would translate into an excellent addition to the wind band repertoire?

These questions were asked when deciding on Taras Bulba as a meritable option. Why was this piece a good choice for a transcription? Taras Bulba is not familiar to many wind players and would remain so without a transcription. The winds are soloistic and/or double the strings throughout the piece. In many places the strings are subordinate to the winds. A small example of equal or subordinating strings can be found in measures 76-82, 102-120, 131-135, and 141-179 in the first movement. Overall, this is a high quality composition with many emotive and dramatic sections throughout that promulgates the winds and percussion.

Problems

The use of wind timbre throughout the piece, especially solo and soli sections, was the impetus to keep untouched as much of the original orchestral wind parts as possible. This decision created problems with similar timbres between the solo/soli sections and the strings. With the addition of several reeds, the string parts were reassigned using the non-orchestral voices. The most difficult reassignments were regarding the string tremolos and the tessitura of the first violin. The preferred sound for the solo violin was
the Eb clarinet because of the expressive clarity. However, when the range became too high, the piccolo became the most likely replacement. Additionally, the number of instruments on a part for the strings versus one on a part for winds created balance problems, and the replication of the sonic texture of the string family created a transcriptional dilemma, as well.

Solutions

Taras Bulba is in three movements and consists of 722 measures with a duration of approximately twenty-five minutes. Because of the great amount of music transcribed, only certain problems and solutions will be presented.

String parts can include as many as six to ten instruments per part in an orchestra, and the reassigned parts are winds that are only one on a part. Because of this, in most circumstances, the parts are doubled in order to get a fuller sound that resembles more accurately the depth of sound in the original. This was done routinely throughout all three movements. All cello and string bass parts were retained because of their inclusion in the wind symphony instrumentation. The euphonium and tuba were used to double the cello and string bass parts, respectively.

The first movement opens with an English horn solo over the full string section. The English horn solo is retained in the transcription with the string parts being reassigned to 1st and 2nd flute, 1st-4th clarinet, bass clarinet, and contrabass clarinet through measure 12. The clarinet family and flutes were used here to replicate the 'family' sonority that is presented in the original where the string family is used.
In measure 13, the Eb clarinet replaces the solo violin. Whenever possible, the Eb clarinet was used for the solo violin. The sound is clear with a slight edge, which is preferable to the more wistful timbre of the flute. When extreme range became a factor, the part was moved to the piccolo. Some occurrences where piccolo was preferred were as follows: in measures 86-89, 136-139, 175-200, 226-236 in the first movement, and measure 44 - 53 in the third movement. Each of these passages would have taken the Eb clarinet up to G7, which can be too shrill and squeaky as opposed to the more ethereal sounding piccolo in the same register. This was especially effective when the part was doubled in the oboe down an octave as in measures 44-53.

Predominantly, the 3rd and 4th clarinets took the 1st violin parts, the 1st and 2nd alto saxophones took the 2nd violin parts, and the tenor saxophone and vibraphone took the viola parts. This was done for two main reasons. First, the available instruments with similar ranges and dynamic capabilities were the clarinets. Secondly, in order to get a different color than clarinet, the addition of saxophone on the other string parts allowed an edgier sound with a wider range of overtones. When range was a factor, the bass clarinet or baritone saxophone took some of the viola parts. The cello parts were most often doubled in the bass clarinet, baritone saxophone and euphonium and the string bass was doubled in the tuba and contrabass clarinet. The clarinet and saxophone families, because of their cohesive sound, were often used to replicate the string 'family' sound in order to get a more uniform color. This timbre is apparent in measures 166-178 of the third movement where the 3rd and 4th clarinets, bass clarinet, 1st and 2nd alto saxophones and tenor saxophones are used to replicate the divisi viola parts.
The vibraphone was used for the tremolo part in the viola beginning in measure 155 of the first movement. This kept the tremolo effect in a more controlled instrument. Flutter tongue in the woodwinds was considered but ruled out because of the control issues at pianissimo, and the fatigue that would be a problem, especially for the reeds. Also, beginning at measure 157, the similarity of timbre with entering orchestral winds would have caused them to blend with the flutter tonguing winds/strings. The vibraphone provided a more blended background with the low brass and bassoons.

In measures 226-236 in the first movement, the violin tremolo was placed in the xylophone. It was eliminated in the winds because of the range and tonguing difficulty. Instead, this was assigned to the piccolo without the tremolo. The part is also doubled in the Eb clarinet an octave lower. Except for the xylophone, the rhythm pattern was changed from repeated sixteenth note triplets to one sixteenth and one eighth note. This made the tonguing possible for the Eb clarinet without sacrificing the pitches.

There are several places in the second movement where the strings are simply doubling winds. This is seen in measures 35-39, 48-55, 64-81, 86-100, 102-109, 120-125, 130-139, 144-149, 165-167, 171-187, 192-205 (end). The reassignment of the strings was easily placed in 3rd and 4th clarinet, soprano and alto saxophones, bass clarinet, and tenor saxophone.

In the first ten measures of the second movement, the solo strings were the only voices that needed to be reassigned. The parts go down through the comparable range of reeds beginning in measure 2 with Eb clarinet for 1st violin. This is followed by soprano saxophone in measure 5 for the 2nd violin, alto saxophone in measure 7 for the viola, and tenor saxophone in measure 9 for the viola. Using the saxophone family kept the timbre
similar throughout the various solo lines much as it did through the string family in the original.

The tuba part was replaced with the bass trombone in this transcription in order to free up the tuba to double the string bass. A case where doubling became rather formidable was in the second movement in measures 31-39 and 47-55. Here the string bass has sixteenth note, ascending, octave leaps. The tuba cannot play ascending, tongued octave leaps accurately for nine continuous measures. In order to get the octave leap in the lower brass (this is also in the lower reeds, but is not difficult for them), the lower voice was kept in the tuba as a tied pair of sixteenth notes (beginning on the last sixteenth note of the fourth count), with a staccato on the second one (on the beat) for tapering, while the higher octave (which happens on the beat) is played in the euphonium. The effect is lower brass octave leaps without the difficulty.

In measure 86 of the second movement it was necessary to add slurs in order for the reeds to cleanly and evenly articulate all the notes as desired. The alto saxophone was given three slurred groups of eight 32\textsuperscript{nd} notes for each beat. The 1\textsuperscript{st} and 2\textsuperscript{nd} alto saxophones dovetail back and forth in order to avoid fatigue. This is also doubled in the vibraphone to give the passage a clean articulation.

There were only a few times when the original orchestral winds had to be changed to improve the transcription. In measures 92-96 in the 3\textsuperscript{rd} movement, the 1\textsuperscript{st} and 2\textsuperscript{nd} clarinets had dotted half notes against arpeggiated sixteenth notes in the strings. When the string parts were reassigned, 3\textsuperscript{rd} and 4\textsuperscript{th} clarinet were given the violin parts, but the texture was too heavy for the melody to predominate. The melody line from the 1\textsuperscript{st} flute and 1\textsuperscript{st} oboe was doubled in the 2\textsuperscript{nd} flute and 2\textsuperscript{nd} oboe, but that wasn’t enough. The
melody was then put into the 1st and 2nd clarinets and the original clarinet I and II was placed into the 1st and 2nd alto saxophones. This gave the needed volume and depth of sound without drastically changing the woodwind timbre.

The preferred sound for the bell part throughout this piece would have been deep, resonant church bells. Because most band programs do not have a set of those handy, chimes became the second choice. In order to give the bells a perceived deeper sound, the tam-tam was employed to play on the lowest sounding part of the instrument with rubber xylophone mallets on each note of the chimes. Brake drums were considered, but the pitches could not be guaranteed. Handbells were also considered, but would have required too many percussionists.

The violin solo in measures 213-216 in the third movement was reassigned to the Eb clarinet. This solo is also possible on 1st flute as an optional voice because the texture is thin enough for the flute sound to float over the other instruments. The piccolo was ruled out because the range is too low.

In the last five measures of the piece, the dynamic level is fortississimo for most of the instruments. Balance was the most important factor here because nearly all of the orchestral wind instruments are already playing. Where only two horns were called for, the other two doubled them. The English horn was given the 2nd violin part to the end. The Eb clarinet was assigned the lower 1st violin. The 3rd and 4th clarinets were given the two upper 2nd violin parts. The bass clarinet entered on the first count of the cello part and was joined on the third count by the tenor and baritone saxophones after the cello part went back into bass clef. The alto saxophones doubled the viola.
The final desired sound was a rich, strong, resonant, low brass timbre. This was accomplished by doubling the string bass in the tuba, bass trombone, and contrabass clarinet. The trombones, bassoons and contrabassoon were already in with full, sustained whole notes thickening the texture.

The success of any piece of music, be it transcription or original, is dependent upon the musicians that perform it. The use of transcriptions, in addition to original wind band music, broadens the student’s awareness of different performance styles and genres. It provides a gateway to works by some of the greatest composers. There should never be a time when limits are placed upon the amplification of music from variant genres especially as it relates to quality literature for the wind band.
THE DEATH OF ANDREI

LEOS JANACEK/trans. Beth Duerden
II THE DEATH OF OSTAP

LEOS JANACEK / Trans. Beth Duerden
III THE PROPHECY AND THE DEATH OF TARAS BULBA
APPENDIX II

ORIGINAL ORCHESTRAL INSTRUMENTATION CHART

From © 1980 Editio Supraphon Praha

Flute I & II
Flute III (doubles Piccolo)
Oboe I & II
English Horn
Clarinet in Eb
Clarinet in Bb I & II
Bassoon I & II
Contrabassoon
Horns in F I-IV
Trumpet in C I-III
Trombone I-III
Tuba
Timpani
Triangle
Snare Drum
Cymbal
Bells in Cb, C, Db, D
Harp
Organ
Violin I & II
Viola
Cello
Contrabass
APPENDIX III

WIND SYMPHONY TRANSCRIPTION

INSTRUMENTATION CHART

1st and 2nd Flute
3rd Flute (doubles Piccolo)
1st and 2nd Oboe
English Horn
Eb Clarinet
1st - 4th Bb Clarinet
Bass Clarinet
Contrabass Clarinet
Soprano Saxophone
1st and 2nd Alto Saxophone
Tenor Saxophone
Baritone Saxophone
1st and 2nd Bassoon
Contrabassoon
1st - 4th Horns in F
1st - 3rd Bb Trumpet
1st - 3rd Trombone
Bass Trombone
Euphonium
Tuba
Timpani
Triangle
Snare Drum
Cymbal
Bells (Chimes) in Cb, C, Db, D
Tam-tam
Vibraphone
Xylophone
Harp
Organ
Cello
Double Bass
February 17, 2005

Ms. Beth Duerden
4908 Whisper Lake Ave.
Las Vegas, NV 89131

Dear Beth Duerden:

It is our understanding that, in partial fulfillment of your Ph.D. dissertation entitled “TARAS BULBA by Leos Janacek: A Transcription for Wind Symphony”, you wish to make a transcription for symphonic winds of TARAS BULBA; to prepare performance material (score and parts) of said transcription; and to give a public performance thereof at the University of Nevada, Las Vegas before the end of 2005.

We further understand and you agree that

1) all scores and parts prepared for the performance shall be the property of Editio Baerenreiter Praha and will be returned to this office not later than fourteen (14) days after the performance;

2) Editio Baerenreiter Praha shall have sole option to accept the transcription at its discretion, and would make the customary contract with you, should it decide to publish same;

3) a cassette or CD of your performance will be filed with this office not later than 30 days following the performance;

4) the exact copyright notice appearing on the published score of TARAS BULBA will be imprinted on all copies of score and parts prepared by you, followed by the words “Transcription for symphonic winds © 2005 by Beth Duerden.”

No charge will be made for this non-exclusive use.

We warrant that we have the right to issue this license, which license contains the entire agreement between and among the parties. Please sign both copies hereof and return them to us. A fully executed agreement will be returned to you for your files.

ACCEPTED AND AGREED:

[Signature]

George Sturm

Beth Duerden
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