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Symphonic Dances, Op 64: A transcription for wind orchestra with accompanying historical context and transcription method

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SYMPHONIC DANCES, Op. 64: A TRANSCRIPTION FOR WIND ORCHESTRA
WITH ACCOMPANYING HISTORICAL CONTEXT
AND TRANSCRIPTION METHOD

by

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A doctoral document submitted in partial fulfillment
of the requirements for the

Doctor of Music Arts Degree
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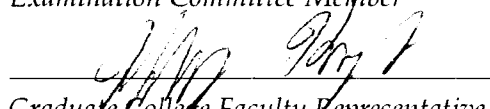
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ABSTRACT

***Symphonic Dances, Op. 64* by Edvard Grieg: A Transcription for Wind Orchestra
with Accompanying Historical Background and Transcription Method.**

by

Clayborn Maurice Redfield

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Professor of Music
University of Nevada, Las Vegas

This document includes a transcription for wind orchestra of two movements from the orchestral suite *Symphonic Dances* Op. 64 by Edvard Grieg. An overview of the historical background of the composer and the transcription method are provided.

TABLE OF CONTENTS

ABSTRACT.....	iii
ACKNOWLEDGEMENTS.....	v
CHAPTER ONE INTRODUCTION AND SCOPE	1
CHAPTER TWO BACKGROUND	4
CHAPTER THREE BACKGROUND OF THE COMPOSITION	9
CHAPTER FOUR THE NORWEGIAN FOLK MUSIC INFLUENCE.....	11
CHAPTER FIVE THE TRANSCRIPTION METHOD	15
APPENDICES	
I. Transcription (38 pages)	CD ROM
II. Transcription equivalency chart.....	62
III. Permission to Arrange.....	67
BIBLIOGRAPHY.....	68
VITA.....	70

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CHAPTER ONE

INTRODUCTION AND SCOPE

Traditionally, professional and educational wind band conductors have programmed transcriptions of orchestra, opera, and keyboard works in combination with works written especially for the wind band.¹ While contemporary composers continue to add new works to the diverse and expanding wind band repertoire each year, conductors still choose to perform transcriptions of older works. I believe that transcriptions are chosen by wind band conductors because these works have musical quality that has endured over many years. It is difficult to find well-written wind band music that can not only entertain audiences but also provide challenging artistic substance for the performers. One solution to this problem is to transcribe time-proven works from other genres to the wind band medium.²

Scope

The goal of this project is to provide a new transcription of quality, time-honored music to the wind band repertoire. The chosen work for this wind band transcription was selected based on certain factors. The work had to be artistic and the work had to transfer well from the original orchestral scoring to the wind band. Edvard Grieg's *Symphonic Dances*, Op.64 was chosen because it meets these criteria.

¹ Frank Battisti, *The Winds of Change*. (Galesville, Meredith Music, 2002), 4

² Battisti, 147

The work was written during the period of Grieg's foremost musical maturity, containing engaging themes and colorful harmony that should interest wind band performers and entertain audiences.³ The work is technically challenging, but within the capabilities of the performers. The work transcribes well from the original orchestral score because Grieg scored the work with the woodwind and brass instruments playing the majority of the melodic statements and solos. This texture of orchestration transfers well to a wind band transcription because there are few points in the original orchestration where the string section is scored independently from the wind section. Additionally, the string section in the original work is primarily orchestrated in a style providing background harmonic support to the melodies found in the woodwind and brass sections. This enables the transcription to resemble the original orchestration closely in both texture and timbre.

This transcription includes two of the original work's four movements. This decision to score only the first and second movements of the four-movement work was based primarily on performance time. In its entirety, the four movements of the work require nearly thirty-five minutes to perform. A piece of that length is infrequently performed by wind bands due to the limited amount of rehearsal and performance time available to these groups. The first and second movements of the work were selected for the transcription because the approximate length of these two movements was determined to be seventeen minutes, a performance length common in major works for the wind band.

In addition, musical judgment was used to select an order of the movements used. The first and second movements of the work offer contrasts of dynamics, tempo, and

³ John Horton, *Grieg: The Master Musicians Series*. (London: J. M. Dent & Sons Publishing LTD, 1974), 128

mood within the constraints of the time limits. I chose to place the second movement of the original work as the first movement of the transcription to create a musical flow from a tranquil introduction to a bold middle section and a *presto* ending.

CHAPTER TWO

BACKGROUND

Edvard Grieg is remembered as Norway's most distinguished composer. Grieg's music has been categorized as Scandinavian romanticism; listeners can easily identify its Nordic quality. Debussy once described Grieg's music as "pink sweets filled with snow."⁴ Grieg's musical language began based in a German Romantic tradition, but with maturity, a Scandinavian quality became clearly discernable. In a manner akin to the music of Copland or Grainger, Grieg's music contains unique melodic, harmonic, and rhythmic qualities that create a musical landscape for the listener.⁵ The *Symphonic Dances*, Op. 64, is an example of this style.

Edvard Grieg was born the fourth of five children on June 15, 1843, to Alexander and Gesine Grieg in Bergen, Norway, and died September 4, 1907, in Bergen.⁶ Edvard's mother, a fine pianist, singer, and poet, started Edvard on the piano at the age of six.⁷ Throughout his childhood, she encouraged his ability to improvise music at the piano and fostered his interest in literature. In 1858, the Grieg family was visited by Ole Bull, a virtuoso violinist and one of Norway's most famous personalities.⁸ Bull was impressed with young Edvard's talent and suggested his parents send him to Leipzig to study music at the conservatory. Grieg's parents agreed to Bull's suggestion, and at the age of fifteen,

⁴ Horton, 2

⁵ Robert Layton, *Grieg: The Illustrated Lives of the Great Composers*. (London: Omnibus Press, 1998), 8

⁶ Horton, 2

⁷ Horton, 4

⁸ Horton, 5

Edvard began his studies in Leipzig.⁹ While at the conservatory, Grieg studied piano with Ernst Ferdinand Wenzel, a friend of Robert Schumann.¹⁰ During this period in Leipzig, Grieg had opportunities to hear outstanding performances including Wagner's *Tannhäuser* and Clara Schumann performing her husband's music.¹¹ Following a bout with pleurisy that required his recuperation in Norway, Grieg completed his studies in 1862.¹² Grieg's final recital examination included the *Four Songs for Alto*, Op. 2, and a solo piano work *Four Piano Pieces*, Op. 1.¹³

Following his training in Leipzig, Grieg moved to Copenhagen in 1863¹⁴ to further his musical studies and find employment. Grieg had little exposure to Norwegian culture or art before this period; Norway had recently gained independence from Denmark after three hundred years of control. As a result, Copenhagen was still the center of most Norwegian culture. At the suggestion of Niels Gade, Grieg wrote his first and only symphony, the *Symphony in C minor*. The experience was so painful and the result so disappointing for Grieg that, later in life, he wrote on the score that the work should never be performed.¹⁵

In 1864, Grieg met Rikard Nordraak, a young composer at the center of a small group of Norwegian nationalistic composers.¹⁶ Nordraak lacked the musical training and talent of Grieg, but Nordraak was determined to develop a Norwegian musical style based on folk music. A strong friendship developed between Grieg and Nordraak. The *Humoresker*, Op. 6, a work dedicated to Nordraak, showed the first Romantic Norwegian

⁹ Horton, 6

¹⁰ Layton, 24

¹¹ Layton, 24

¹² Horton, 10

¹³ Horton, 10

¹⁴ Horton, 15

¹⁵ Horton, 16

¹⁶ Layton, 36

Nationalism in Grieg's music and a departure from his German trained style.¹⁷

Unfortunately, the friendship was cut short by Nordraak's death three years later.¹⁸

Saddened by the loss of his friend, Grieg became determined to continue Nordraak's work and develop a Norwegian Nationalistic Romantic musical style. As a tribute to Nordraak, Grieg wrote *A Funeral March for Rikard Nordraak* in 1866.¹⁹

Following Nordraak's death, Grieg began composing, performing, and conducting in earnest. In 1867,²⁰ Grieg was named conductor of the Christiania Harmonic Society. By 1867,²¹ Grieg had produced his second Violin Sonata Op. 13 and the *Lyric Pieces*, Book I, a piano work with a strong Norwegian influence. The following year, the Piano Concerto in A minor, Op. 16 was completed.²² These works caught the attention of Franz Liszt who met with Grieg and offered his encouragement and appreciation of the works.

In 1869, Grieg discovered a collection of Norwegian folk songs transcribed, compiled, and arranged for piano by Ludvig Mathias Lindeman entitled *Older and Newer Mountain Melodies*.²³ This work provided Grieg with authentic Norwegian folk music. Throughout his remainder of his life, Grieg used many of the themes from this collection in his compositions including the *Symphonic Dances*, Op. 64. Grieg reset twenty-five of the selections from *Older and Newer Mountain Melodies* in 1869, as *25 Norwegian Folk-songs and Dances*, Op. 17.²⁴ In addition to providing material for his compositions, Lindeman's work stimulated Grieg to collect folk music himself. He spent many of the

¹⁷ Horton, 21

¹⁸ Horton, 23

¹⁹ Layton, 45

²⁰ Horton, 205

²¹ Horton, 27

²² Horton, 206

²³ Horton, 33

²⁴ Horton, 128

following summers traveling to the remote sections of Norway with his friends, including Frants Beyer and Percy Grainger, transcribing folk music.²⁵

In the period between 1870 and 1877, Grieg met with Liszt, completed the *Norwegian Dances and Songs*, Op. 20 and began composing music for the stage.²⁶ His collaborations with Bjørnstjerne Bjørnson, a nationalistic Norwegian poet, and Henrik Ibsen, a Norwegian poet and dramatist, produced *Sigurd Jorsalfar*, Op. 22 in 1872, and *Peer Gynt*, Op. 23 in 1876. Grieg later reset two orchestral version of the instrumental music from *Peer Gynt*, as *Peer Gynt Suite No. 1*, Op. 46, in 1888, and *Peer Gynt Suite No. 2*, Op. 55, in 1891.²⁷ Grieg and Bjørnson began work on an opera in 1873, but a squabble developed between the two men and only three scenes of the work were ever completed.²⁸

Grieg spent time in 1877 in the Hardanger district of Norway, a picturesque area rich in Norwegian folk music. The influence of the surroundings inspired several works including the String Quartet in G minor, Op. 27, the *Improvisations on two Norwegian folk-songs*, Op. 29, and the *Mountain Thrall*, Op. 32, a vocal work for solo baritone, two horns, and strings.²⁹

Between 1880 and 1883, Grieg served as conductor of the Bergen *Harmonien*, and completed the *Norwegian Dances*, Op. 35,³⁰ the Sonata in A minor for Cello and Piano, Op. 36, and the *Lyric Pieces*, Book II, Op. 38. A second piano concerto was attempted during this period, but was never completed.³¹

²⁵ Layton, 149

²⁶ Horton, 214

²⁷ Horton, 214

²⁸ Layton, 70

²⁹ Horton, 56

³⁰ Horton, 207

³¹ Horton, 208

Troldhaugen became Grieg's home in 1885 until shortly before his death. This scenic setting on the outskirts of Bergen had a small composing hut a short distance from the main house that faced the sea and the mountains where Grieg found inspiration. In the spring and summer months, Grieg would compose in his small hut with a stove, a desk, a piano, and a stunning view of the surrounding fjords and mountains.³² When winters closed in, Edvard and his wife Nina would move to warmer surroundings and perform concert tours of France, Germany, Austria, The Netherlands, and Great Britain. Between 1886 and 1895,³³ Grieg produced *Lyric Pieces*, Book III, Op. 43, *Lyric Pieces*, Book IV, Op. 47, *Lyric Pieces*, Book V, Op. 54, and *Lyric Pieces*, Book VI, Op. 57. In addition, the Sonata No. 3 in C minor for Violin and Piano, Op. 45, and several vocal collections were completed. In 1896, Grieg began work on the *Symphonic Dances*, Op.64.³⁴

³² Horton, 208

³³ Horton, 209

³⁴ Layton, 130

CHAPTER THREE

BACKGROUND OF THE COMPOSITION

Grieg's *Symphonic Dances*, Op.64, was written between 1896 and 1898.³⁵ The work appears in two forms: a setting for four-handed piano, and a setting for symphony orchestra. Grieg felt at ease composing at the piano and wrote most of his music for the stage, string orchestra, and symphony orchestra first as a piano score and then later orchestrated the same work for a large ensemble. The orchestration of the *Symphonic Dances*, Op.64 was completed in Copenhagen during the spring of 1897. The Concertgebouw Orchestra, conducted by Wilhelm Mengelberg, premiered the work at the first Bergen Festival held in Bergen, Norway in the summer of 1898.³⁶ The Bergen Festival was held to promote the newly emerging economy and culture of Norway. Grieg agreed to help organize the event and to supply music suitable for the occasion. He believed strongly that Norwegian music deserved international recognition. One of Grieg's first decisions as a festival organizer was to invite the Concertgebouw Orchestra from Copenhagen to serve as a performing group for the festival. This same group had performed a concert in his honor during the winter of 1897 in Copenhagen.³⁷ Grieg's decision to use the Danish orchestra created disagreement among the Bergen Festival organizers who viewed the selection of a non-Norwegian orchestra as an insult to the local musicians. Grieg was determined, however, to have the finest musicians possible

³⁵ Horton, 213

³⁶ Horton, 128

³⁷ Layton, 134

perform the works presented at the festival. The Norwegian orchestras at that time were primarily amateur groups and lacked the level of musicianship Grieg desired. Eventually, the matter was resolved and the Concertgebouw Orchestra was secured and performed at the festival. This is significant, because in addition to the professional musicians the Concertgebouw Orchestra provided, the group's full instrumentation allowed Grieg to orchestrate the *Symphonic Dances*, Op.64 with a full trombone section, tuba, and harp.³⁸

³⁸ Horton, 128

CHAPTER FOUR

THE NORWEGIAN FOLK MUSIC INFLUENCE

The influence of Norwegian folk music can be identified in many of Grieg's works.³⁹ The thematic materials used for the *Symphonic Dances*, Op. 64 were selected directly from the transcribed Norwegian folk dances Grieg found in the Ludvig Mathias Lindemann collection *Older and Newer Mountain Melodies*.⁴⁰ Lindemann, a Norwegian church organist and music educator, collected folk music throughout southern Norway between 1850 and 1885.⁴¹ Lindemann set the transcriptions in the form of piano scores, adding the harmonic structure and accompaniments that he felt appropriate. This method of resetting the original source material had a great influence on Grieg, who adapted this technique into his own personal compositional style.⁴²

Characteristics of Norwegian Folk Music

Traditionally, the music of Norway was an essential aspect of everyday life. Music provided an emotional outlet from the isolation of living in remote locations, the harsh winters, and the long periods of darkness found in the northern latitudes. In addition to an emotional outlet, folk music accompanied the tasks and activities of daily life. Music was used for pacing demanding work, calling cows, and soothing children. Music was

³⁹ Berit Brown (ed.). *The Nordic Experiences-Exploration of Scandinavian Cultures*. (Westport: Greenwood Press, 1993).

⁴⁰ Horton, 128

⁴¹ Horton, 33

⁴² Horton, 34

also an important aspect of ceremonies and events such as weddings and funerals. While much of the music was sung, instrumental music also played important role in the folk tradition.⁴³

Hardanger Fiddle

Because of its influence on style and harmony, the Hardanger fiddle is considered an essential instrument for Norwegian folk music. This instrument was produced in the western and southern districts of Norway including Hardanger, Voss, Telemark, and Hallingdal.⁴⁴ It may have been originally related to the viola d'amore family. It was usually made with ornate carvings, pen-and-ink drawings, and inlaid mother of pearl. The head of a lion or maiden often was carved at the end of the scroll. In addition to the instrument's beauty, an arrangement of four drone strings placed under the instrument's fingerboard created a unique harmonic system. The drone strings vibrated sympathetically with the primary strings creating a drone bass harmony at all times. Some tone combinations created consonant intervals and some created dissonant intervals. The primary strings of the instrument could be tuned to different combinations, including E-A-D-A, E-A-E-A, or E-A-C-G.⁴⁵ The drone strings could be tuned D-E-F#-A, or C-A-E-A. This tuning may have originally resulted from a form of the pentatonic scale. This tuning arrangement, in addition to a low-set bridge, facilitated the playing of three and four note chords.⁴⁶ Characteristics of the Hardanger fiddle performance style

⁴³ Brown, 4

⁴⁴ http://www.hfaa.org/hardanger_fiddle.html

⁴⁵ Horton, 124

⁴⁶ Horton, 124

included an uncouth wildness in sound and rhythm, crude intervals, diatonic discords, incisive accents and ornaments, and the use of a raised fourth scale degree.⁴⁷

Treatment of Folk Songs

Grieg's use of folk music developed as he matured as a composer. The first settings of the melodies found in the Lindemann collection entitled *25 Norwegian Folk-songs and Dances*, Op. 17 were "seldom more ambitious than Lindeman's,"⁴⁸ but his later use of the folk music grew more sophisticated. Grieg created colorful harmonization rich in chromatic passages, seventh chords, ninth chords, and pedal point to complement the unique melodies and harmonies of the folk music.

The two folk tunes used as the melodies in this transcription of the *Symphonic Dances*, Op. 64 were incorporated by Grieg from the Ludvig Mathias Lindeman collection entitled, *Older and Newer Mountain Melodies*.

The first movement of the transcription was developed from a tune entitled Halling (No. 548).⁴⁹ A Halling is a form of folk dance typically performed as a solo male dance. The tune was likely played unaccompanied on the Hardanger fiddle.⁵⁰ Lindeman's setting of the tune is in the key of A minor. Grieg retained this key in the *Symphonic Dances*, Op. 64,⁵¹ and I also incorporated this key in the transcription. The original folk tune begins with a repeated fifteen-measure phrase followed by a fourteen-measure phrase, also repeated. Grieg used the melody of the first phrase with very few changes in

⁴⁷ Brown, 5

⁴⁸ Horton, 119

⁴⁹ Ludvig Lindemann. *Older and Newer Mountain Melodies*. Piano score. (Oslo: Norsk Musikk-samling, 1963).

⁵⁰ http://www.hfaa.org/hardanger_fiddle.html

⁵¹ Edvard Grieg. *Symphonic Dances*, Op. 64, Orchestra score. (Leipzig: C. F. Peters, 1900)

the *Symphonic Dances*, Op. 64.⁵² The second phrase was not incorporated by Grieg. Instead, he chose to create a contrasting section that later recapitulates the melody of the first phrase.

The folk tune used in the second movement of the transcription is also a Halling (No. 9).⁵³ Lindemann labeled the source from Valdres (a valley region of Norway).⁵⁴ Grieg retained the key of G major from original folk tune in the orchestral version,⁵⁵ I also used this key in the transcription. The folk tune is a twenty-two measure phrase with a repeat. Grieg used the melody of the tune with only one slight change in the rhythm. The accompaniment in the Lindemann setting incorporates a quarter-note-based pedal point of the tonic and the dominant.⁵⁶ Grieg used this same figure in the *Symphonic Dances*, Op. 64 as accompaniment, and as a two-measure introduction played by the upper woodwinds with added grace notes.⁵⁷

⁵² Grieg

⁵³ Lindemann

⁵⁴ <http://www.visitvaldres.no/uk/>

⁵⁵ Grieg

⁵⁶ Lindemann

⁵⁷ Grieg

CHAPTER FIVE

THE TRANSCRIPTION METHOD

The transcription process is a method of transferring music from one musical medium to another. I believe that the transcriber has an obligation to replicate the original work as closely as possible in the transcription process. This obligation includes an accurate reproduction of the original written music and an accurate reproduction of the timbres, textures, instrumental colors. In planning this project, I considered the options of transcription method. The first option was to simply transfer each voice from the original orchestra score to a voice in the wind band transcription. Early wind band transcriptions were written in this style. The technique was often utilized in an unyielding manner.⁵⁸ For example, the first clarinet in the wind band version of an orchestra transcription may have taken the role of the first violin throughout the entire work, the second clarinet may have been assigned the second violin, and so forth throughout the score. This method can be successful, but with limitations. A full orchestral string section written in a lush, thick style has a sonic quality that is difficult to replicate with wind instruments. Wind instruments simply do not blend and balance with the exact sonic quality as string instruments. Care must be taken to blend the wind instruments to produce the timbre, dynamics, and color the composer desired in the original orchestra version. Another drawback to this style develops when woodwind solos are present with string

⁵⁸ Frank Erickson. *Arranging for the Concert Band*. (Melville: Belwen-Mills Publishing Corp., 1983), 134.

accompaniments in the original orchestra work.⁵⁹ As an example, a solo clarinet playing a melody with other clarinets playing in the background does not have the same character as a solo clarinet playing a melody with a string section in the background. The solo clarinet will become mixed with the background clarinets and the clarity of the melody would be lost. In these cases, other instruments must be substituted for the original solo instrument or the background instruments. A danger exists in this method of transposition that the character of the original work can be lost as instruments are substituted for one another.

Another method of transcription is based on arranging a work based on analysis and musical decisions. In this method, a transcriber completes a detailed musical analysis of the original work including the harmonic structure, texture, instrumental colors, timbre, etc. The transcriber then transcribes the music based on this analysis, attempting to replicate the composer's original work as closely as possible. This may include the instruments that were originally scored, substituted instruments, or combinations of instruments to create a desired effect. Woodwind, brass, or keyboard percussion instruments may be used as individual voices or in combinations of voices to replicate the original work.⁶⁰ This style of transcription can be successful if the arranger is diligent in recreating the composer's original sonic quality and musical image. I chose a style of transcription that borrowed from both of these methods for this project.

In addition to the method of transcription, I considered the performing group for this project. The University of Nevada Las Vegas Wind Orchestra has a small celli and contra bass section as part of its instrumentation. These instruments were incorporated

⁵⁹ Erickson, 134

⁶⁰ Erickson, 134

into this transcription along with additional wind instruments that closely duplicated the sonic quality of these string instruments for wind bands that may later perform this transcription without the string instruments. The celli and contra bass parts were transcribed directly from the original orchestra score to the wind band score. The wind instruments that appeared in the original orchestra score were transcribed directly to the wind band score. In addition to these voices, solo clarinet, third clarinet, contra alto clarinet, bass clarinet, soprano saxophone, alto saxophone, tenor saxophone, baritone saxophone, trumpet 3, and euphonium were added.

The instrumentation of Grieg's original composition is as follows:

Piccolo
2 Flute
2 Oboe
2 Clarinet
2 Bassoon
4 Corni in Eb / F
2 Trumpet in F
2 Trombone
Bass Trombone
Tuba
Timpani
Tambourine
Harp
Violin 1
Violin 2
Viola
Cello
Contra Bass

The instrumentation of the transcription is as follows:

Piccolo
2 Flute
2 Oboe
Solo Clarinet
3 Clarinet
Alto Clarinet
Bass Clarinet

2 Bassoon
Soprano Saxophone
Alto Saxophone
Tenor Saxophone
Baritone Saxophone
4 French Horn
3 Trumpet
3 Trombone
Bass Trombone
Euphonium
Tuba
Timpani
Tambourine
Harp
Cello
Contra Bass

The majority of melodic lines in the original work are presented in the upper woodwind instruments, including flute, clarinet, and oboe, the bassoons, and the French horns. I used these voices in their original versions in the transcription with the following exceptions: clarinet pitched in “A” was replaced with clarinet pitched in “Bb”, horn pitched in “Eb” was replaced by horn pitched in “F”, and trumpet pitched in “F” was replaced with trumpet pitched in “Bb.” All solo lines were transcribed directly to the corresponding instrument in the transcription. The string parts were transcribed to the upper and middle woodwind instruments including flute, solo clarinet, clarinet, alto clarinet, bass clarinet, and a saxophone quartet in the majority of the transcription. The solo clarinet was used in two roles, the first to replicate the sonic quality of the upper violin and the second to cover important first clarinet parts written in the original score when the first clarinet is substituting for the violin. The trumpet voices were used in the second movement beginning at measure 132 to add strength to the fortissimo dynamics called for at the phrase climax, and in the first movement beginning at measure 21 with mutes to replicate the muted violin part that accompanies the clarinet voices in this

section of the movement. I transcribed the string voices into the woodwind instruments in the most musical and natural way possible, based on analysis of the original score and my own musical intuition. The soprano saxophone was used in this transcription because the range of the instrument replicates the violin more closely than the upper range of the alto saxophone. I analyzed the string voices throughout the work and found that Grieg used much of the string music to support the wind instrument melodies. Often, the string parts were large versions of simple harmonies expanded over several octaves. I reduced these elements to simpler versions of the same chords and transferred them to the wind voices. In these areas, I took care to match the color, texture, and timbre as close as I could imagine to Grieg's original version. In sections where the string instruments were playing the melody as a full section, such as measure 21 of the first movement, I used a combination of woodwind and brass instruments to create a sonic facsimile of the timbre, dynamics, and texture of the string section. Because Grieg wrote the work with the wind instruments playing such an important role, the piece transferred to the wind band setting rather naturally.

Details of Movement One

The string voices in measures 1 through 20 were written in the clarinet and saxophone families to replicate the string section without overpowering the oboe solo. Throughout this transcription, the tuba is written optional in softer sections if a contra bass is available, as both instruments, playing together may cause an imbalance. At measure 21, flute 1, flute 2, soprano saxophone, and alto saxophone are used to replicate the sonic quality of violin 1, 2. The tenor saxophone and euphonium copy the divided cello voices.

The chord in measure 41 was evenly divided through the entire woodwind family, trumpet 1, trumpet 2, and trumpet 3 to add richness of a string section to the timbre. The viola pick-up note was scored for solo clarinet in measure 42, this short but important motive needed to be placed in an instrument that imitated the viola's timbre and could execute the speed of the music line. At measure 45, the clarinet family covers all of the string voices to avoid an imbalance with the solo oboe heard in the forefront. Measure 53 brings in trumpet 1, trumpet 2, trumpet 3, and the piccolo to add power and brilliance to the fortissimo dynamics. The lower clarinet family and saxophones take over the string voices beginning at measure 61. Beginning at measure 65, muted trumpets replace muted violins. This voicing replicates the tone of the violins and avoids mixing the clarinet solos with a clarinet background. Measure 100 places flute 1, flute 2 on the tremolo violin parts along with tenor saxophone and baritone saxophone on the cello voices. At measure 108, a powerful voicing of trumpets, now without mutes, and clarinets is added to the melody statement original found in violin. Measures 120 to 161 are a direct recapitulation of the beginning of the movement, no changes were made in the voicing of the instruments.

Details of Movement Two

The string voices in measures 1 through 17 were distributed through the clarinet family. The chords used in Grieg's original score incorporated the same tones in the woodwinds and brass voices as are found in the string voices. Clarinets were used to add warmth to this texture. Soprano saxophone, alto saxophone, tenor saxophone, trumpet 1, trumpet 2, and trumpet 3 were added to the horn melody for greater presence and to

strengthen this important melodic voice. Beginning at measure 18, the violin and viola voices were placed in the clarinet section and the baritone saxophone. The cello voice was placed in the tenor saxophone and euphonium to offer a warm and strong counter melody. This voicing replicated the string quality without overpowering the upper woodwind solos. At measure 30, solo clarinet, clarinet 1, soprano saxophone, and alto saxophone take the place of the violin 1, 2 melodies written in octaves. The motive found in measure 40 and 41 was distributed throughout the entire woodwind and brass sections divided into upper voices and lower voices to create the effect of the changing octaves found in the original string voicing. In measures 46 through 99 the clarinet family, the saxophone family, and the euphonium share the string accompaniment. The challenge in this section was to create a warm, thick texture in the background figures, without over-balancing the melody. At measure 83, the solo clarinet, clarinet 1, and soprano and alto saxophones were used to replicate the violin melody. This voicing adds flute 1, flute 2, and piccolo at measure 112 to create the brilliance found in the upper octave violin voices. Beginnings at measure 132, trumpet 1, and trumpet 2 were added in octaves to strengthen the melody throughout this extremely loud section of the work. All wind instruments are incorporated from measure 132 through 159 to replicate the power of the orchestra winds and string section's tutti sonic quality. The major contrast of the section beginning at measure 160 and continuing to measure 178 was provided by reducing the scoring down to clarinet 2, clarinet 3, alto clarinet, bass clarinet, soprano saxophone, and alto saxophone. At measure 179, a direct recapitulation of the introduction begins. This section was unchanged from the first statement. The pedal point harmony found in measures 222 through 244 was transcribed from the string

section to the clarinet family, saxophone family, and euphonium. The string voices found in the presto ending were transcribed to the clarinet family, saxophone family, and the euphonium. The final horn statement found in measures 260 through 262 was enhancement with trumpet 1, trumpet 2, trumpet 3, soprano saxophone, alto saxophone, and tenor saxophone.

APPENDIX I

SYMPHONIC DANCES: WIND ORCHESTRA TRANSCRIPTION SCORE

(IN POCKET)

APPENDIX II

TRANSCRIPTION EQUIVALENCE CHART

This chart provides reassignments from the original orchestra score to the wind band transcription.

Position in score Orchestra Score Transcribed Score

Movement No. 1

Mm. 1-20	Vla.	Cl. 2 / Cl. 3
	Vc.	T. Sax / C.A. Cl. / B. Sax
	Cb.	B. Cl. / Opt. Tba
Mm. 21-40	Vln. I	Fl. 1 / Fl. 2
	Vln. II	Solo Cl / CL. 1 / S. Sax / A. Sax
	Vla.	Cl. 2 / Cl. 3
	Vc.	C.A. Cl.
	Cb.	B. Cl / B. Sax / Tba.
Mm. 41-42	Vln. I	Picc. / Fl. 1 / Solo Cl. / Cl.
	Vl. II	Cl. 2 / Cl. 3
	Vla.	C.A.Cl. / S. Sax / A. Sax / Tpt. 1 / Tpt. 2
	Vc.	T. Sax / Euph.
	Cb.	B. Cl. / B. Sax
Mm. 43	Vla.	Solo Cl.
Mm. 44	Vln. I	Fl. 1
Mm. 45-52	Vln. II	Cl. 1
	Vla.	Cl. 2
	Vc.	Cl. 3
	Cb.	B. Cl. / Tuba
Mm. 53-60	Vln. I	Picc
	Vln. II	S. Sax / A. Sax / Tpt. 1 / Tpt. 2
	Vla.	T. Sax / Tpt. 3 / euph.
	Cb.	Alto Cl / B. Cl. / B. Sax / Tuba

<u>Position in score</u>	<u>Orchestra Score</u>	<u>Transcribed Score</u>
Mm. 61-76	Vln. I Vln. II Vc. Cb.	Tpt. 1 div with mute Tpt. 2 div with mute Alto Cl. / B. Cl. / Euph. Tba.
Mm. 77-82	Vln. I Vln. II Va. Vc. Cb.	Tpt. 1 div with mute Tpt. 2 div with mute T. Sax. / Euph.. Alto Cl. / B. Cl B. Sax
Mm. 83-90	Vln. II Vla. Vc. Cb.	Cl. 2 / Cl. 3 div. S. Sax / A. Sax T. Sax / Euph. B. Cl.
Mm. 91-99	Vln. I Vln. II Vc.	Tpt. 1 Tpt. 2 T. Sax / Bar.
Mm. 100-107	Vln. I Vla. Vc.	Fl. 1 / Fl.2 T. Sax / B. Sax Tbn. 1 / Euph.
Mm. 108-116	Vln. I Vl. II Vla. Vc. Cb.	Solo Cl. / Cl. 1 / Tpt. 1 Tpt. 2 Tbn. 1 B. Cl. / Tbn. 2 / Euph. Tba.
Mm. 117-119	Vla.	S. Sax / A. Sax / T. Sax
Mm. 120-139	Vla. Vc. Cb.	Cl. 2 / Cl. 3 T. Sax / C.A. Cl. / B. Sax B. Cl. / Opt. Tba
Mm. 140-149	Vln. I Vln. II Vla. Vc. Cb.	Fl. 1 / Fl. 2 Solo Cl / Cl. 1 / S. Sax / A. Sax Cl. 2 / Cl. 3 C.A. Cl. B. Cl / B. Sax / Tba.
Mm. 150-161	Vln. I Vl. II Vla.	Picc. / Fl. 1 / Solo Cl. / Cl. Cl. 2 / Cl. 3 C.A.Cl. / S. Sax / A. Sax / Tpt. 1 / Tpt. 2

<u>Position in score</u>	<u>Orchestra Score</u>	<u>Transcribed Score</u>
	Vc. Cb.	T. Sax / Euph. B. Cl. / B. Sax
<u>Movement No. 2</u>		
Mm. 1-10	Vln. I Vl. II Vla. Vc. Cb.	Solo Cl. Cl. 2 div. / Cl. 3 div. Cl. 3 div. C.A.Cl. B. Cl. / B. Sax
Mm. 11-16	Vln. I Vl. II Vla. Vc. Cb.	S. Sax / A.Sax Cl. 2 div. Cl. 3 div. C.A.Cl. / T.Sax B. Cl. / B. Sax
Mm. 17	Vln. I Vl. II Vla. Vc. Cb.	Solo Cl. Cl. 2 div. Cl. 1 div. / Cl. 2 div. Cl. 3 div. Cl. 2 div. / Cl. 3 div. C.A.Cl. / T. Sax B. Sax
Mm. 18-29	Vln. II Vla. Vc. Cb.	Cl. 2 div. Cl. 3 div. T. Sax / Euph. C.A.Cl. / B. Cl. / B. Sax
Mm. 30-39	Vln. I Vln. II	Solo Cl. / S. Sax / Cl. 2 / A. Sax
Mm. 40-41	All Strings	All winds divided by octaves
Mm. 42	All Strings	All winds voiced on G minor chord
Mm. 46-83	Vln. II Vla. Vc.	Cl. 1 Cl. 2 / Cl. 3 T. Sax
Mm. 84-99	Vln. I Vln. II Vla.	Solo Cl. / Cl. 1 / S. Sax Cl. 2 / A. Sax Cl. 3 / T. Sax
Mm. 132-159	Vln. I	Solo Cl. / Cl. 1 / S. Sax / A. Sax / Tpt. 1
Mm. 160-167	Vln. I	Fl. 1 / Fl. 2 / Solo Cl. / Cl.1

<u>Position in score</u>	<u>Orchestra Score</u>	<u>Transcribed Score</u>
	Vln. II	Cl. 2
	Vla.	Cl. 3
	Vc.	C. A. Cl. / B. Cl. / T. Sax / Euph.
	Cb.	B. Sax
Mm. 168-169	Vln. I	Solo Cl. / Cl. 1
Mm. 179-188	Vln. I	Solo Cl.
	Vl. II	Cl. 2 div. / Cl. 3 div.
	Vla.	Cl. 3 div.
	Vc.	C.A.Cl.
	Cb.	B. Cl. / B. Sax
Mm. 189-194	Vln. I	S. Sax / A.Sax
	Vl. II	Cl. 2 div.
	Vla.	Cl. 3 div.
	Vc.	C.A.Cl. / T.Sax
	Cb.	B. Cl. / B. Sax
Mm. 195	Vln. I	Solo Cl. Cl. 2 div.
	Vl. II	Cl. 1 div. / Cl. 2 div. Cl. 3 div.
	Vla.	Cl. 2 div. / Cl. 3 div.
	Vc.	C.A.Cl. / T. Sax
	Cb.	B. Sax
Mm. 196-208	Vln. II	Cl. 2 div.
	Vla.	Cl. 3 div.
	Vc.	T. Sax / Euph.
	Cb.	C.A.Cl. / B. Cl. / B. Sax
Mm. 209-217	Vln. I	Solo Cl. / S. Sax /
	Vln. II	Cl. 2 / A. Sax
Mm. 218-219	All Strings	All winds divided by octaves
Mm. 220	All Strings	All winds voiced on G minor chord
Mm. 221-233	Vln. I	Cl. 1
	Vln. II	Cl. 2
	Vla.	Cl. 3
	Vc.	C.A.Cl. / T. Sax / Euph.
	Cb.	B. Cl / B. Sax
Mm. 235-245	Bsn.	T. Sax / B. Sax
Mm. 246-253	Vln. I	Solo Cl. / Cl. 1

<u>Position in score</u>	<u>Orchestra Score</u>	<u>Transcribed Score</u>
	Vln. II	S. Sax / A. Sax
	Vc.	C. A. Cl. / B. CL. / T. Sax
	Cb.	B. Sax
Mm. 254-262	Vln. I	Cl. 1
	Vln. II	S. Sax / A. Sax
	Vc.	C.A.Cl. / B. Cl. / T. Sax
	Cb.	B. Sax

APPENDIX III

PERMISSION TO ARRANGE

Mr. Redfield,

As per our phone conversation, you may proceed with your arrangement of Grieg's SYMPHONIC DANCES, OP. 64. This work is now in the public domain, so our permission is not needed, but if it were, we would gladly grant you the permission under the circumstances described below.

Best wishes for much success with your endeavor.

C.F.PETERS CORPORATION
Gene Caprioglio
Director - Rights Clearance Division

-----Original Message-----

From: CRED1812@aol.com

Sent: Sunday, November 21, 2004 2:36 PM

To: gene@cfpeters-ny.com

Subject: Permission to Arrange Grieg Op. 64

Dear Gene:

I am writing in regard to our conversation this week.

I called requesting permission to arrange Edvard Grieg's *Symphonic Dances Op. 64*.

This is Peters Edition Nr. 2858.

Please send a written approval that I can enclose in my thesis.

You can mail or Email me at the address below.

Thank you for your assistance.

Sincerely,

Clay Redfield

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Redfield, Clay. "Teaching Beginning Drum Set." *Bandworld: The International Band Magazine* Vol.14, No.2, (1998): 27.

Redfield, Clay. "Transferring Clarinet Students to Bassoon." *Bandworld: The International Band Magazine* Vol.15, No.3, (1999): 24.

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High School Honor Band, 1998
Northern Zone Nevada Music Educators Association
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Jazz Improvisation, 1993
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Teaching Rhythm, 1993
Washoe County School District Institute Day
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Percussion Ensemble Performance, 1995
Washoe County School Board
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Jazz Band Performance, 1995
Nevada Classified School Employees
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Teaching in the Real World, 1997
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