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STRAVINSKY'S SYMPHONIES OF WIND INSTRUMENTS:
A FRAGMENTED "CANTATA" FOR A FRAGMENTED AGE

John I. Mange, Jr.

I. Introduction

Symphonies of Wind Instruments to the memory of Claude Achille Debussy is a musical enigma. At a glance it seems a model of objectivism, Stravinsky at his most Modern: stark, pure, entirely self-sufficient, consisting only of juxtaposed musical moments, thwarting any attempt to suggest a program. Yet from certain angles, *Symphonies* does seem to be "about" something, not in the least because of its dedication to Debussy (Stravinsky's friend and mentor) following his death.[1] As the present discussion will show, the question of authorial intent is especially challenging for *Symphonies*; partly because of its opacity of meaning, but also because the few hints of extramusical content we do have are vague at best.

The earliest sketches of *Symphonies* date to 1917 during Stravinsky's years in Morges, Switzerland.[2] The piece began to assume its identity the following year, in sketchbooks featuring the opening "Invocation" motive (possibly written in response to the news of Debussy's passing). Initial exposure to the public took the form of a piano reduction of the chorale which Stravinsky submitted, on invitation, to the *Revue musicale* for inclusion in a special volume dedicated to Debussy. Stravinsky completed the score on November 30th, 1920, and the premiere took place on June 10th, 1921, performed by Sergei Koussevitsky and members of the London Symphony Orchestra. In his autobiography,[3] Stravinsky recounts the specific circumstances of the premiere, which was apparently an overall disappointment for most everyone involved. The piece received little attention until the years 1946 and 1947, when Stravinsky revived the chorale for radio broadcast and drastically revised both the instrumentation and the general orchestration while leaving the form more or less intact.

Symphonies is not an easy composition to describe or summarize. Roughly ten minutes long, its sections sound fragmented and jumbled on first hearing, alternating in three distinct tempi (72, 108, and 144 bpm, a ratio of 2:3:4) and a wide array of textures, thematic materials, rhythms and meters. Even the title leaves the listener wondering whether or what the piece is meant to signify. As far as Stravinsky himself was concerned, investigations of this sort are misguided (and perhaps even undermining).[4] In his view, interpreting musical objects – including asking what music might simply *express* – misses the point by subjecting music to fundamentally extramusical constituents. Stravinsky's own 1920 description of *Symphonies* as "tonal masses… sculptured in marble… to be regarded objectively by the ear" leaves little doubt about his desire for this piece to exist as a specimen of "pure" music.[5]

Stravinsky sought to preempt interpretations of *Symphonies* (and, for that matter, most

of his whole oeuvre) as anything other than a modernist exemplar, rising above the constraints of historicity and into the realm of formalism and universality. Yet we can no longer afford him the luxury of defining his own work thus. Postmodern critique, broadly speaking, contextualizes artworks within their respective historical milieus, and potentiates new hermeneutical approaches that composers may never have intended or anticipated.

In fact, Stravinsky himself offers the first few morsels of evidence that there is more to this piece than a prime musical object. He describes it in his autobiography as "an austere ritual which is unfolded in terms of short litanies between different groups of homogeneous instruments," and then refers to the clarinets and flutes as "frequently taking up again their liturgical dialogue and softly chanting it."[6] Liturgy and ritual may *contain* music, but they are fundamentally extramusical. They are also the cornerstone of the foundation for the "cantata" interpretation presented in this paper.

II. Review of the Literature

Edward Cone's 1962 analysis[7] is another part of the foundation for our understanding. Cone proposes a method by which Stravinsky develops musical material in three steps: stratification, interlock, and synthesis. The implication of the method is that the jumble of seemingly unrelated musical ideas we hear on first listening is actually adhering to an organized plan: musical "areas" are fragmented (stratified) in time, instrumentation, register, harmony, and rhythm; the resulting juxtapositions leave each incomplete musical area suspended in the listener's mind almost as if they were counterpointed against one another, waiting for a later resolution (interlock); and finally the many elements are brought gradually into closer relation up until the final resolution, which involves one musical area assimilating the others (synthesis). Cone identifies six discreet "musical areas," labeled A-F, and two smaller "bridges," X and Y, which relate closely to areas A and D respectively. Figure 1 shows identifiable incipits from each of these areas and bridges.

The form of *Symphonies*, in this analysis, has the following general structure. Area A (the opening "invocation" or "bell motive") is presented first, followed quickly by area B (which eventually becomes the fully-realized chorale). They alternate until area C is presented at Rehearsal 6 (the flute trio with bassoon), followed by more alternation until the synthesis of A and C as area D at Rehearsal [11],[8] which is presented at that moment simultaneously and in separate instrumental strata with B. Area E is introduced at Rehearsal [15] (flute and clarinet imitative texture) and alternates or superimposes with A, B, C and D in a variety of ways until Rehearsal [44], at which point area F (the "wild dance," as it is known) takes over. Meanwhile, area D becomes reduced mostly into its more iterative bridge Y form. Area F continues on with relatively little interpolation (although the stratification, interlock, synthesis process is continuing intra-sectionally, as Cone notes) until at Rehearsal [65] the final chorale (area B) subsumes all others. Cone takes great pains to show how chromatic voice leadings and common tones connect between and across strata as the primary mechanism of synthesis and assimilation.

Figure 1. Representative incipits from *Symphonies of Wind Instruments* corresponding to each of Cone's identified musical areas A-F, as well as the two bridge figures X and Y (derived from areas A and D, respectively).

Symphonies of Wind Instruments by Igor Stravinsky
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Especially germane to the topic at hand is the curious connection that Cone makes between Stravinsky's method of alternating musical areas and that of Bach: "The device is not without precedent, as a glance at the successive partial statements of the ritornello in the first movement of the Fifth Brandenburg Concerto will show. In this connection Stravinsky's own predilection for the Baroque concerto style is illuminating."[9] We will return to this thought later on.

In contrast to Cone, Jonathan Kramer (1978) argues for *Symphonies'* fundamental discontinuity.[10] In his discussion of the development and features of Stockhausen's "moment form" (exemplified by his 1960 composition Kontakte), Kramer asserts that *Symphonies* is responding to a paradigmatic change in the concept of time that arose from the invention of the film splice in cinematography.[11] Kramer's analysis concerns the proportionality of the timing of different moments across *Symphonies*, though he ends his discussion at Rehearsal [42] because the system ceases to operate at that point. Kramer shows how "every moment in the first half of the piece is involved in a meaningful 3:2 approximation (meaningful because of adjacency or because of similarity of moment type), and almost every moment containing submoments is partitioned according to 3:2."[12] In Kramer's understanding, Stravinsky designed the "moments" in *Symphonies* to be purposefully discontinuous, in order to emphasize this pervasive 3:2 timing ratio.

Where Cone and Kramer limit their analyses to the musical content within the work, Richard Taruskin (1996) goes as far as to suggest a complete program.[13] In his reading, *Symphonies* can be mapped convincingly onto the form of the *panikhida*, the Russian Orthodox requiem, "in its general outlines, and in a surprising number of details." He interprets Cone's area E as the *Tropar' o usopshikh* and area F as the *Kanon*, citing the strophic quality of their melodies as a point of comparison. He identifies the ending chorale with the final threefold *Vechnaya pamyat*, which is also to be performed "slowly and quietly." The many discontinuous fragments that constitute the work's surface level are understood, in this framing, as litanies and other such choral responses, resembling the way these elements are likewise interpolated in the *panikhida*. Taruskin also identifies one of the key motives in Symphonies with the five-syllable Russian *Alliluiya*. Importantly, Taruskin is not asserting *Symphonies* as a note-for-note requiem setting.[14] But the notion that this composition invokes that specific genre, even as it avoids many of the *panikhida's* most basic identifiers (e.g., the Russian Orthodox liturgy is entirely *a cappella*, yet there is not a singer to be found in *Symphonies of Wind Instruments*), is intriguing. It is the first cogent argument in the scholarship to suggest that Stravinsky was doing something other than composing a non-referential musical object.

Taruskin and Cone, differing in approach as they do, nevertheless agree on the structural continuity of *Symphonies of Wind Instruments* across disparate fragments. Alexander Rehding (1998), like Kramer, subscribes somewhat more to the discontinuous perspective. He reconsiders the work of three previous analyses: Kramer's as described above, as well as those of Christopher Hasty and Joseph Straus. He critiques all three along with Cone and amalgamates

their analyses into his "logic of discontinuity."[15] What Rehding wishes to determine is how deep the principle of discontinuity really goes; in other words, to what extent is the piece conceived as an essentially discontinuous and fragmented entity? Is discontinuity a superficial feature hiding a more organized, continuous substructure? Or is discontinuity applied systematically, definitively, across all levels of analysis?

Rehding himself arrives at the latter (albeit with some caveats), and in so doing draws an important distinction between the concepts of "continuity" and "coherence." That is to say, *Symphonies* may be *discontinuous* but it is nevertheless *coherent*. "Discontinuity" refers to the manner in which Stravinsky deliberately fragments, juxtaposes, and adumbrates the musical materials; "coherence" refers to the piece's general validation as a whole, nonarbitrary work. Rehding's viewpoint is nuanced, but significant. It allows him to accept, for example, some aspects of Kramer's "moment form" analysis of *Symphonies*, while maintaining the view that the musical materials are still internally formally pertinent. He summarizes his perspective by discussing Stravinsky's decision to move the chorale from the beginning of the piece to the end: "beneath the surface discontinuities, the mechanisms of interpolation and the conflict of octatonicism and diatonicism contribute to both higher-order discontinuity and coherence which, in the chorale, ultimately attain synthesis."[16] Rehding concludes that discontinuity operates not just at the surface, but in the overall design of the piece.

The most recent writing on *Symphonies* is Lawrence Kramer's 2019 paper concerning its "sacred matter."[17] L. Kramer affirms the sacred sources that Taruskin identified (from the *panikhida*) but he argues against the larger notion that the piece actually follows the liturgy either chronologically or structurally; in other words, he joins Rehding and J. Kramer in favoring the discontinuous perspective. L. Kramer argues that certain sections of the piece originated in a secular (profane) realm, acting as a sort of foil to the sacred matter.[18] This interpretation rests on three theses of Emile Durkheim from *Elementary Forms of Religious Life*, most notably this one: "Access to the sacred is gained through a negative ritual by which one strips away the elements of the profane; in its elementary form, all religious ritual is austere ritual."[19] Stravinsky is therefore playing out this thesis in the music, gradually stripping away the profane until all that is left is the austere, sacred chorale.[20]

L. Kramer's interpretation depends heavily on the assumption that Stravinsky was engaging with Durkheim's concepts of elementary religion, of which there is no direct evidence. He contends that it is immaterial whether Stravinsky was familiar with or influenced by Durkheim – in other words, that Durkheim's thinking "represents the logical unfolding of certain specific concepts in steady use and circulation"[21] – and justifies his contention at length, since it is a necessary premise for accepting his reading.[22] His strongest critique of Taruskin regards fragmentation and discontinuity being an essential part of the piece's identity, which a *panikhida* interpretation robs from what the piece actually seems to be: "By common consent, listeners to this piece hear a discontinuous jumble that gives way, at the end, to a long chorale. The question we need to ask is not what follows what, and with what motivic links or the lack thereof.

What we need to ask is what this jumble sounds like in action, what kind of event it may be heard to constitute."[23]

A century after the premiere of *Symphonies of Wind Instruments*, we have yet to arrive at a consensus about some of the basic elements of its composition, whether it is by design continuous or discontinuous, and whether its materials have a sacred basis or are purely formalist. We have not succeeded in "boiling it down," or coming to any sort of general agreement about its meaning (if any). And perhaps this is what Stravinsky would prefer: that his 1920 musical object would remain impenetrable. Once it succumbs to interpretation, it might then be "solved," and it need no longer occupy our thoughts as anything other than a museum piece.

The interpretation which follows does not presume to "solve" *Symphonies* like a riddle. It is speculative (though not more than some of the others described above), it is deliberately loose, it takes into consideration the specific historical and personal contexts of the composer during his life in the second half of the 1910s, and, most significantly, it claims a particular advantage as a "middle way" between the previous competing analyses: continuous in conception yet discontinuous in presentation, filled with sacred matter yet rendered unrecognizable as such, and thus achieving on its face the cold objectivity that Stravinsky so desired.

My purpose is to show how Stravinsky conceived *Symphonies of Wind Instruments* within a framework of "cantata thinking," exhibiting some of the features we might recognize especially in a sacred cantata of Bach; but distorted, fragmented, and reconstituted in "a language which should be essentially my [Stravinsky's] own."[24]

III. Evidence of Stravinsky's "Cantata Thinking"

What exactly is meant by "cantata thinking?" This term should make it clear that no attempt is being made here to impose a rigorous template on *Symphonies*.[25] Nor is a claim being made that Stravinsky had it expressly in his mind to compose a cantata. We are instead examining how a cantata schema, point of reference, or compositional approach informed Stravinsky's own process.[26] "Cantata thinking" will frame the musical areas identified by Cone as separate movements (or perhaps, more abstractly, separate texts, indeed as one might find in the different sections of a cantata), it will interpret those movement-texts as belonging to the vocal genres that typically comprise a Bach cantata (e.g. chorus, aria, recitative, or chorale), and it takes the view that all of the materials in the composition have some basis in the sacred or mystical.

III.A. Connections Between Stravinsky and the Cantata Genre

What evidence is there that Stravinsky ever engaged with "cantata thinking" at all? Of course, there is his 1951 composition simply titled *Cantata*, a seven-movement work for soprano

and tenor soloists, treble choir and a predominantly woodwind ensemble: two flutes, oboe, English horn, and cello. But Stravinsky wrote *Cantata* in Los Angeles, CA more than thirty years after Symphonies, so it indicates rather little about what he might have been thinking in Switzerland during the years 1917-1920. A more relevant example is 1911's *Le roi des étoiles* (*The King of the Stars*), a five-minute-long cantata for men's choir and large orchestra. This short and unusual work, also dedicated to Debussy,[27] is among the first in Stravinsky's oeuvre with a religious text or subject.[28] It is based on a poem by Konstantin Balmont titled *Zvezdolikiy*, a "masterpiece of eschatological imagery" drawing on the songs of an obscure Russian mystical Christian-evangelical subsect.[29] Listening to the endings of both *Le roi* and *Symphonies* back-to-back, one cannot help but notice a resemblance in their slow, repetitive verticalities (see Figure 2). One must also wonder if their similar pitch content (especially in their final chords) might be more than mere coincidence; *Symphonies* ends on a Cmaj9 chord, while Le roi trades the B for an A sharp (respelled as B flat, it is merely a C9 chord). Both chords are also voiced with the same P5 in the bass (C2 and G2).

Figure 2. Compare the endings of *Le roi des étoiles* (top) and *Symphonies of Wind Instruments* (bottom). *Le roi des étoiles* (1911) by Igor Stravinsky. Public Domain.

Fragment des Symphonies pour instruments á vent à la mémoire de Claude Achille Debussy (1920) by Igor Stravinsky. Public Domain.

The relationships between these two compositions are highly significant to the "cantata thinking" argument; for if the common dedicatee and similar endings suggest these pieces as companions in some way, a relationship between their genres becomes much more tenable. *Le roi*, therefore, demonstrates not only that Stravinsky had engaged with the cantata genre prior to *Symphonies*, but that *Symphonies* is itself connected to an actual cantata in some important ways.

III.B. Connections Between Stravinsky and Bach

What evidence is there that Stravinsky might have drawn on Bach in particular as a source of musical inspiration for *Symphonies*? For one thing, there is the more general fact of his later, very explicit engagements with Bach's music: his 1956 transcription of Bach's Canonic Variations on "Vom Himmel hoch da komm' ich her" BWV 769, and also his final work, the 1969 transcription *Four Preludes and Fugues* from Bach's *The Well-Tempered Clavier*. Much closer to *Symphonies* chronologically are the works following it by just a few years – most notably the 1923 *Octet*, also for wind instruments – which Stravinsky "heavily laced with self-conscious allusion to Bach, the perceived fountainhead of 'universal' musical values."[30] And then there is *L'Histoire du soldat* (1918), composed and premiered in years directly overlapping the writing of *Symphonies*. *L'Histoire* features both a direct quotation of the Luther chorale *Ein feste Burg* (near the end, in the *Petit choral*) and a *Grand choral* which strongly recalls the chorale style of Bach.[31] It can hardly be argued, then, that Lutheran and Bachian forms and aesthetics were not in some way integrated into Stravinsky's compositional practice during the exact time period in question.

The reader will recall that Cone drew a direct comparison between Stravinsky's fragmentations and juxtapositions and those seen in the first movement of Bach's *Brandenburg Concerto No. 5*. But the cantata output also contains at least one point of comparison. Consider the first movement (the "Chorus and Recitative") of Cantata BWV 73, *Herr, wie do willt, so schick's mit mir*. Throughout the movement, Bach deftly alternates between an oboe duet ritornello, fragments of the titular chorale (the text of which by the end has been set to a *Leitmotiv* fragment from the ritornello: *Herr, wie do willt* or *Lord, as thou wilt*), and a set of recitatives delivered by three different soloists. Alfred Dürr describes the general plan of the movement as follows:

> "…in the last bars of the ritornello, the second half of chorale line 1 and the whole of line 2 are interpolated, again played on the horn. Next, the choir enters in a predominantly chordal texture, interrupted by instrumental episodes between the chorale lines— invariably including quotations of the 'Leitmotiv'—and by recitative insertions. These recitative passages are more closely integrated than in many similar Bach compositions into the thematic material of the movement as a whole… and further, the head-motive of the chorale is heard frequently at various pitches in horn-and-string interjections."[32]

Figure 3. mm. 23-26 from the first movement of Johann Sebastian Bach's Cantata BWV 73, *Herr, wie do willt, so schick's mit mir* (1724). These four measures illustrate the way in which Bach juxtaposes three musical areas in rapid succession (a technique that pervades the entire movement): accompanied solo recitative (I), fragment of the ritornello (II), and a chorale phrase statement (III).

Cantata BWV 73, *Herr, wie do willt, so schick's mit mir* by J.S. Bach. Public Domain.

This movement, replete with "interpolation," "interruption," "insertions," and "interjections," is unusual for Bach. Yet it nevertheless demonstrates that Bach was no stranger to the notion of juxtaposing musical fragments. Stravinsky may have achieved a wholly different aesthetic with his own approach, but the procedure is not in itself an innovation. It is, in fact, quite the opposite: a thread of commonality between the Baroque and the neo-Baroque.

For Stravinsky, the cantatas of Bach were set apart on a pedestal. He called Bach the "greatest European composer" and asserted that his cantatas "should be the center of our repertoire, if we must have a repertoire."[33] When asked by Robert Craft what music delighted him, Stravinsky answered that he plays (among other things) "Bach cantatas too numerous to distinguish."[34] He even emphasized the importance of performing Bach's music with fidelity to the original instrumentations.[35] *Symphonies*, it should be noted, calls for a similar number of musicians as might have been found in a typical Bach cantata orchestra: twenty-four in the 1920 version and twenty-three in the 1947.

III.C. The Cross Symbol
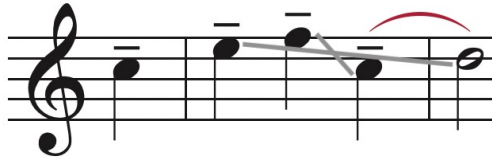
Figure 4. The 5-note *Alliluiya* as it appears in Trumpet 1 in *Symphonies of Wind Instruments* mm. 317-319 (with cruciform figure shown).

Finally, consider that one of *Symphonies'* defining motives (the same identified by Taruskin as the Russian *Alliluiya*) is cruciform in its contour. This motive appears several times in the chorale (see Figure 4) and is frequently interpolated into other sections. Motives signifying the cross were often employed by Bach as part of his musico-theology[36] (by definition, this "cross symbol" is simply a contouring of four ordered pitches in which the range of the first and fourth pitches is bounded by that of the second and third pitches; thus a line segment drawn from the first to the fourth pitch will necessarily intersect with another line segment drawn from the second to the third pitch and form a "cross," as it were, in the music's linear structure). Yet a cruciform motive has no inherent significance by itself; it adopts that significance through context. What, then, is the contextual evidence that Stravinsky might have deliberately inscribed a crucifix into his music?

First and foremost is what we already know about the sacred foundations of *Symphonies*; it would be reasonable, in other words, to expect Christian symbology in a piece that the composer refers to as containing both ritual and liturgy. Second is the intriguing fact that a cruciform contouring occurs at the center point of *Symphonies* by measure counts, not only in the 1920 version where it is found at measure 150 in the accompaniment figures of the Flute 2 and Alto Flute, but also in the 1947 version where it is outlined by the eighth notes in mm. 185-186 in Clarinet 1 (in this case it is the ending of the "invocation" motive, which is also cruciform). Whether this "cross symbol" and its location at the center of both versions is intentional or coincidental is necessarily speculative and cannot be verified. But supposing one accepts the intentional positioning of a Christological icon at the center of *Symphonies*, the connection to Bach by hermeneutical association becomes considerably more concrete.

IV. Modeling Symphonies of Wind Instruments as a Cantata

The claim that "cantata thinking" influenced Stravinsky's conception of *Symphonies of Wind Instruments* leads to the question: if this piece is indeed modeled, however loosely, on the

sacred cantatas of Bach, is there a way to label and arrange the movement-texts in some order? Of course, one can mix and match and assign labels as much as one would like. While the model that follows does little to prove Stravinsky's intentions one way or the other, it nevertheless provides reasonable justifications. Like any other interpretation, it will offer at the very least a coherent way of understanding *Symphonies*' "jumbled" design.

IV.A. Formal Similarities with Cantata BWV 73

As an interesting point of comparison, Cantata BWV 73 is shown side-by-side (Figure 5). Other cantatas could likely be compared in similar fashion (and some of the organization shown here is done only to clean up the comparison to BWV 73). But any attempt to interpret Symphonies as a cantata should reveal a few common elements (with a rough labeling scheme borrowed from Cone as shorthand): an "opening chorus" or "sinfonia" section (more or less area F), perhaps two recitatives (approximately areas A and D and their corresponding bridge derivations X and Y), two arias (areas C and E), and a concluding chorale (area B).

BWV 73 is a particularly good specimen for comparison in several ways. First, as mentioned earlier, its opening movement has a variety of interpolated musical elements that are echoed by some of the interpolations in *Symphonies*. Second, the libretto and general affect seem to be an altogether good match for a composition written *in memoriam*.[37] Third, the forms and proportions of both works seem to correlate strongly with one another.

BWV 73	*Symphonies of Wind Instruments*
1. Ritornello, Chorale and Recitatives	**1. Sinfonia, Chorale and Recitatives** [41]-[64], earlier fragments [1], [3]-[5], [11-14]
• Recitatives Interpolated (Tenor, Bass, Soprano) • Chorale Interpolated	• Recitatives Interpolated: [41], [43], [45], [57], [64] • Chorale Interpolated: [1], [4]-[5], [11]-[14], [42], [56]
2. Aria (Tenor)	**2. Arioso** (Flute, Bassoon soloists) [6]-[8], [38], [40]
3. Recitative (Bass)	**3. Recitative** (Clarinet soloist, Invocation) Opening, [2], [9]-[10], [26]-[28], [37], [39]
4. Aria (Bass)	**4. Aria** (Flute/Clarinet Trio) [15]-[25], [29]-[36]
5. Chorale	**5. Chorale** (directly from *Revue musicale*) [65]-[75]

Figure 5. J.S. Bach, *Cantata* BWV 73, *Herr, wie do willt, so schick's mit mir* shown in movement-to-movement comparison with Stravinsky's "cantata-fied," "defragmented" *Symphonies of Wind Instruments*.

The first interpretive decision that needs justification is the labeling of rehearsal numbers [41]-[64], mainly consisting of "wild dance" materials, as the first movement. There are several reasons to do this, beginning with the fact that this section is among the best-developed in the piece and is therefore a good candidate as an opening chorus or sinfonia. It also makes use of nearly the entire ensemble together ([54] and [55] are tutti except for the contrabassoon), much in the same way that Bach typically involved all of his musicians only in the outer movements of his cantatas. Compellingly, Stravinsky had originally intended for this musical area to occur near the beginning of *Symphonies* and stuck to that plan late into the development of the piece; page number erasures in the short score indicate that the original ordering of the musical materials would have started with the chorale and followed immediately with the section now labeled [41]-[64].[38] If Stravinsky had followed this plan, the opening chorale to *Symphonies* may have come across more as a "slow introduction" (á la classical symphonic form). Instead, Stravinsky moved the chorale to the end (a decision that is strong evidence, all by itself, of a "cantata thinking" mindset) and made the "wild dance" the penultimate section.

Why, for a "cantata reading," should [41]-[64] move back to the beginning, yet the chorale remain at the end where Stravinsky left it? The answer is that this interpretation does not treat all musical areas according to some algorithmic or consistent procedure; it instead conforms the musical areas to a cantata-like structure, in order to see how successfully they can be reconstituted from profound fragmentation. This is not to say that Stravinsky literally composed a cantata, then chopped, disguised, and spliced it. The claim, to be very precise, is rather that he imagined some discrete musical areas (with enough distinctiveness of style and approach that they could be separated into different movement-texts), and that those musical areas bear resemblance to the forms that comprise the movements of a typical Bach cantata. The proposal diagrammed above simply speculates as to how the piece might fit inside that form, were it arranged thusly.

Next is the question of why the earlier fragments of the chorale, along with certain sections this author has labeled "recitative," should belong to the first movement at all. If these disparate sections are to be grouped into a single movement along with area F materials, there ought to be a very good rationale, especially if our larger project is to group like sections into movements.

The rationale takes the form of rehearsals [11]-[14] (Cone's area D – see Figure 6 for a reduction of the beginning of the section, mm. 55-63). This section, among the most curious in the entire work, functions as development of the cruciform motive from the chorale, found here first as an incomplete statement in the Trombone 1 and completed by the Trumpet 3's A natural in m. 58. Stravinsky develops the cruciform motive by way of the eighth-note-driven simple-compound metric alternations that Cone normally (though not here) identifies with the area F "wild dance." Unlike later area F iterations, the metric alternations here are presented both at a slower tempo and as hemiolas against the meter (as seen in trumpets, horns and reeds mm. 61-62), and are later developed and elaborated by the double reeds in [13] and [14] into the

transitional figure that Cone calls bridge Y. Importantly, this section is doing much more than simply interpolating or superimposing elements of the chorale, the "wild dance," and bridge Y; it is true synthesis and development of the materials.[39] By synthesizing these three elements, Stravinsky allows for an interpretation that relates them together (as has been done in Figure 1). Moreover, it should be noted that throughout *Symphonies*, bridge Y materials are always adjacent to "wild dance" materials, and area B chorale fragments are rarely isolated from one or both of the other two (exceptions are rehearsal [1], and also the several interjections of the cruciform *Alliluiyah* in area E). The relatedness of the chorale, "wild dance," and bridge Y materials is a key feature of Stravinsky's design, and is reflected in Figure 1 by the grouping of all three into the first movement.

Figure 6. Reduction of rehearsals [11]-[12] (and first measure of [13]) in *Symphonies of Wind Instruments* (1947), with two of the cruciform motives identified. The top staff is reeds and horns, the middle staff trumpets, the bottom staff trombones.

The other movements of this cantata model are simpler to digest. The ordering of the inner movements is of little import, and here matches the organization of BWV 73 simply because it can. Stravinsky did not base *Symphonies* on any specific cantata. The important thing, once again, is that the cantata form in general bears resemblance to the defragmented Symphonies in its variety of forms and proportions.

The titling "aria," "arioso," and "recitative" is an interpretation of the musical content therein. Cone's bridge Y, in the first movement, is understood as interpolated recitative because of its short and transitional character. Cone's musical area A (and associated bridge X), is similarly short and transitional, and as a recitative it could go almost anywhere in the cantata-fied *Symphonies* (in this interpretation it is movement three). Cone's musical area E is among the lengthier musical areas and its linear flute melody suggests a mezzo-soprano solo with the clarinet accompanying as a continuo part. Its identity as an aria in particular comes from its roughly da capo form, which arises when it is recombined and listened to straight through: rehearsals [15]-[21] A [22]-[25] B, [29]-[33] A′, and [34]-[36] Coda. The arioso movement (Cone's musical area C) also features a linear flute melody (and later bassoon melody) but receives the diminutive label to indicate its relatively limited length and development.

IV.B. Formal Similarities with Cantata BWV 106

Another cantata which serves as an interesting point of comparison is BWV 106, *Gottes Zeit ist die allerbeste Zeit* (*Actus Tragicus*). The comparison to *Symphonies* is not one-to-one (hence the absence of a diagram), but it may have offered Stravinsky some inspiration, not in the least because of the religious themes it explores as a funeral cantata. Where BWV 73 only involved interpolation in the first movement, BWV 106 makes it standard operating procedure. Movements two, three, and four are full of interpolation, jumping rather freely between tempi from chorus to arioso to aria to chorale. The third movement in particular shows how strongly Stravinsky recalls Baroque textures in some of *Symphonies'* polyphonic fragments (for a comparison see Figure 7). The *Actus Tragicus* even shares in common with both editions of *Symphonies* the placement of a distinctive feature in its precise center: "Then [Bach] notates a blank bar with a pause over it. This active, mystical silence turns out to be the exact midpoint of the work."[40]

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Figure 7. Compare the contrapuntal features in mm. 75-80 of Stravinsky's *Symphonies of Wind Instruments* (top) with mm. 25-27 in the third movement of J.S. Bach's *Cantata* BWV 106, *Gottes Zeit ist die allerbeste Zeit* (bottom).

V. Significance of the Cantata Reading

It is a fine thing to ruminate on whether Stravinsky may have (intentionally or not) composed *Symphonies of Wind Instruments* using structures and forms borrowed from the composer and genre that he considered "the center of our repertoire, if we must have a repertoire." But the whole discussion is little more than a tangent or a curiosity unless it generates some new understanding of *Symphonies*, Stravinsky, or both.

V.A. Relationship to Previous Analyses and Interpretations

What the cantata reading accomplishes, in the first place, is a middle ground between the two interpretive critiques discussed earlier, those of Taruskin (1996) and L. Kramer (2019). Both leave something to be desired. Taruskin's *panikhida* requiem reading, while offering insight into the specific sacred sources that *Symphonies* draws from, fails to account for the composition's many fragmentations and juxtapositions by asserting instead that it follows a continuous and unfragmented template. In other words, what the listener perceives as fragmentation is in fact an ordered, complete responsorial liturgy in disguise. But this simply cannot be the final word on

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Symphonies. Stravinsky may have drawn on liturgical forms, but fragmentation and juxtaposition are also essential characteristics of his design (as Jonathan Kramer and Rehding make clear). An interpretation that diminishes them to mere surface features is incomplete.

Lawrence Kramer, on the other hand, interprets Symphonies as a dialectic between sacred and profane elements. Leaving the "discontinuous jumble" intact, he rightly points out that the "wild dance" seems more profane than sacred, and the connection he makes to Durkheim's theses on primitive religion is intriguing. Yet this reading fails, too, by rendering the piece an academic exercise, an anthropological study of primitivism from a lofty intellectual perch. It would be cold, indeed, for Stravinsky to dedicate such an endeavor to his dear, late friend. It would also be inconsistent with his other cantata offering to Debussy, *Le roi des étoiles*, which, far from intellectual aloofness, is instead filled with rapturous mystical imagery and contemplation of the cosmological vastness of the divine.

A cantata reading, then, addresses the weaknesses of both of these interpretations without compromising their strengths. It acknowledges fragmentation and juxtaposition as part of *Symphonies'* essential design, and also acknowledges its sincerely personal (not anthropological) appeal to the sacred.

Part of the strength of this reading comes from the fact that Bach's church cantatas, unlike the *panikhida*, comprise a sufficient variety of styles and forms to allow for almost anything a composer might wish to place under the umbrella of "sacred,"[41] even dance forms, as seen in BWV 194a (described by Dürr as "in the form of a dance suite").[42] In any case, a "wild dance" need not be profane in Stravinsky at all; for a composer whose most celebrated work is itself a "wild dance" as religious ritual, the distinction between a sacred or profane aesthetic is really somewhat greyer than Kramer seems to contend.

V.B. Meaning with Regard to Stravinsky's Life

In the second place, a cantata reading suggests a new notion for what *Symphonies* might have meant to Stravinsky himself. If Stravinsky really conceived *Symphonies* using something like "cantata thinking," fragmenting and juxtaposing the movement-texts until they took a wholly unrecognizable form, the reader must wonder: *why* would he compose a piece in such a convoluted and opaque fashion? What would be the meaning of such an artwork?

The cantata reading implies meaning by way of subtext. Simply by inflicting fragmentation and juxtaposition on sacred materials, the composer raises the question of meaning (even, perhaps, without express intent). Because Stravinsky himself cannot be counted on to reveal the full extramusical influences on his own music anyway, we will instead infer this subtextual meaning by examining some of the significant events surrounding its composition as described in Stravinsky's own autobiography.

Stravinsky's life during the years when he sketched, formulated, and assembled *Symphonies* was fraught with personal loss, and not just on account of Debussy. As he tells it in his autobiography, he was also mourning the death of his beloved childhood caregiver, Bertha ("Several weeks went by in sorrow before I could resume my work") as well as his brother who died of typhus while fighting in the Russian army on the Romanian front of World War I ("I had remained deeply attached to him, and the news of his death brought me acute grief").[43] On top of these woes, he was also faced with indefinite exile from his homeland after the fall of Tsar Nicholas II and the subsequent rise of communism. Stravinsky gives the following summary of his situation:

> This period, the end of 1917, was one of the hardest I have ever experienced. Overwhelmed by the successive bereavements that I had suffered, I was now also in a position of the utmost pecuniary difficulty. The Communist Revolution, which had just triumphed in Russia, deprived me of the last resources which had still from time to time been reaching me from my country, and I found myself, so to speak, face to face with nothing, in a foreign land and right in the middle of the war.[44]

Symphonies of Wind Instruments is rarely (if ever) probed for autobiographical content. And perhaps it has none at all. But if it is there, the cantata reading suggests the following summary:

> Stravinsky in 1917 was at a point of major transition and crisis. He processed this crisis, as one might expect, in and through his music. Suffering the deaths of loved ones and a professional mentor, cut off and estranged from his homeland, sensing the old world rupturing and giving way to modernity, his musical thinking turned toward Bach and that repertory of consummate musical objects understood as both sacred and universal. What he then composed was a sacred synthesis, borrowed from the Russian liturgies he knew as a child and processed through the neo-Baroque framework of "cantata thinking." Yet Stravinsky's historical moment precluded the writing of an orderly, lucid cantata. Instead, he fragmented and juxtaposed his movement-texts to the point of total disorientation, in much the same way that the new, modern world seemed to confound and dislocate all things spiritual and sacred. Bach could compose a funeral cantata from the perspective of certain faith and dogma; but Stravinsky's funeral cantata, apparently in memory of Debussy but in actual effect memorializing something more like the very sundering of the sacred, could only be properly viewed if sundered itself, as if through a kaleidoscope.

VI. Final Thoughts

Would Stravinsky have objected to this interpretation? It is more difficult to speculate on an answer than one might think (and for some, Stravinsky's objections may be beside the point). An important perspective on Stravinsky's formalism is posited by van den Toorn:[45] perhaps Stravinsky's resistance to the enterprise of extramusical interpretation has less to do with

formalist principles, and more to do with a fear that these interpretations might "overshadow" the original work, take on a "life of their own" that has more to do with the psyche of the interpreter than it does that of the composer, or even simply "the music itself." But artworks *do* exist outside the boundaries of their creators' intentions; they are, in fact, experienced and understood in minutely (perhaps even overtly) different ways through the varied cognitions of each listener, performer, and critic. The cantata reading of *Symphonies* may not align with Stravinsky's own aim for the piece, but its ability to make a multitude of musically- and biographically-meaningful connections renders the piece both more accessible and more metaphorically rich. Whether that result is worth the risk to "the music itself," the reader will have to decide.

This, then, is what the cantata reading ultimately reports: *Symphonies of Wind Instruments* is Stravinsky expressing and processing some of the defining crises of his life. To the modernist this interpretation is anathema, because it deprives Stravinsky of his artistic prerogative to set the parameters for how his own music should be understood. To the postmodernist it is insight, because it demonstrates how Stravinsky's work might be reconsidered and reinterpreted in its proper historical context. In either case the enigma still stands, though perhaps now it is in slightly better focus. *Symphonies of Wind Instruments* will never be easy to approach, will always push back at us. The kinds of questions it asks are unanswerable. But they are also its most transcendent quality.

Endnotes

1. "I was sincerely attached to him as a man, and I grieved not only at the loss of one whose great friendship had been marked with unfailing kindness towards myself and my work, but at the passing of an artist who, in spite of maturity and health already hopelessly undermined, had still been able to retain his creative powers to the full, and whose musical genius had been in no way impaired throughout the whole period of his activity." Igor Stravinsky, *An Autobiography* (London: Calder & Boyars, 1975), chap. VI.

2. Unless otherwise noted, the information in this paragraph can be found in: Igor Stravinsky, *Symphonies d'instruments à vent*, ed. Felix Meyer and André Baltensperger (Winterthur: Amadeus, 1991), 28-31.

3. Stravinsky, *Autobiography*, chap. VI.

4. "The main thing for [people] is to know what the piece expresses, and what the author had in mind when he composed it. They never seem to understand that music has an entity of its own apart from anything that it may suggest to them." Stravinsky, *An Autobiography*, chap. X. He makes this point even more emphatically in his Norton Lectures on Poetry at Harvard University: "Do we not, in truth, ask the impossible of music when we expect it to express feelings, to translate dramatic situations, even to imitate nature?" Notably, he invokes Debussy (the object, if

there can be any object, of *Symphonies*) in critiquing Wagnerian *Leitmotiv*: "…a system that led Debussy to say that the Ring struck him as a sort of vast musical city directory." Igor Stravinsky, *Poetics of Music* (Cambridge, MA: Harvard University Press, 1970), 77.

5. Richard Taruskin, *Stravinsky and the Russian Traditions: A Biography of the Works Through Mavra* (Berkeley, CA: Univ. of California Press, 1996), Vol. II, 1486.

6. Stravinsky, *An Autobiography*, chap. VI.

7. Edward T. Cone, "The Progress of a Method," *Perspectives of New Music* 1, no. 1 (Autumn 1962): 18-26.

8. Cone used the 1947 version for his analysis. Since this paper is thoroughly indebted to his contribution, the rehearsal markings herein will also be from the 1947. The differences between the 1920 and 1947, while substantial, are limited mainly to matters of instrumentation, orchestration, and notational readability for the performers; therefore they do not greatly impact this discussion.

9. Ibid., 19.

10. Jonathan Kramer, "Moment Form in Twentieth Century Music," *The Musical Quarterly* 64, No. 2 (April 1978): 177-194.

11. "Time is thus redefined as a malleable Now, as an arbitrary succession of moments. This new concept, born of technology, reverberated in all art forms during this century. Thus Stravinsky's 1920 masterpiece is not an isolated experiment; he was responding to new concepts of time that had deeply affected thinking about the human experience, at least in Western Europe." Ibid., 193.

12. Ibid., 187.

13. Taruskin, *Stravinsky and the Russian Traditions*, 1486-1493.

14. "Stravinsky's evocation of the *panikhida* in his *Symphonies* was based on impressionistic recollection, not research. It would be silly to insist that every detail of the composition should correlate with the liturgical model. Still, enough details seem to do so to warrant pursuing the matter a bit further, on the understanding that the smaller the detail, the more speculative the putative correlation." Ibid., 1489.

15. Alexander Rehding, "Towards A 'Logic of Discontinuity' in Stravinsky's 'Symphonies of Wind Instruments': Hasty, Kramer and Straus Reconsidered," *Music Analysis* 17, no. 1 (Mar. 1998): 39-65.

16. Ibid., 62.

17. Lawrence Kramer, "Sacred Matter: Stravinsky's Symphonies of Wind Instruments," *International Review of the Aesthetics & Sociology of Music* 50, no. 1 (March 2019): 71–86.

18. "This separation of forces, however, does not involve an opposition between what is inside and what is outside of religion. On the contrary: the separation becomes the ground of the music's religious character; the profane segments do not work against the presence of sacred things but make it possible." Ibid., 81.

19. Ibid., 77.

20. "The closing apotheosis of the chorale thus comes each time as a sacred shock, at once impossible to avoid and impossible to predict." Ibid., 78.

21. Ibid., 73.

22. To be fair, L. Kramer does not assert this merely because it is convenient to his interpretation. He fully interrogates the concept of "influence" in his own book, *Interpreting Music*, calling into question whether it is indeed a necessary precondition for suggesting just this sort of intellectual connection.

23. Ibid., 78.

24. Stravinsky, *An Autobiography*, chap. VI.

25. To be clear, a template will be *proposed*, but it is only that: a proposition, not an imposition. The template is not the foundation of the "cantata thinking" argument.

26. Compare to Charles Rosen's description of early notions of "sonata form," which might similarly be described as "sonata thinking:" "In the eighteenth century, consequently, there was no notion of an isolated sonata form as such: all that existed was a gradually evolving conception of the composition of instrumental music – a pure instrumental style untroubled by the exigencies of concerto, dance music, or opera overture, unhampered by the old-fashioned procedures of fugue and variation. It is significant that eighteenth-century accounts of sonata form are all descriptions of instrumental composition *in general*." Charles Rosen, *Sonata Forms* (New York: W. W. Norton & Company, 1988), 14-15. (emphasis original)

27. Debussy later said of the piece, in a 1913 letter, "Excuse me for being late in thanking you for a work whose dedication is priceless to me… The music from the *Roi des Etoiles* is still extraordinary. It is probably Plato's 'harmony of the eternal spheres' (but don't ask me which page of his). And, except on Sirius or Aldebaran, I do not foresee performances of this 'cantata

for planets.' As for our more modest Earth, a performance would be lost in the abyss." Igor Stravinsky and Robert Craft, *Conversations with Igor Stravinsky* (Garden City, NY: Doubleday & Company, 1959), 54.

28. Marianne Gillion, "Eastern Orthodox Spirituality in the Choral Music of Igor Stravinsky," *Choral Journal* 49, no. 2 (August 2008): 10.

29. Taruskin, *Stravinsky and the Russian Traditions*, 784-791.

30. The other works are "the Concerto of 1923-24, the *Sonate* of 1924, the *Sérénade en la* of 1925." Note that in the quotation from the paragraph above, Taruskin makes a connection between an objectivist ideal ('universal' musical values) and Bach. If Stravinsky was himself making this same connection, then even a programmatic approach to Bach could have seemed to him to inherit some of that intrinsic objective quality. Ibid., 1607.

31. Danick Trottier, "1918: *Histoire du soldat*, la France dans le rétroviseur de Stravinski," *Nouvelle histoire de la musique en France* (1870-1950), posted March 12, 2020, http://emf.oicrm.org/nhmf-1918.

32. Alfred Dürr, *The Cantatas of J. S. Bach: With Their Librettos in German-English Parallel Text* (New York, NY: Oxford University Press, 2005), 202.

33. Stravinsky and Craft, *Conversations*, 30.

34. Ibid., 145.

35. "The *St. Matthew's Passion* of Johann Sebastian Bach is written for a chamber-music ensemble. Its first performance in Bach's lifetime was perfectly realized by a total force of thirty-four musicians, including soloists and chorus." Stravinsky, *Poetics of Music*, 129.

36. For just a few examples, consider not only Bach's musical signature B-flat, A, C, B-natural (incidentally quoted in the final variation of the Canonic Variations) but also the subject of the Prelude and Fugue in C# Minor BWV 849, as well as the six-fold repeated first phrase of the chorale *Nun komm, der Heiden Heiland* in the opening chorus of Cantata BWV 61. Anne Leahy explores this "cross symbol" and its exegetical function in Bach in more detail: Anne Leahy, "Bach's Setting of the Hymn Tune 'Nun komm, der Heiden Heiland' in His Cantatas and Organ Works," in *Music and Theology: Essays in Honor of Robin A. Leaver* (Lanham, MD: Scarecrow Press, 2007): 69-102.

37. "…the thoughts of the librettist… do not have as their central focus Jesus's healing of the sick, but are instead directed towards death, praying for the joyful resignation of the 'spiritually sick' to the Will of God, even when the hour of death strikes." Dürr, *The Cantatas of J.S. Bach*, 202.

38. Stravinsky, *Symphonies d'instruments à vent*, ed. Meyer and Baltensperger, 33.

39. By connecting rehearsals [11]-[13] with the "wild dance" material, I am departing substantially from Cone (whose analysis, it should be noted, is not the final word – see, for example, Rehding's critique, or the revision published in these pages in 1972 by Thomas Tyra). Cone's analysis shows how this section (his musical area D) may be derived from the intervallic and motivic content in areas A and C while B runs concurrently. But these processes are not, in my estimation, actually what the listener hears. What is heard, instead, is the B material (i.e. the chorale, and here the cruciform motive from the chorale in particular) being played first in its original style and then shortly thereafter with the rhythm and texture of the area F "wild dance," followed by the double reeds "riffing" on those materials until they produce bridge Y. The listener, therefore, hears this synthesis process of B into F-like rhythms more than the three discrete musical strata Cone identified as belonging to musical areas A, B and C. One might argue that the absence of a *motivic* relationship weakens my argument. Yet this is Stravinsky, not Beethoven; rhythm and texture should be considered equally valid tools for musical development and relatedness.

40. John Eliot Gardiner, *Bach: Music in the Castle of Heaven* (New York, NY: Alfred A. Knopf, 2013), 149.

41. John Eliot Gardiner points out, invoking Johann Mattheson's *Der volkommene Capellmeister* of 1739: "The genre is essentially a bastard obsolescent form, 'cobbled together from multiple styles of writing.'" Gardiner, *Bach*, 284.

42. Dürr, *The Cantatas of J.S. Bach*, 22.

43. Stravinsky, *An Autobiography*, chap. IV.

44. Ibid., chap. V.

45. "As a formalist, he [Stravinsky] often dodged questions about the expressive content of his music, but not out of a disbelief in deep, underlying meanings and significances. He distrusted verbal descriptions and explanations, fearing the lives such descriptions would assume on their own, their overshadowing of music. He feared music's trivialization and 'debasement,' its abuse and exploitation. 'Music expresses itself,' he thought; music itself was a creation, not a mirroring of something else." Pieter C. van den Toorn, "Will Stravinsky Survive Postmodernism?" *Music Theory Spectrum* 22, no. 1 (Spring 2000): 104-121.

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PROGRAMMING PRACTICES OF AUSTRALIAN AND AMERICAN UNIVERSITY WIND ENSEMBLES

Paul De Cinque

While the orchestral canon has developed organically, the wind ensemble community has coalesced around our canon via a different methodology. Research in the form of books, journal articles, conference performances and presentations have been central to the development of the wind ensemble canon. Ostling's, Gilbert's, and Towner's research have aimed to codify music of artistic merit through a rigorous review process. Others have used a similar process to research repertoire of artistic merit for discrete subsections of the wind ensemble community. Honas (1996) and Thomas (1998) utilized the same evaluation criteria as Ostling and colleagues to codify music of artistic merit for mixed-chamber wind works and works for Grade III and IV level bands respectively.

Individual members of the wind ensemble community have also shared their thoughts on core repertoire. Williamson interviewed 10 leading wind ensemble conductors, focusing on their rehearsal techniques. He asked each conductor to list 30 outstanding Grade IV through VI wind ensemble compositions, which he included in an appendix. Meyer's replication of this text contains a similar appendix, focusing on high school band music from Grade III through VI. Many conductors, including Tim Reynish, have created websites and published lists of core repertoire. Others have shared lists of core repertoire in presentations. At the 2009 Midwest Clinic, Cardany and Cummings discussed criteria for determining works of artistic, functional, and/or pedagogical merit, presenting a catalog of 151 works considered core repertoire for high school bands.

While the aforementioned studies discuss repertoire considered important within the field, researching university programming choices provides a picture of what repertoire is most often performed in the community. While leaders in the field may coalesce around repertoire of artistic merit, their programming choices do not consistently reflect these lists. We should acknowledge that a conductor's programming may not accurately reflect the works they view as having the greatest merit; however, their choices may reflect their tastes and opinions on the canon.

Therefore, studying programming allows researchers an opportunity to learn what repertoire, composers, and genres the leaders in our community value. Holvik (1970) produced the first study of this type, collating performance records for a range of ensembles across the United States, from the performance databases in the College Band Directors National Association tri-annual reports. Kish replicated this study in 2005. Powell argued for examining the programming choices of a smaller elite group of ensembles. Articles in the *Journal of Band Research* and *Contributions to Music Education* by Powell (2009), Paul (2011, 2012), Wiltshire et al. (2010), and Wacker and Silvey (2016) discuss programming practices in wind ensembles

from the Big Ten, Big Twelve, Pac-Ten, Atlantic Coast, and Southeastern Conferences in the United States, respectively. Each study includes the complete list of repertoire performed by the premier wind ensembles from each school within the conference over a set period, to assess programming trends within the conference.

Holvik and Kish's work validates reflecting on the programming choices of university ensembles beyond the leading American institutions, and perhaps the American university sector more broadly. Internationally, the wind ensemble is not always the leading large ensemble within university music departments. As a result, non-American university wind ensembles may not perform works of the same technical and musical demands. Additionally, there is a contemporary trend toward programming repertoire by a diverse and representative cohort of composers. In the United States, this approach has tended to focus on composers from underrepresented groups.[1] Conductors at universities outside the United States are often tasked with balancing programming core repertoire and works of artistic merit with works by local composers, as local composers represent a major segment of diversity programming.

Australia forms a useful case study for these discussions. Australian universities have traditionally favored orchestras and choirs as the primary large ensemble experiences for university students. For example, both Western Australia university music programs have had orchestras and choirs since their foundation, while their wind ensembles were only formed in the 1990s, and have not run continuously since then. Additionally, the Melbourne Conservatorium notes the Symphony Orchestra has toured internationally and records, while the Wind Symphony has not yet had these opportunities. At most institutions, students are only required to participate in one ensemble, and the senior wind students will often choose orchestra over wind ensembles. As a result, Australian university wind ensembles as a cohort may not have the personnel to perform the leading repertoire of the movement as proficiently as their American counterparts. Secondly, programming diversity has gained traction in Australia, though its primary focus has been on promoting Australian composers generally, and music by Australian female composers specifically.

The focus on national repertoire in Australian is evident through programming, and a strong nationalist repertoire movement reaching beyond Percy Grainger is emerging. Unfortunately, there are a lack of resources available to support this movement. A notable exception is Burch-Pesses' book, which lists and discusses 106 wind ensemble compositions by 38 Australian composers at a range of difficulty levels. Martin presented on a range of Australian works for wind ensemble at the 2014 Midwest Clinic, and others have presentated on Australian repertoire appear in Australian meetings and conferences. As a result, the discussion and promotion of Australian music throughout the country most commonly occur via word-of-mouth.

Therefore, this article examines Australian universities as a case study to observe the range of wind ensembles throughout the country's tertiary institutions. By replicating the studies by Powell and colleagues, this study compares universities from the five leading American

university conferences to their Australian equivalents, and as a result the areas of confluence and difference in their programming habits can be assessed.

Background

The population in Australia is significantly smaller than in the United States. The Australian Bureau of Statistics estimated Australia's population to be 25,687,041 (as of June 30, 2020), which is less than 8% of the United States' estimated 328,239,523 (as of July 1, 2019). Turning to the university sector, Universities Australia lists 39 universities throughout the country. This number pales in significance to the United States, which had 4,042 degree-granting institutions operating in the 2018-19 academic year. The bulk of Australia's population concentrates around one major city within each state or territory, and university campuses are generally urban, based in these major cities. As a result, almost all Australian universities are large institutions with many students.

Australia does not have a university conference system, as is the practice in the United States. Three potential reasons may explain this: first, intercollegiate sports lacks importance in Australian universities; second, the smaller number of degree-granting institutions makes conferences redundant; and third, the sparse population-density, distance, and isolation of major cities cultivate intrastate rather than interstate relationships. One exception to Australian universities not pursuing a conference system is found in Australia's elite research universities referring to themselves as the "Group of Eight." The universities in this group include the Australian National University, Monash University, the University of Adelaide, the University of Melbourne, University of New South Wales, the University of Queensland, the University of Sydney, and the University of Western Australia.

Given the smaller number of universities and the expense of running a large music program, there are also a small number of comprehensive music programs across the country. Some universities run small music programs focusing primarily on contemporary music or music production and do not include wind ensembles in their large ensemble offering. As a result, a small number of university wind ensembles exist within Australian universities, based mainly within the Group of Eight institutions.

Method

The study began by selecting nine Australian universities with a strong comprehensive music program that included a wind ensemble:
1) Edith Cowan University (Western Australia), *Western Australian Academy of Performing Arts*
2) Griffith University (Queensland), *Queensland Conservatorium*
3) Monash University (Victoria), *The Sir Zelman Cowen School of Music*
4) The University of Adelaide (South Australia), *Elder Conservatorium of Music*

5) The University of Melbourne (Victoria), *Melbourne Conservatorium of Music*
6) The University of Queensland, *School of Music*
7) The University of Sydney (New South Wales), *Sydney Conservatorium of Music*
8) The University of Western Australia, *Conservatorium of Music*
9) University of Tasmania, *Conservatorium of Music*

The wind ensemble director or music support staff at each university were contacted with an invitation to participate in the study. Each university was asked to provide details of concert programming for their wind ensemble for the academic years 2014 through 2018. They were asked to send a programming list for this period via email, either by supplying concert programs or a list of pieces performed. If a response to the initial contact was not received, multiple follow-ups were made to ensure a broad cross-section of ensembles were included. Complete information was received from seven of the universities listed. Due to the provision of incomplete programming details, Monash University and the University of Adelaide were not included in the study.

The full list of repertoire performed by each group was entered into an Excel spreadsheet for data analysis. When a group performed the same piece twice in one semester, the second performance was omitted. Full information for each piece was added to the spreadsheet, including (a) composer name, (b) arranger/transcriber name, (c) composition title, (d) whether the composition appeared in Towner's list of music of artistic merit, (e) composer country of origin, (f) composition date, and (g) composer gender or sex. This information was sourced from The Wind Repertory Project website and the Australian Music Centre website. Notably, a small number of works were premiere performances of student compositions. In these cases, information regarding country of origin, composition date, and composer gender or sex may not have been available. However, these numbers were insignificant and had no material impact on the study.

After data entry was complete, the author analyzed the repertoire performed by the ensembles as a cohort. This was compared to the repertoire performed by each of the five major American university conferences.

Results

Of the 465 performances of individual compositions listed in the study, 378 (81%) were original works for winds. This percentage is lower than the Big Ten conference universities but higher than others. Premiere performances were not noted in this study as Australian universities tend to premiere and commission lower numbers of works by non-Australian composers, with the notable exception of the Sydney Conservatorium. Given the smaller number of works performed by these ensembles, there were fewer works performed multiple times. Only six works were performed four or more times. *First Suite in Eb* by Gustav Holst was the most frequently performed piece with seven performances. *Commando March* by Samuel Barber, *Twist* by Jodie Blackshaw, *Irish Tune from County Derry* by Percy Grainger, *An Original Suite*

by Gordon Jacob, and *Armenian Dances, Part 1* by Alfred Reed were each performed four times. Table 1 lists the 70 works performed more than once across the five-year period.

Percy Grainger was the most frequently programmed composer, with 31 performances of 17 compositions. Gustav Holst was the second most frequently programmed, with 13 performances of five compositions. Frank Ticheli ranked third, with 12 performances of eight pieces, Ralph Vaughan Williams fourth with 11 performances of five pieces, and John Mackey and Alfred Reed were ranked joint fifth with nine performances of seven and five pieces respectively. Table 2 is a complete list of composers whose works were programmed five or more times during the period.

The composition date for each piece performed during the five-year period was sourced, with the exception of nine pieces. Like Wacker and Silvey, the original composition date was used for transcriptions and arrangements. However, unlike Wacker and Silvey, the researcher's analysis of time period in the current study assessed each performance given, rather than just a list of works. For example, two performances of a work from 2011 by two different ensembles were counted as two entries, rather than one piece from the decade 2010–2018. The decade featuring the most compositions was 2010–2018, with 78 performances. The next most performed decade was 2000–2009 (70 performances), followed by 1990–1999 (41 performances), and the twentieth-century decade with the least performances was 1900–1909 (16 performances). Table 3 summarizes the composition date for all works by decade.

Discussion

When comparing results, the volume of repertoire performed by the Australian university wind ensemble cohort was small in comparison to their American counterparts. The seven Australian wind ensembles performed 465 works over the five-year period, compared to the Southeastern conference wind ensembles performing 1,353 works over a six-year period. These statistics indicate that Southeastern conference ensembles performed an average of 16 pieces per year throughout the cycle, compared to Australian ensembles performing 13 pieces per year throughout the cycle. As a result of the smaller cohort and more limited programming, all numeric values in this analysis are significantly smaller than the United States analyses.

In analyzing the Australian universities' programming trends, there were both similarities and differences with the studies of the United States-based conferences. Again, Percy Grainger was the most programmed composer, with 31 performances of his works. Beyond Grainger, the most programmed composers' lists were similar, with Frank Ticheli, Gustav Holst, Ralph Vaughan Williams, Leonard Bernstein, and John Mackey the most performed composers in Australia.

Notably different was the lack of works by John Philip Sousa. Sousa was one of the 10 most programmed composers in each of the five American conferences; however, only one

performance of a Sousa work was given throughout the Australian universities in the five years. This is likely due to two factors. First, Australia has historically not had as strong an affinity with marches as the United States; indeed, very few marches appear in the programs listed throughout this study. Second, Australia's historical ties with Britain is reflected in British marches being favored at times. However, the dearth of marches performed by university bands in Australia is worth further discussion within the community to ascertain whether this is due to smaller programming overall, a lack of knowledge of high-quality marches, or perhaps a lack of appreciation of the artistic merit of marches.

As stated in the results section, *First Suite in Eb* by Gustav Holst was the most frequently performed piece with seven performances. The six works performed four or more times in Australia were often present in the lists of most performed works in each of the American conferences. In comparing these six most frequently performed works in Australia to each American conference's top 10 performed works list, two of the six featured on the Atlantic Coast list, two on the Pac-Ten list, none on the Big Ten list, none on the Big Twelve list, and one on the Southeastern conference list. The works common to the Australian and United States lists included Holst's *First Suite in Eb* and Grainger's *Irish Tune from County Derry*.

While some consistency is noted between the Australian and United States universities, a number of works from each conference's most-performed list were either not performed in Australia or performed only once in the period. There are three potential explanations for this inconsistency. First, works such as *American Salute* and *The Promise of Living* may be performed more often in the United States due to their patriotic overtones, which do not translate to significant performances in such as Australia. Second, works such as *Dionysiaques* and *Sinfonietta* are quite difficult and may be beyond several Australian university bands' capabilities. Finally, the differing time periods of each of these studies may account for the inconsistency, as works that were premiered numerous times within a conference may account for their placement on a list. Given the Wacker and Silvey study of the Southeastern conference is the most recent American study, a comparison of most performed works in the Southeastern conference and Australian universities is listed in Table 3.

Comparing the Towner dissertation to the list of most programmed works in Australia reveals certain correlations. Of the 23 works performed at least three times in Australia during the five-year period, six were listed by Towner as meeting the criteria for serious artistic merit. Wacker and Silvey compared the 10 most often performed works in each of the five American conferences, and in almost every case, there were ties for the 10th most often performed work. Comparing the proportion of most often performed works against Towner's list, at least 50% of each American conference's top 10 list was featured as music of serious artistic merit by Towner. For Australian universities, the correlating figure was just over 25%. This lower proportion demonstrates that Australian universities perform works of serious artistic merit less than their American counterparts. This is potentially due to several factors. First, the Towner dissertation, and the previous versions, are relatively unknown in Australia. The growing number

of Australian university wind ensemble conductors who are either American or have studied in American universities may begin to change this situation. Second, many works on Towner's list are Grade VI works and may be beyond the technical and musical capabilities of some Australian university bands. However, it is worth emphasizing there are many accessible works on Towner's list as music of merit.

Across the five American studies, there was a general lack of analysis of the composer of the performed work's country of origin. This information may not be as interesting to American audiences, as many works for wind ensemble are by American composers, and therefore enthusiasm regarding nationalistic repertoire choice is somewhat redundant in the American context. In contrast, Australian universities focused on performing a range of Australian repertoire. Over the period, 17% of all performed works were by an Australian composer, which is likely to continue increasing in the coming years. Many of the universities have encouraged the performance of Australian works in recent years, especially those by female Australian composers. Further, it is interesting to consider the proportion of Australian composers after Percy Grainger is removed from the list. In removing Grainger, only 10% of the works performed were by Australian composers. Australian university wind ensembles should continue to diversify their Australian content, programming beyond Percy Grainger in the coming years. Thought should also be given to performing works from countries beyond Australia, the United States of America, and the United Kingdom. Works by composers from these three countries accounted for 74% of the total works performed in this time period. Table 5 lists the six countries most represented by works performed.

A disappointing statistic was the proportion of female composers' works performed. Despite the emphasis on gender equity by the international wind ensemble movement, there were only 24 performances of female composers' music in the time period, equating to 5% of the total works performed. While the previous studies had not published this statistic, the authors of the Southeastern Conference kindly provided their full data sheet to the author for this project. In the Southeastern Conference, only 43 performance pieces were by female composers, equating to 2% of the total works performed. This demonstrates Australia is beginning to make progress in female representation, however, this percentage is still far too low. However, some interesting projects occurred in Australia over the period that showed increasing interest in this area. The Sydney Conservatorium undertook a project of performing a number of works by female composers in a 2017 performance, and the Melbourne Conservatorium undertook a similar project in 2016. With a continued emphasis on equity and a growing number of projects emphasizing female composers, it is likely this number will grow in the coming years.

Similar to the American studies, the bulk of the repertoire performed was from the most recent decades, with 41% of performed works written between 1990 and 2018. This shows a yearning for new music in the medium and desire to program recent and contemporary works. However, as in the American studies, the most often performed works by Australian universities were generally older. Of the six pieces performed four or more times, only one was written in the

1990–2018 time period. This trend reinforces Powell's suggestion that the standard wind band repertoire is often older music.

Another statistic reinforcing the American studies was the proportion of original music performed. Overall, 81% of the works performed were original compositions for wind ensembles. As previously stated, this figure is lower than in the Big Ten study but higher than others. The argument for programming original works and/or transcriptions is beyond the scope of this analysis. However, it is pertinent to note that all the university programs surveyed have strong orchestral programs, which may account for the avoidance of programming orchestral transcriptions, given that they may be performed in their original instrumentation.

Conclusion

While there are clear overlaps between the wind ensemble programming of the major American university conferences and the leading Australian music institutions, there are also significant differences. The technical difficulty of some major works may be one factor that limits performances; a lack of awareness of American literature may be another. Notably, the programming of the Sydney Conservatorium of Music Wind Orchestra had the greatest overlap with the American universities, likely a result of John Lynch's years of experience as a leading wind ensemble conductor in the United States. Moreover, programming Australian repertoire is important to these ensembles and accounts for the high proportion of works by Australian composers.

Further research in this area would both help codify perspectives on wind ensemble repertoire and reflect the changing repertoire selections across these ensembles. An Australian replication of the Ostling/Gilbert/Towner studies may determine the familiarity of Australian university wind ensemble directors with the works determined to be of serious artistic merit by their American colleagues. Alternatively, interviewing Australian conductors about music of artistic merit and their opinions toward programming may help understand programming choices. An alternative research pathway may test the programming trends of universities in countries such as Canada and the United Kingdom to assess their relationship to the Australian and American institutions, especially in the areas of nationalistic programming.

Appendices

Table 1. Compositions performed at least two times by the wind ensembles of Australian universities, 2014-2018.

Composer	Arranger/ Transcriber	Title	Frequency
Holst, Gustav		First Suite in Eb	7
Barber, Samuel		Commando March	4
Blackshaw, Jodie		Twist	4
Grainger, Percy		Irish Tune from County Derry	4
Jacob, Gordon		An Original Suite	4
Reed, Alfred		Armenian Dances (part 1)	4
Bernstein, Leonard	Grundman, Leonard	Overture to Candide	3
Bernstein, Leonard	Grundman, Leonard	Slava	3
Grainger, Percy	Bainum, Glenn Cliff	Australian Up-Country Tune	3
Grainger, Percy		Children's March	3
Grainger, Percy		Lincolnshire Posy	3
Grainger, Percy		Shepherd's Hey	3
Holst, Gustav		Second Suite in F	3
Jacob, Gordon		Old Wine in New Bottles	3
Jager, Robert		Espirit de Corps	3
Lauridsen, Morton	Reynolds, H. R.	O Magnum Mysterium	3
Persichetti, Vincent		Symphony No. 6	3
Sullivan, Arthur	Duthoit, W. J.	Pineapple Poll	3
Ticheli, Frank		Wild Nights	3
Vaughan Williams, Ralph		Flourish for Wind Band	3
Vaughan Williams, Ralph		Toccata Marziale	3
Wagner, Richard	Cailliet, Lucien	Elsa's Procession to the Cathedral	3
Whitacre, Eric		Lux Aurumque	3
Zdechlik, John		Chorale and Shaker Dance	3
Arnold, Malcolm	Paynter, John	Prelude, Siciliano and Rondo	2
Balmages, Brian		Metal	2
Bennett, Robert Russell		Suite of Old American Dances	2
Bizet, Georges	Sheen, Graham	Carmen Suite	2

Chance, John Barnes		Elegy	2
Cramer, Ray		Fantasy on Sakura Sakura	2
Dvorak, Antonin		Serenade in D Minor	2
Erickson, Frank		Air for Band	2
Erickson, Frank		Toccata for Band	2
Gandolfi, Michael		Vientos y Tangos	2
Giannini, Vittorio		Symphony No. 3	2
Gould, Morton		Symphony No. 4 "West Point"	2
Gounod, Charles		Petite Symphonie	2
Grainger, Percy		Colonial Song	2
Grainger, Percy		Molly on the Shore	2
Grainger, Percy		Ye Banks and Braes O Bonnie Doon	2
Hanson, Howard		Chorale and Alleluia	2
Hindemith, Paul	Wilson, Keith	March from Symphonic Metamorphoses	2
Hindemith, Paul		Symphony in Bb	2
Hogg, Brian		Momentum	2
Jager, Robert		Third Suite for Band	2
Kurka, Robert		The Good Soldier Schweik Suite	2
Mac, Paul & Hindson, Paul		Requiem for a City	2
Mackey, John		Redline Tango	2
Mackey, John		Sheltering Sky	2
Marshall, Christopher		L'Homme Armé	2
Maslanka, David		Give Us This Day	2
Mendelssohn, Felix		Overture for Band	2
Milhaud, Darius		Suite Francaise	2
Mozart, Wolfgang		Serenade No. 10 "Gran Partita" in Bb Major	2
Mozart, Wolfgang		Serenade No. 11 in Eb Major	2
Nelson, Ron		Morning Alleluias	2
Prokofiev, Sergei	Yoder, Paul	March Op. 99	2
Reed, Alfred		The Hounds of Spring	2
Schwantner, Joseph		Percussion Concerto	2

Sparke, Philip		Dance Movements	2
Ticheli, Frank		Amazing Grace	2
Ticheli, Frank		Blue Shades	2
Tomasi, Henri		Fanfares Liturgiques	2
van der Roost, Jan		Puszta	2
Vaughan Williams, Ralph		English Folk Song Suite	2
Vaughan Williams, Ralph		Sea Songs	2
Walton, William	Duthoit, W. J.	Crown Imperial	2
Weill, Kurt		Violin Concerto	2
Whitacre, Eric		Ghost Train	2
Whitacre, Eric		October	2

Table 2. Composers whose works received at least 5 performances by Australian university wind ensembles, 2014-2018.

Composer	Number of Performances
Grainger, Percy Aldridge	31
Holst, Gustav	13
Ticheli, Frank	12
Vaughan Williams, Ralph	11
Mackey, John	9
Reed, Alfred	9
Barber, Samuel	8
Bernstein, Leonard	8
Jacob, Gordon	8
Maslanka, David	8
Mozart, Wolfgang Amadeus	7
Whitacre, Eric	7
Persichetti, Vincent	6
Williams, John	6
Bach, Johann Sebastian	5
Blackshaw, Jodie	5
Hindemith, Paul	5
Jager, Robert	5
Sullivan, Arthur	5

Table 3. Dates of compositions performed by Australian university wind ensembles, 2014-2018.

Years	Number of Performances
2010 – 2018	78
2000 – 2009	70
1990 – 1999	41
1950 – 1959	39
1920 – 1929	27
1970 – 1979	26
1940 – 1949	25
1910 – 1919	22
1930 – 1939	18
1960 – 1969	17
1900 – 1909	16
1870 – 1879	8
1880 – 1889	8
1890 – 1899	6
1780 – 1789	5
1840 – 1849	5
1730 – 1739	3
1790 – 1799	3
1820 – 1829	3
1700 – 1709	2
1860 – 1869	2
1720 – 1729	1
1760 – 1769	1
1770 – 1779	1
1800 – 1809	1
1850 – 1859	1

Table 4. Comparison of the Ten most often performed compositions by the premiere wind ensembles of Southeastern conference universities, Spring 2009 through Fall 2014, with an indication of the number of performances in Australian universities, 2014-2018.

Composer/Arranger	Title	Performances (SEC)	Performances (AUS)
Gustav Holst	First Suite in Eb	13	7
H. Owen Reed	La Fiesta Mexicana	12	0
Percy Grainger	Lincolnshire Posy	12	3
Percy Grainger	Colonial Song	11	2
Morten Lauridsen/Reynolds	O Magnum Mysterium	11	3
Morton Gould/Lang	American Salute	10	0
Florent Schmitt/Hauswirth	Dionysiaques	10	1
Dmitri Shostakovich/ Hunsberger	Festive Overture	10	1
Leonard Bernstein/ Grundman	Overture to Candide	10	3
Aaron Copland/Singleton	The Promise of Living from The Tender Land	10	1

Table 5. Countries who received at least 10 performances by Australian university wind ensembles, 2014-2018.

Country	Number of Performances
United States of America	199
Australia	80
United Kingdom	65
Germany	43
France	22
Russia	17

Endnotes

1. For the purposes of this article, the term "wind ensemble" refers to larger scale wind groups. However, some Australian university wind ensembles also performed chamber works within their programming.

2. Acton E. Ostling, "An Evaluation of Compositions for Wind Band According to Specific Criteria of Serious Artistic Merit" (PhD diss., University of Iowa, 1978). This experiment has been replicated twice, by Jay W. Gilbert in 1993, and Clifford N. Towner in 2011.

3. See Kenneth G. Honas, "An Evaluation of Compositions for Mixed-Chamber Winds Utilizing Six to Nine Players: Based on Acton Ostling's study, 'An evaluation of compositions for wind band according to specific criteria of serious artistic merit'" (DMA diss., University of Missouri-Kansas City, 1996) and Raymond D. Thomas, "An Evaluation of Compositions for Wind Band, Grades III and IV, According to Specific Criteria of Artistic Merit" (PhD diss., University of Minnesota, 1998).

4. John E. Williamson, *Rehearsing the Band* (Galesville, MD: Meredith Music Publications, 2008), 92–104.

5. Stephen Meyer, *Rehearsing the High School Band* (Delray Beach, FL: Meredith Music Publications, 2016), 124–134.

6. Brian Cardany and Paul Cummings, "Exploring the Core Repertoire for High School Band" (Lecture, The Midwest Clinic: International Band and Orchestra Conference, Chicago, December 17 and 18, 2009).

7. See Karl M. Holvik, "An Emerging Band Repertory, A Survey of the Members of the College Band Directors National Association," *Journal of Band Research* 6, no. 2 (1970): 19–24 and David L. Kish, "A Band Repertoire Has Emerged," *Journal of Band Research* 41, no. 1 (Fall 2005): 1–12.

8. Sean R. Powell, "Recent Programming Trends of Big Ten University Wind Ensembles," *Journal of Band Research* 44, no. 2 (Spring 2009): 1.

9. The Institute for Composer Diversity specifically mentions female, non-binary, composers from underrepresented racial, ethnic, or cultural heritage, and LGBTQIA2s+ composers as the diverse groups.

10. "Symphonic Ensembles at the Melbourne Conservatorium of Music," Melbourne Conservatorium of Music, last modified December 2020, accessed July 20, 2021, https://finearts-music.unimelb.edu.au/__data/assets/pdf_file/0024/188340/Symphonic-Ensemble-Overview2021_v1.pdf.

11. Michael Burch-Pesses, The Band Down Under: Australian Composers and their Works for Band (Hillsboro, OR: BP Publications, 2015).

12. "National, State and Territory Population, June 2020," Australian Bureau of Statistics, December 17 , 2020, accessed January 11, 2021, https://www.abs.gov.au/AUSSTATS/abs@.nsf/mf/3101.0.

13. "Quick Facts," United States Census Bureau, last modified July 1, 2019, accessed January 11, 2021, https://www.census.gov/quickfacts/fact/table/US/PST045219.

14. "Our Universities," Universities Australia, last modified June 27, 2019, accessed January 11, 2021, https://www.universitiesaustralia.edu.au/our-universities/

15. "Degree-Granting Postsecondary Institutions, by Control and Level of Institution: Selected Years, 1949-50 through 2018-19," National Center for Education Statistics, December 2019, accessed January 11, 2021, https://nces.ed.gov/programs/digest/d19/tables/dt19_317.10.asp?current=yes

16. The university academic year in Australia runs from February to November.

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STRAVINSKY'S MUSICAL PORTRAYAL OF SPECIFIC CHARACTERS IN HISTOIRE DU SOLDAT

Jonathan Poquette

Igor Stravinsky (1882-1971) had three significant compositional periods: Russian, neoclassical, and atonal. Many scholars have analyzed Stravinsky's compositional techniques and tendencies throughout these periods, and they have identified specific works or events that mark a change in his compositional style. One such event that altered Stravinsky's compositional output was World War I (1914-1918). After being exiled from Russia during World War I, Stravinsky emigrated to Lausanne, Switzerland, where he met Charles Ferdinand Ramuz (1878-1947) in 1915.[1] The two of them developed a friendship that lasted several years.[2] Ramuz, a poet and writer, helped Stravinsky translate several works (*Renard* and *Les Noces*) into French.[3] In 1917, together, Stravinsky and Ramuz, along with conductor Ernest Ansermet and painter René Auberjonois, decided to plan "an artistic collaboration that would result in a small theater piece capable of being transported easily for performances at different locations."[4] The result of this collaboration was *Histoire du Soldat* (1918).

Histoire du Soldat is important in Stravinsky's oeuvre because it marks a significant change in his compositional approach. Stravinsky scholar Maurine Carr describes *Histoire du Soldat* as "Stravinsky's pivotal work" because it reflects his Russian influences and compositional characteristics found in his early works, "while at the same time, [it] foreshadows compositional techniques he would develop in later works."[5] In a conversation with Robert Craft, Stravinsky said, "*Histoire* marks my final break with the Russian orchestral school,"[6] confirming that this piece is a point of departure in his writing style. This transitional work, which "incorporates characteristics of infantilism, primitivism, surrealism, and neoclassicism,"[7] serves as a dramatic shift in Stravinsky's writing, making it a critical composition that provides an insight into his development as a composer.

The Soldier's Tale

Before writing *Histoire du Soldat,* Ramuz and Stravinsky collaborated by translating several Alexander N. Afanasyev's Russian folk tales. Separately, Ramuz and Stravinsky were quoted when asked about the inception of *Histoire du Soldat*. Ramuz recalled that it was a single story from Afanasyev that furnished the plot for *Histoire du Soldat*. According to Richard Taruskin, a noted Stravinsky scholar, Ramuz said, "We had only to leaf together through one of the volumes of that huge compilation by a famous Russian folklorist whose name I forget; and amid so many themes and folk maxims, in which the Devil almost always played the leading role, we immediately fastened, for all sorts of reasons (including its very incoherence), *on the one about the soldier and his violin*."[8]

However, in a conversation with Robert Craft about the work's inception, Stravinsky told a different story. Stravinsky said, "In the story that attracted me, the soldier tricks the Devil into drinking too much vodka. He then gives the Devil a handful of shots to eat, assuring him it is caviar, and the Devil greedily swallows it and dies. *I subsequently found other Devil-soldier episodes and set to work piecing them together*."[9] Stravinsky and Ramuz contradict each other when recalling the genesis of the piece. Scholars have since tried to identify the exact source for *Histoire du Soldat*. Both Taruskin and Carr support the claim that the work originated from one of Afanasyev's folktales,[10] and the author believes that one folktale was used as the conception of the story's plot. Though there is conflicting evidence about the source material existing from one story or several stories, Ramuz and Stravinsky certainly utilized the Russian folktales for inspiration when creating this work. As a result, one can surmise that Stravinsky had a clear sense of the story's architecture, plot, and characters before writing a single note of music.

Summary of *Histoire du Soldat*

Histoire du Soldat is a tale of a young soldier, Joseph, who deals with the Devil on his way home from serving in the war. While walking on a "hot and dusty road," the soldier stops to relax and play his fiddle. The Devil (disguised as an older man) stops and listens to Joseph play his fiddle and approaches Joseph to offer a trade: the fiddle for a book that can tell the future. After making the deal, the Devil convinces Joseph (reluctantly) to return home with him for three days to teach him how to play. After three days of fine dining, the soldier is eager to return home to his girlfriend, but unfortunately, the Devil deceived Joseph. It wasn't three days, but rather three years he spent with the Devil. Over the years, his girlfriend married someone else, and his friends are terrified because they think he is a ghost. Joseph, who is angry, heartbroken, and distraught, leaves his hometown. Heading for the country, the Devil, this time disguised as a cattle merchant, intercepts Joseph again.

After a brief quarrel, the Devil reminds Joseph of the magical book, and the Devil convinces Joseph to become a merchant or "a seller of wares." Joseph earns untold wealth. Eventually, Joseph realizes money is not the most important aspect of life, and he would give all his riches "to be alive again, as others live." Once again, the Devil appears, though this time, as an older woman selling goods, one of which is the violin. Instantly, the soldier buys back his instrument but finds that it no longer plays. Frustrated, Joseph tosses the fiddle to the ground and shreds the future-telling book.

The second half of the story begins with the soldier marching to a new village, and while there, he hears about a sick princess; the King declared her hand in marriage to anyone who can cure her. After speaking with a fellow soldier, Joseph decides he is going to see the King. Dressed as a violin virtuoso, the Devil, once again, meddles with Joseph's plans. The soldier and Devil decide to drink and play cards, where the soldier triumphantly breaks the Devil's hold over him by losing all his money. With fiddle in hand, Joseph plays his instrument, awakens the princess, and takes her as his wife. Defeated, the Devil cautions them both that, should they

leave the confines of the castle, he will once again take the soldier's soul. After many years, the princess wants to learn more about the soldier and convinces him to return home. The piece ends with the "Triumphal March of the Devil," signifying the Devil's ultimate victory.

Collaboration between Stravinsky and Ramuz

After Ramuz helped Stravinsky translate the folktale, Stravinsky and Ramuz independently created the music and libretto (respectively) for *Histoire du Soldat,* which, when put together, created a single piece of art. Ramuz wrote the following suggesting that both the libretto and music could live separate from each other:[11]

> "…not being a man of the theater, I had proposed to Stravinsky that we write, not a play in the strict sense of the word, but a 'story,' persuading him that the theater might be conceived in much broader terms than usual and that it could adapt itself perfectly, for example (as I continue to think) to what one might call the narrative style. For Stravinsky's sake, it was agreed that he would conceive his music as something that could be completely independent of the text and would constitute a "suite," which would admit of concert performance."[12]

Music historian Robert Morgan describes the overall structure of *Histoire du Soldat* as an "organized series of brief tableaux," in which "the action is presented through mime and dancing, with continuity supplied by the narrator. However, the music is solely instrumental and, though it mirrors the general mood of the action (the dialogue), [the music] thus forms an essentially independent strand," as it is often played as a separate concert suite.[13] We know that Stravinsky created four versions of this work [full score - narrator plus instruments (1918 - though not published until 1924); orchestral suite (1919/1920); clarinet/violin/piano trio (1920); and the grand suite for piano (1922)] and that he wanted this music to exist in two forms; he wanted the music and the libretto to coexist, and he wanted the music to live independently of the text. How, then, did Stravinsky convey the Russian folktale musically (i.e., independent of the text)?

Motivic Analysis

Before answering this question, there are several generalizations about Stravinsky's compositional approach within *Histoire du Soldat*. First, when creating this work, Stravinsky and Ramuz wanted to make a mobile production that was relevant within many cultures. Thus, Stravinsky incorporated several regional references (a German Lutheran chorale, French lullaby, Spanish pasodoble, inspirations from American Jazz, and unintended references to the *Dies Irae*) (See Appendix A for further information regarding the integration of cultural influences in *Histoire du Soldat*.) Upon reflecting on this work, Stravinsky said, "My original idea was to transpose the period and style of our play to any time and 1918, and to many nationalities and none, though without destroying the religio-cultural status of the Devil," suggesting there may be reoccurring characteristics within all cultures.[14] Though it was not Stravinsky's initial intent

to create a "work of international character," the integration of these cross-cultural references certainly appealed to diverse audiences.[15]

As he did in much of his writing, Stravinsky integrates, manipulates, and embellishes rich harmonies and melodic fragments as sources for other motivic ideas, rhythmic modifications, and reoccurring ostinatos.[16] According to Lynne Rogers, a Stravinsky scholar, Stravinsky's construction of *Histoire du Soldat* involves many layers based on the repetition or near repetition of small musical cells.[17] These musical cells, as Rogers labels them, or motives, elicit specific salient features which can represent a character within the story, similar to Berlioz's *Symphonie Fantastique* "idée fixe" or *leitmotifs*.[18] Since the motives and harmonies associated with specific characters are repeated and referenced throughout the work, Stravinsky develops a "dialogue" and "interaction" between these musical ideas. This concept culminates in the movement, "Petit concert." The "Petit concert" occupies a central structural point within *Histoire du Soldat* because themes throughout the entire work "weave a complex web of references, which function as signs of temporal relationships" between the characters.[19] Philippe Girard continues:

> "...the 'Petit Concert' is what pulls together most of the threads underlying the work and assures its secret coherence. In this number, we witness a remarkable number of references to known musical elements heard earlier in the work but also, and in a stranger fashion, evocations of music that comes later. At the heart of the soldier's momentary victory over the Devil, motifs that will form the 'Couplet du diable' and especially the final 'Marche triomphale' emerge intertwined with the motifs of 'Petits airs au bord du ruisseau,' 'Marche royale,' and 'Marche du soldat.' In his 'Petit concert,' the soldier anticipates his fate. To paraphrase Ramuz, *he* [Stravinsky] *plays things ahead of time*."[20]

Naturally, the next question is, "What are the motives and salient features Stravinsky used to label the characters and ultimately 'tell' the story?"[21] Based on the sketches, it is clear that Stravinsky assigned specific musical labels the three main characters (the soldier, the Devil, and the princess). The sketch found in Figure 1 is among the earliest drafts used within *Histoire du Soldat*.[22] Next to this music, Stravinsky wrote: "chords of the devil," suggesting even at the onset of this project, he associated the "devil" to this particular motive's salient features.[23]
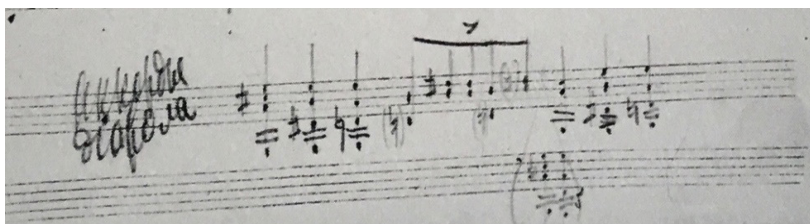

Figure 1. "Chords of the Devil" (Fig. 1.7. Unidentified; Danse du diable).

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Figure 2. Modern recreation of Stravinsky's manuscript found in Figure 1.[24]

The overall structure of this example (Figure 2) is very chromatic, and it consists of primarily stepwise motion. The harmonies used can be analyzed using tertian harmony labels (except for the last treble clef chord). It is interesting to note that the first chord in the bass voice contains B_1 and C-flat$_3$. Enharmonically, these two notes will sound the same, though separated by an octave; one analysis of this chord could be "E-minor-seven in second inversion." However, a better analysis of this excerpt is that it is a collection of pitches taken from an octatonic scale.[25] Regardless of how this is analyzed, the resulting chords contain dissonance and are unstable.

In addition to the chromatic dissonance, the rhythmic nature of this example is also of interest. First, the strikingly harsh, accented quarter-notes at the beginning and the use of mixed meter are most noticeable. The use of mixed meter is predicated by the accent on the third eighth-note in Figure 2. Second, this excerpt is grounded in rhythmic tension because Stravinsky implies two different meters. The accompaniment voice is written in a simple duple meter, and the melodic line adheres to the written time signatures. According to Pieter Van Den Toorn, "the result is a syncopation in relation to the steady 2/4 framework of the ostinato."[26] Combining the chromatic melody, dissonant quarter-notes, punctuated mixed meters, and rhythmic dissonances, Stravinsky begins to paint the picture of the Devil and thus alludes to the Devil's musical salient features.

This sketch strongly resembles the melodic line and chords found at rehearsal 10 in "March du Soldat" (Figure 3); pay special attention to the mixed meter, the syncopated bass line, the highly chromatic and dissonant melody.

Figure 3. "Marche du Soldat," mm. 64-69.[27]

The characteristics of emphasizing the quarter-note cluster chords, writing a chromatic melody, and highlighting the rhythmic dissonance can be traced to other sections of the piece. For example, one sketch Stravinsky wrote in his sketchbook that later became "Danse du diable," says "To the finale (the Devil [is in] convulsions - the soldier [is playing his] violin. (across the top of Figures 4 and 5)."[28] In Figure 4 (the upper right section of the manuscript), Stravinsky used this motive in mm. 2-3 of "Danse du diable modern edition (see Figure 6)" in the bassoon part.[29] Though it is not known precisely when this example was written, by pairing Stravinsky's music and Stravinsky's handwritten notes, it can be interpreted that the bassoon's music represents the Devil's convulsions. The only difference from this original sketch to that of the modern edition is Stravinsky indicated that the tied notes have accents, which creates a stronger syncopation. In addition to the text written at the top of the page, we can imply this passage refers to the Devil because the surrounding cluster chords in mm. 1 and 4 are similar to those discussed earlier.
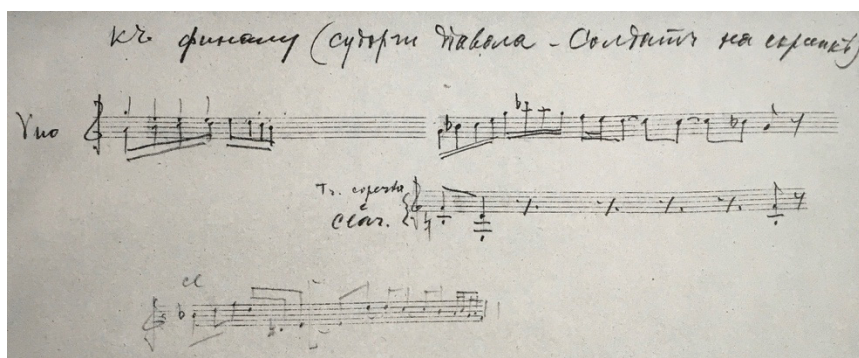
Figure 4. "Danse du diable" manuscript (Fig. 1.25. Danse du diable)

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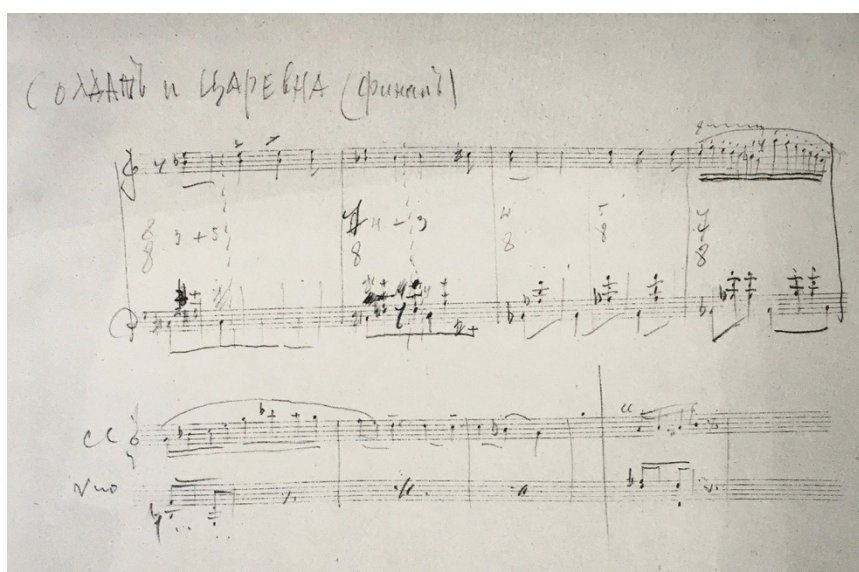

Figure 5. "Danse du diable" manuscript continued (Fig. 1.27. Danse du diable)

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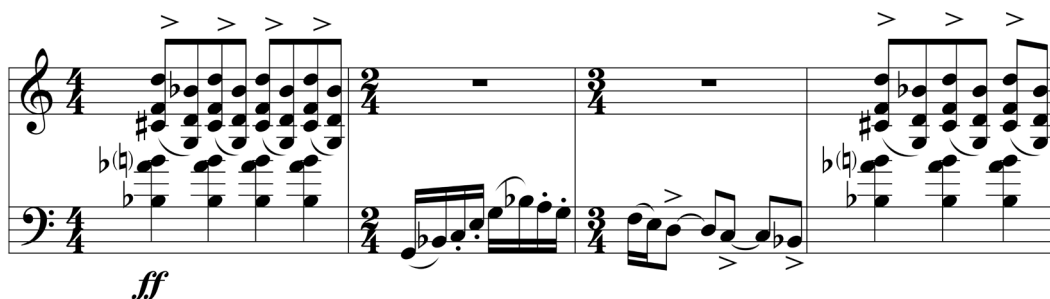
Figure 6. "Danse du diable," mm. 1-4.

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      After comparing this example and the example in Figure 3, a common thread emerges from the "devil's music;" dissonant chords and rhythmic tension. One of the distinguishing features of *Histoire du Soldat,* according to White, is that motives are connected, either thematically, harmonically, or rhythmically throughout the work.[30] Carr elaborates this point by discussing the purpose of analyzing Stravinsky's manuscript; [one can] "glimpse into Stravinsky's [compositional process]" and obtain a better understanding of "certain motives and the connectedness among them, giving evidence that Stravinsky's musical imagination might have inspired him to reshape a fragment for different dramatic purposes."[31] Together, White and Carr identify that Stravinsky uses specific motives or identifiable characteristics of specific motives as inspiration to create a cohesive work.

      Like the "devil's music," one can trace other *leitmotifs* throughout the work. The protagonist of the folktale is a soldier who is marching home. In "Marche du Soldat," the opening melody in the trumpet and trombone can be labeled as the "soldier's music." The music is beat-oriented and contains dotted rhythms (see Figure 7). According to White, much of the "musical material [in this work] is diatonic and recognizably based on major or minor modes."[32] The characteristics of this motive are adopted and transformed throughout the work, such as in Figure 8. The theme in Figure 8 is in D Major, is based on dotted rhythms, and contains a prominent bass line of particular interest (see Figure 9). The bass line is beat-oriented, predictable, and reoccurs throughout the story to indicate that time is passing or that the soldier is moving from one point of the story to another. Stravinsky said, "the soldier of the original production was dressed in the uniform of a Swiss army private of 1918… (He) was very definitely understood to be the victim of the world conflict."[33] This musical figure is so

beat-oriented that we can assert that this excerpt represents a soldier marching. Thus, the never-changing bass line represents "marching music," and the tonal melodies with dotted rhythms represent the "soldier's music."

Figure 7: "Marche du Soldat," mm. 1-4 (concert pitch)

Figure 8. "March du Soldat," mm. 30-35 (clarinet and bassoon – concert pitch)
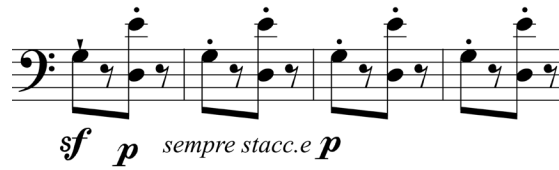
Figure 9. "March du Soldat," mm. 4-7 (bass)

If we look at a later sketch of the "Danse du diable," which would become the framework for mm. 30-38 in the modern edition, Stravinsky intended this music to represent the soldier when he wrote, "the soldier is playing his violin" (see Figure 10).[34] Like the opening motives in "Marche du Soldat," this music features an unchanging bassline and a clear tonal center; the salient features found within this section can be labeled as the "soldier's music." However, because of the rhythmic dissonances and mixed meters, the Devil's music is also present. Thus, there is an interaction between the soldier and the Devil at this point in the story; Stravinsky combines salient features from both characters. Furthermore, when the Devil's music salient features – mixed meters, copious amounts of rhythmic tension, and highly chromatic lines – coexist with the soldier's music salient features – simple meters, beat-oriented melodies, and clear tonal areas – throughout this work, the Devil and soldier are present at the same time in the original folktale. Stravinsky combines elements from each character to symbolize their interaction with each other.
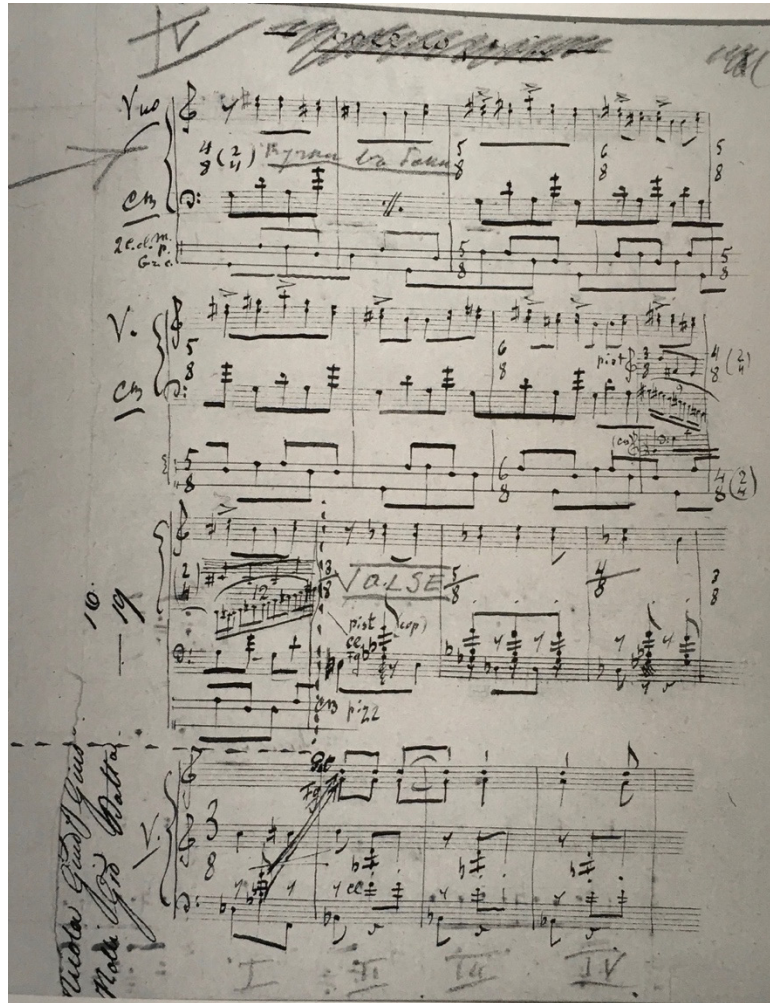
Figure 10. Danse du diable manuscript (Fig. 2.9. Petit concert; (Danse du diable); (Marche Royal)

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However, after identifying characteristics of the "devil's music," "the soldier's music," and "marching music," the music begins to assume specific character traits. The "devil's music," for instance, might be foreboding, unpredictable, or aggressive, whereas the "soldier's music" might be angular, regal, or joyful. The "marching music" tends to be consistent, determined, or predictable. There is still one character in the story that has not been analyzed, the princess. In the facsimile of *Histoire du Soldat,* Stravinsky wrote: "Soldier and tsarevna" (see Figure 11).[35]
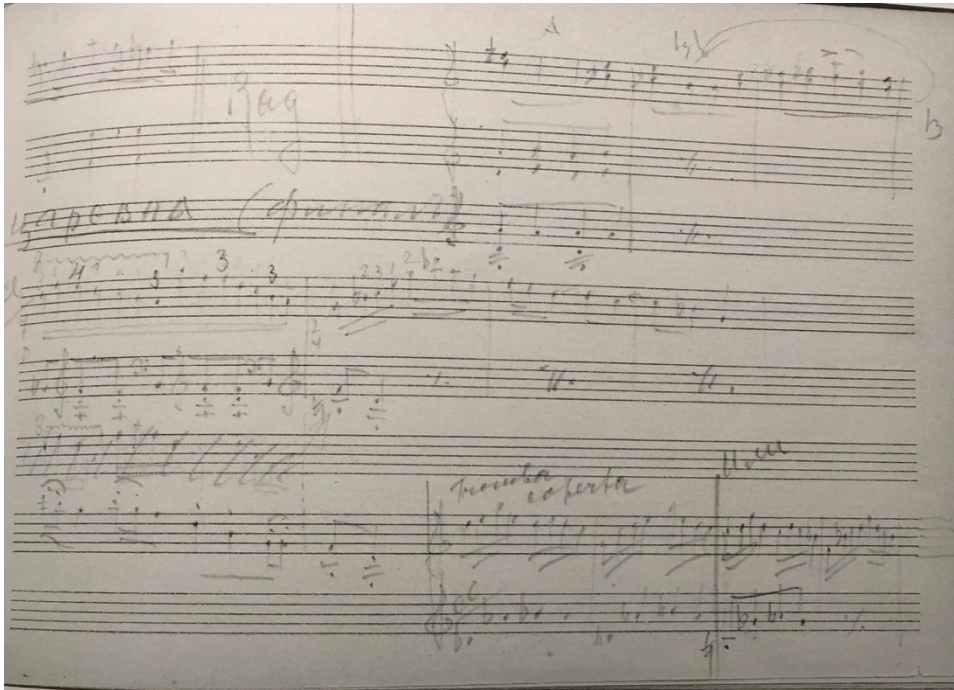
Figure 11. "Dance du diable" manuscript (Fig. 3.21. Valse; Danse du diable)

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"Tsarevna" translates to "a daughter of a tsar," more commonly known as a princess. With these words written under the musical excerpt that became mm. 109-114 of the "Waltz" (see Figure 12), we can deduce that Stravinsky imagined this music to represent the soldier and the princess. Because he wrote this music to a Waltz, these characters are dancing. In Figure 12, the bass line provides evidence that this is a waltz; the dotted rhythms present in the trumpet and violin represent the soldier's music; but the sudden style change, the legato articulation of the clarinet line, and quieter dynamics define the essence of the "princess's music."

Figure 12. "Waltz," mm. 109-114.

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Throughout the folktale, the soldier longs to be with the love of his life. The music adjacent to these points in the story often features a section of music (sometimes two measures; sometimes a phrase) that is highlighted by a stark contrast in dynamics (*forte* or *fortissimo* to *piano*) and style (a transition from staccato to legato). Similar to the "devil's music," the "soldier's music," and the "marching music," in that each of these motives have different salient features, this musical change suggests another character change, the "princess' music." The princess' music can be traced to mm. 63 of the "Danse du diable." Figure 13 shows the "devil's music" at the beginning of the excerpt because there is rhythmic tension and accented, dissonant, cluster chords in the (7/8) measure. However, the overall character in the second measure

changes with a "subito p." Not only does the dynamic change, but the articulation also changes from accented to legato, and the sonority is pleasant (not striking or dissonant). Additionally, the never-changing bass line represents the soldier. Thus, this excerpt alludes to all three characters simultaneously: the Devil (dissonant accented quarter notes), the princess (quiet legato quarter notes in m. 63), and the soldier's marching music (never-changing bass line).
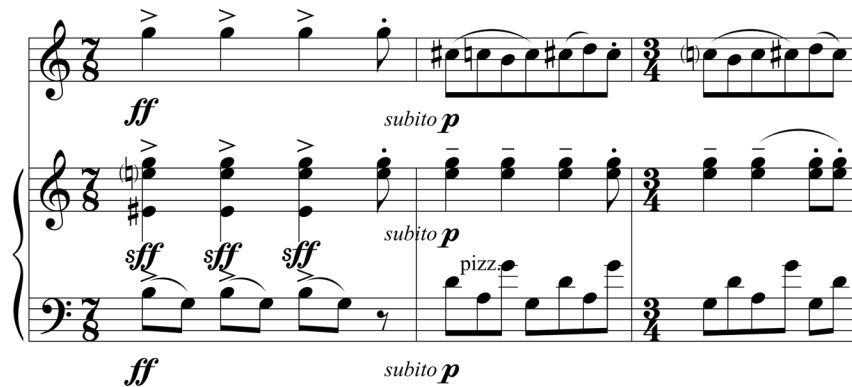
Figure 13. "Danse du diable," mm. 62-64.

The Musical Story

The striking features of the "devil's music," the "soldier's music," the "marching theme," and the "princess's music" allowed Stravinsky to differentiate all the characters of the folk tale through musical attributes, which provides the opportunity to trace each character throughout other moments within the work. The opening movement, "March du Soldat," sets the scene, as an introduction should, for the story's characters by featuring the soldier theme (ST), the marching theme (MT), and the Devil's theme (DT). As we know, the story begins with the soldier marching home from the war. The work starts with the ST (mm. 1-12) and is accompanied by the MT. The DT (mm. 64-83) – led by clarinet and bassoon – marks the beginning of a precarious situation for Joseph.

The music for Scene One, "Petits airs au bord du ruisseau," begins with Joseph playing his violin (ST – mm. 1-18) and when the clarinet reenters in m. 34 the Devil appears and approaches the soldier. As the soldier plays his fiddle, he thinks of his girlfriend at home (PT – mm. 61-62). After making a deal with the Devil, Joseph returns home ("March du Soldat reprise - the MT signifies time passed). Once Joseph realizes that it has been three years, not three days, he is heartbroken and depressed. The "Pastorale" embodies this feeling; the mood has changed from cheerful to grief. The "Petits airs au bord du ruisseau Reprise" (featuring the MT and ST) suggests time has marched on, and now the soldier has entered a new situation again. This time, he is a "seller of wares." Though the DT is sprinkled throughout the reprise, Joseph (ST) and the fact that time keeps moving (MT) is the primary focus.

The second act begins similarly to the introduction. The MT (mm. 4-27; 47-73) suggests that time has passed, and the soldier (mm. 1-46; 67-end) is in a new scene, yet again. As always, the Devil makes his presence known (mm. 47-66). The "Marche Royal" features the MT (mm.1-36; 43-50;62-89; 104-end), as Joseph leaves to see the King and ultimately meet the princess (PT – mm. 97-102). The "Petit Concert" begins with both the DT (violin mm. 1-8) and the ST (trumpet mm. 1-8) because at this point of the story, the Devil and soldier have just finished playing cards, and the soldier is free of the Devil's hold. The soldier rushes to the princess (mm. 29-36) and eventually plays his violin (Tango, Waltz, Ragtime) for the princess. The Devil convulses (Danse du diable) as the princess (mm. 62-70), and the soldier (mm. 12-13; 30-36) successfully breaks his curse. The "couplets du diable" is the Devil's warning that they can never leave the castle, and it features the MT signifying that no matter how much time passes, the Devil will be waiting. The "Grand Choral" is a moment of repose for the audience and characters where both can reflect upon this tale to decipher its meaning. The work concludes with the "Marche triomphale du diable" in which all four themes are present, suggesting the soldier (ST – mm. 8-15; 19-27; 30-41; 49-56; 58-77) is once again torn from the love of his life (PT – mm. 96-97), destined to be taken by the Devil (mm. 1-7; 16-18; 28-29; 42-48; 57-end) for all of time (MT – mm. 8-15; 49-56;81-84).

Conclusion

Because *Histoire du Soldat* contains compositional elements of both his Russian period (integrating Russian fairy tales as the subject material of the work and manipulating several fixed melodic and rhythmic motives) and his neoclassical period (a shift toward the use of smaller ensembles, fragmentary melodic ideas, ostinatos, and complex rhythmic modifications), this transitional work is an important piece in Stravinsky's output and the wind band repertoire.[36] Stravinsky used themes and salient features throughout the entire work to "weave a complex web of references, which function as signs of temporal relationships" between the characters.[37] Appendix B outlines a more comprehensive summary of the Devil, soldier, princess, and marching motives as they appear in *Histoire du Soldat*. This outline identifies the large sections of material in which Stravinsky utilized these motives to connect the music to the characters and plot developments. After tracing these *leitmotifs* and their salient features throughout the piece,

the folktale's dialogue and character interaction are integrated into the musical notation. From a conductor's perception, this analysis may provide a different perspective when interpreting this work.

Appendix A: Nationality References within *Histoire du Soldat*

Nationality	Movements within *Histoire du Soldat*	Further information
Germany	"Petit Chorale" and "Grande Chorale"	Stravinsky uses "A Mighty Fortress is Our God" as the basis for these two movements. According to White, "although the part-writing in the two chorales is bold and full of unusual clashes, each phrase closes on a common chord, and the tonal and modulatory scheme is perfectly clear" (White, 271-272).
France	"Marche du Soldat"	The initial phrase for trumpet and trombone was his first thematic idea for 'Marche du Soldat' "may have been influenced by the popular French song 'Marietta'" (Stravinsky and Craft, 92; White, 270).
Spain	"Marche Royale"	"The 'Marche Royale,' which is in the style of a Spanish *pasodoble*, was suggested to him by an incident he witnessed in Seville during the Holy Week processions of 1916" (White, 270). Stravinsky recalls this encounter: "The *pasodoble* was suggested to me, by a real incident I witnessed in Seville. I was standing in the street with Diaghilev during the Holy Week processions and listening with much pleasure to a tiny 'bullfight' band consisting of a cornet, a trombone, and a bassoon. There were playing a *pasodoble*. Suddenly a large brass band came thundering down the street in the Overture to *Tannhäuser*. The *pasodoble* was soon drowned out, but not without shouting and fighting. One of the *pasodoble* band had called the Madonna doll of the large band a whore. I never forgot the *pasodoble*" (Stravinsky and Craft, 93).
America	"Ragtime"	According to Stravinsky, "my choice of instruments was influenced by a very important event in my life at the time, the discovery of American jazz. The *Histoire* ensemble resembles the jazz band in that each instrumental category - strings, woodwinds, brass, percussion - is represented by both treble and bass components. The instruments themselves are jazz legitimates, too, except the bassoon, which is my substitution for the saxophone" (Stravinsky and Craft, 91). Stravinsky continues, "my knowledge of jazz was derived exclusively from copies of sheet music, and as I had never actually heard any of the music performed, I borrowed its rhythmic style, not as played, but as written. I *could* imagine jazz sound, however, or so I liked to think. Jazz meant, in any case a wholly new sound in my music, and *Histoire* marks my final break with the Russian orchestral school (Stravinsky and Craft, 92).
Italy	"Petit Concert"	"One of the chief motives is very close to the *Dies irae,* of course, but this resemblance did not occur to me at all during the composition (which is not to deny that the lugubrious little tune may have been festering in my 'unconscious')" (Stravinsky and Craft, 92).

Appendix B: *Histoire du Soldat* motivic outline

Soldier's Theme	Marche du Soldat Introduction	mm. 1-21
		mm. 24-63
		mm. 84-90
	"Petits air au bord du ruisseau" Music for scene 1	mm. 1-18
		mm. 28-29
		mm. 68-80
		mm. 90-end
	Pastorale Music for scene 2	mm. 1-46
		mm. 67-end
	"Petits air au bord du ruisseau" (reprise) Music for scene 1	mm. 1-12
		mm. 16-end
	Marche du Soldat (reprise)	mm.1-46
		mm. 67-end
	Petit Concert	mm. 1-8
		mm. 37-45
		mm. 109-149
	Tango	entire movement
	Valse	mm. 96-114
	Ragtime	mm. 1-19
		mm. 41-63
		mm. 76-end
	Couplets du diable	mm. 12-16
		mm. 29-31
		mm. 36-end
	Danse du diable	mm. 12-13
		mm. 30-36
	Marche triomphale du diable	mm. 8-15
		mm. 19-27
		mm. 30-41
		mm. 49-56
		mm. 58-77

Appendix B: *Histoire du Soldat* motivic outline (continued)

Marching Theme	Marche du Soldat Introduction	entire movement
	"Petits air au bord du ruisseau" Music for scene 1	mm. 1-32
		mm76-106
	Reprise(s)	entire work
	Marche du Soldat (reprise)	mm. 4-27
		mm. 47-73
	Marche Royale	mm. 1-36
		mm. 43-50
		mm. 62-89
		mm. 104-end
	Petit Concert	mm. 28-48
		mm. 95-135
	Danse du diable	mm. 16-41
		mm. 63-70
	Couplet du diable	Entire work
	Marche triomphale du diable	mm. 8-15
		mm. 49-56
		mm. 81-84
Princess's Theme	"Petits air au bord du ruisseau" Music for scene 1	mm.61-62
	Marche Royale	mm. 97-102
	Petit Concert	mm. 29-36
	Tango	mm. 109-114
	Ragtime	mm. 41-43
		mm. 80-83
	Danse du diable	mm. 62-70
	Marche triomphale du diable	mm. 96-97

Appendix B: *Histoire du Soldat* motivic outline (continued)

	Marche du Soldat Introduction	mm. 22-23
		mm. 64-83
	Marche du Soldat (reprise)	mm. 47-66
	"Petits air au bord du ruisseau" Music for scene 1	mm. 34-52
	Petit concert	mm. 1-8
		mm. 95-104
Devil's Music	Ragtime	mm. 20-40
		mm. 64-75
	Danse du diable	mm. 1-29
		mm. 48-62
	Marche triomphale du diable	mm. 1-7
		mm. 16-18
		mm. 28-29
		mm. 42-48
		mm. 57-end

Endnotes

[1] Carr, Maureen. "Igor Stravinsky and Charles-Ferdinand Ramuz: A Study of Their Artistic Collaboration for *Histoire du Soldat* (1918)." *Stravinsky's Histoire du soldat: A Facsimile of the Sketches*. Middleton, WI: A-R Editions, 2005. p. 3.

[2] White, Eric Walter. *Stravinsky: The Composer and His Works*. 2nd ed. Berkeley, CA: University of California Press, 1979. p. 264.

[3] Ibid. p. 264; Carr, p. 3.

[4] Carr, p. 3.

[5] Ibid. p. 3.

[6] Stravinsky, Igor and Robert Craft. *Expositions and Developments*. Berkeley: University of California Press, 1962. p. 92.

[7] Ibid. p. 4.

[8] Taruskin, Richard. *Stravinsky and The Russian Traditions: A Biography of the Works Through Mavra*. Vol. 2. Berkeley, CA: University of California Press, 1996. p. 63.

[9] Stravinsky and Craft, p. 90; White, Eric Walter. *Stravinsky: The Composer and His Works*. 2nd ed. Berkeley, CA: University of California Press, 1979. p. 265.

[10] Taruskin p. 1295; Carr. P. 18.

[11] Stravinsky, Igor. *An Autobiography*. New York: W.W. Norton, 1998. p. 61.

[12] Zak, Roze. "L'Histoire du soldat: Approaching the Musical Text." *Mosaic: An Interdisciplinary Critical Journal* 18.4 Music and Literature (Fall 1985): 101-107. p. 103; White, p. 265.

[13] Morgan, Robert. *Twentieth-Century Music: A History of Musical Style in Modern Europe and America*. New York: W.W. Norton & Comp, 1991. p. 169.

[14] Ibid. p. 90.

[15] Stravinsky and Craft, p. 93.

[16] Morgan, p. 168.

[17] Rogers, Lynne. "Dissociation in Stravinsky's Russian and Neoclassical Music." *International Journal of Musicology*. 1 (1992): 201-228. p. 214.

[18] *Idée fixe* (Fr.) and *leitmotifs* (Gr.) in music and literature mean roughly the same thing, a recurring theme or character trait that serves as the structural foundation of a work.

[19] Girard, Philippe. "Histoire du soldat: The Music of a Text," translated by Scott Manning. *Stravinsky's Histoire du soldat: A Facsimile of the Sketches*. Middleton, WI: A-R Editions, 2005. p. 25.

[20] Ibid. p. 26.

[21] Though the "Petit concert" represents the work's significant structural movement, the following analysis will stem from the facsimiles and Stravinsky's notes.

[22] Carr, p. 11.

[23] It is important to note that Stravinsky adds lines from Ramuz's libretto in his sketches' margins in later sketches. However, because Figure 1's location in the sketchbooks and the surrounding sketches' estimated dates, it is believed that Stravinsky created this sketch before he received the first libretto draft from Ramuz. Stravinsky, Igor. *Stravinsky's Histoire du soldat: A Facsimile of the Sketches*. ed. Maureen Carr. Middleton WI: A-R Editions, 2005. p. 95.

[24] Ibid. p. 95.

[25] Some scholars have analyzed Stravinsky's harmonic language using various methods. Several label *Histoire du Soldat* as a work that integrates octatonic collections and tonal centers for multiple motives. It is important to note that a complete harmonic analysis is beyond the scope of this article. Please reference Peter Van den Toorn and Janis McKay for further information. Furthermore, for this article, when analyzing vertical harmonies similar to those found in Figure 2, the harmonies are labeled as cluster chords.

[26] Toorn, Peter C. van Den. *The Music of Igor Stravinsky*. New Haven, CT: Yale University Press, 1983. p. 168.

[27] Please note that this is a condensed version of the printed score. Octaves may be adjusted for formatting within the musical example.

[28] Stravinsky, *Facsimile*, p. 52, 104.

[29] Though this original manuscript is written in treble clef, the notes are the same as those found in the modern edition for the bassoon (written in bass clef). The change from treble clef to bass clef suggests Stravinsky later decided that this music either should sound down two octaves or would be best suited for the bassoon's lower register. Either way, Stravinsky maintained this line's musical integrity.

[30] White, p. 272.

[31] Carr, p. 9.

[32] White, p. 271.

[33] Stravinsky and Craft, 90-91

[34] Stravinsky, *Facsimile*, 56, 123

[35] Ibid. p. 169, 343.

[36] Morgan, 92, 168

[37] Girard, p. 25.

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ENROLLMENT IN ILLINOIS SCHOOL BANDS
DURING THE COVID-19 PANDEMIC

Phillip M. Hash

Numerous factors can affect enrollment in school bands and orchestras including class scheduling, time commitment requirements, and the cost of participation. Students' decisions to persist in instrumental ensembles likely also depend on the extent to which ensemble membership meets their social, aesthetic, and psychological needs (Hash, 2022). Ebie (2005), for example, determined that maintaining friendships with people of like interest who work together for a common goal is important in young peoples' choice to enroll in school music activities. Stewart (2005) found that middle school band members who continued to play in high school felt it was interesting, valuable, and important to them personally. They specifically indicated that they liked to play their instrument in rehearsals and concerts and enjoyed the repertoire of the ensemble. Strickland (2010) found that students' chose to persist in band based in part on opportunities to be challenged and celebrated. Likewise, low recognition of effort and insufficient individual attention might cause students to drop out of the program (Brown, 1985). Other researchers have concluded that psychological needs satisfaction (i.e., sense of autonomy, competence, and relatedness) played a major role in high school students' intention to continue in band (Freer & Evans, 2018) and orchestra (Evans & Liu, 2019).

The onset of the COVID-19 global pandemic in early 2020 drastically altered instrumental music teachers' capacity to maintain relationships with students and meet their varied needs (Philippe et al., 2020). To curb the spread of the virus, schools in all 50 states and U.S. territories moved to remote learning (RL) models, which involved providing instruction at home through online platforms or distance learning packets delivered directly to students (Barnum & Bryan, 2020). Music educators followed suit and attempted to adjust goals and activities to fit RL. Although circumstances were challenging for all teachers, ensemble directors had to provide quality instruction in a subject that typically depends on group interaction (Hash, 2021a).

The need to quarantine during the pandemic affected the mental health of many students due to feelings of isolation, lack of a daily routine, and the inability to access support mechanisms provided at school (Singh, et al., 2020). In addition, the shift to RL often created emotional strain for adolescents in terms of what some perceived as heavier workloads in online classes, concern for maintaining grades (Rogers et al., 2021), and difficulty attaining teacher assistance and online access (Husain, 2020).

The crisis and subsequent school shutdown affected students differently depending on age, gender, previous conditions, socio economic status, and other variables. Anecdotal evidence suggests that some students, such as those who were introverted or experienced anxiety at

school, might have been more successful learning at home (Campa, 2020). Research by Schwartz et al. (2021) determined that students in Alberta, Canada, functioned well overall during the pandemic. However, females and older youth reported a significantly greater tendency for negative affect (e.g., being sad or withdrawn) and reduced cognitive/attention functioning (e.g., trouble remembering). Other studies suggest that students living in poverty, with special needs (Singh et al., 2020), or experiencing mental health conditions prior to the pandemic (Hertz & Barrio, 2021) likely experienced stress to a greater degree than their peers.

Circumstances around COVID-19 have also affected school systems. Many districts invested funds in student technology and internet connectivity; personal protection equipment and sanitizers; and transportation, custodial, and nursing staff. However, decreased state and local tax revenues due to businesses that closed temporarily or permanently during the crisis will likely result in reduced financial support for many districts (Zhou et al., 2021). At the same time, school officials must contend with learning losses and an increase in social-emotional needs due to the economic slowdown, social isolation, and the threat of the virus itself, especially among underserved and high needs learners (Kuhfeld, et al., 2020; Santibañez & Guarino, 2021; Singh et al., 2020). All these conditions have the potential to affect music instruction through decreased funding and the implementation of revised class schedules that add time for math, reading, or social emotional learning.

Circumstances might have varied from one location to the next. Data from the State of Texas, for example, indicated only a slight decrease in band enrollment between fall 2019 (pre-pandemic) and fall 2020 (during pandemic) for grades 7–8 (−4.0%) and 9–12 (−0.04%). Beginning programs suffered the greatest losses with a 12.0% reduction in the number of students in sixth grade band between the 2019-20 and 2020-21 academic years (Texas Education Agency, 2019–2020). Relatively little change in band enrollment in Texas might have resulted, in part, from a state mandate ordering all districts to provide in-person instruction in fall 2020 (Courtemanche et al., 2021).

Purpose and Need

No studies thus far have examined enrollment trends in school music ensembles during the COVID-19 pandemic. However, some data (e.g., Texas Education Agency, 2019–2020) and anecdotal evidence (e.g., Burke, 2020) indicate that school bands, orchestras, and choirs have experienced varying degrees of student attrition during this time. Research on large ensemble enrollment in specific states during the COVID-19 pandemic might help determine where declines exist and potential causes and solutions for these phenomena. Therefore, the purpose of this study was to examine enrollment in Illinois school band programs during the COVID-19 pandemic. The following questions guided this research:

1. Were there significant differences in enrollment in Illinois school band programs during the 2018-19, 2019-20 (pre-pandemic) and 2020-21 (during pandemic) academic years?

2. What concerns did Illinois school band teachers hold related to enrollment during and after the pandemic?
3. What strategies did teachers implement to maintain enrollment in Illinois school bands during the COVID-19 crisis?

Findings from this study will help stakeholders (a) understand their circumstances regarding band enrollment in relation to other programs in the state during the COVID-19 pandemic and (b) acquire strategies that might improve student retention. This study might also (c) provide statewide data that will assist teachers, administrators, music education associations, and the music industry in planning for changing school band enrollments during the next several years and (d) serve as a model for similar research in other states or locations.

Method

Survey

I developed a survey on enrollment in school bands during the COVID-19 pandemic based on practitioner literature (e.g., McCrary, 2021) and anecdotal information from news sources (e.g., Burke, 2020) and social media during this period. Three music education faculty reviewed the initial draft to validate organization and content. The final survey consisted of 12 items. Five items related to school demographics including locales and poverty levels based on definitions by the National Center for Education Statistics (NCES). School locale designations included urban: population 50,000+ inside a principal city; suburban: 50,000+ outside a principal city; town: 2,500–50,000; and rural: < 2,500 (Provasnik et al, 2007). The NCES determines school poverty levels by the percentage of students eligible for free or reduced-price lunch (FRPL) under the National School Lunch Program. Classifications range from low: 0%–25%; to mid low: 25.1%–50%; mid high: 50.1% – 75%; and high: 75.1%–100% (Hussar et al., 2020). These data helped determine representation within the sample and allowed for comparison among higher and lower poverty schools.

The second section of the survey consisted of four items measuring enrollment among beginning band programs for any grade and non-beginning band programs for students in grade 5, grades 6–8, and grades 9–12. The third section contained two multiple choice items related to participants' perceptions and concerns about enrollment during the pandemic. A final item prompted teachers to describe strategies they utilized to mitigate attrition during this time. The survey took approximately 5–7 minutes to complete.

Survey Administration

I administered the survey through Qualtrics™ software. The sample consisted of elementary and secondary school band teachers from the State of Illinois listed on a database

maintained by a university band program. The list consisted of directors at all member schools of the Illinois High School Association (IHSA) and the northern division of the Illinois Grade School Music Association (IGSMA). The database did not include email addresses for members of the Illinois Elementary School Association (IESA) or the southern division of IGSMA. However, directors from these organizations who also taught high school still appeared in the initial sample. I used Excel to eliminate duplicate addresses to ensure that directors received only one invitation, each of which contained a unique link that participants could not share or reuse. Accounting for multiple directors at one school was not possible due to the anonymity of the survey.

The invitation went to 791 email addresses on May 13, 2021. Several invitations ($n = 28$) bounced or failed to send, resulting in a sample of 763 instrumental music educators. The survey remained opened for eleven days with reminder emails sent to non respondents six days and three days before the deadline. The university institutional review board approved the procedures for this study.

Data Analysis

Analyses involved descriptive statistics to determine average enrollments per grade level and percent change [(enrollment$_{2020}$ – enrollment$_{2019}$)/enrollment$_{2019}$] from one year to the next. Frequency counts summarized responses for demographic and multiple-choice items. I also utilized ANOVA with repeated measures to compare band program enrollments for fall 2018, 2019, and 2020. This procedure involved the Greenhouse-Geiser correction when Mauchly's test indicated a violation of the assumption of sphericity.

I deleted enrollments that did not include figures for all three years involved in the analyses. Analyses also excluded data reported by respondents for a grade level they did not teach to ensure precision and avoid duplicate submissions. Data for fall 2018 and 2019 established a baseline for enrollment prior to the pandemic to compare with data from fall 2020, during the crisis.

Conventional content analysis was used to examine narrative data in response to the prompt, "What strategies have you implemented to mitigate attrition (dropouts) in your band program during the COVID-19 pandemic?" This procedure involved (a) reviewing the data to gain a sense of the whole, (b) assigning codes based on words or phrases from the text that seemed to capture key concepts, (c) labeling codes, (d) grouping codes into emergent subcategories, and (e) grouping subcategories into larger categories (Hsieh & Shannon, 2005). I reviewed the data multiple times over the course of one week and refined codes, subcategories, and categories throughout the process. I served as the only coder for this analysis because identifying and coding these data required little interpretation (McDonald et al., 2019).

Results

Demographics

The sample consisted of 173 participants for a response rate of 22.7%. Participants' schools resided in urban (n = 10, 5.8%), suburban (n = 59, 34.1%), town (n = 66, 38.2%), and rural (n = 38, 22.0%) settings and included low (n = 62, 35.8%), mid low (n = 53, 30.6%), mid high (n = 34, 19.7%), and high (n = 24, 13.9%) poverty institutions. Some directors taught band for only grades 4–5 (n = 3, 1.7%), 6–8 (n = 16, 9.2%), or 9–12 (n = 74, 42.8%), while others worked with a combination of these levels (n = 80, 46.2%).

Total Enrollment

Most respondents (n = 129, 74.6%) described attrition among band students from the 2019-20 (pre-pandemic) to 2020-21 (during pandemic) academic years as higher than normal. Only 44 directors (25.4%) indicated normal (n = 33, 19.1%) or lower than normal (n = 11, 6.4%) attrition during this period.

Participants provided enrollment data for each program they taught for beginners in any grade and for non-beginners in grades 5, 6–8, and 9–12. Analyses included only programs with complete data for 2018-19, 2019-20, and 2020-21 (N = 276). For all programs combined, data indicated a 0.26% increase in band enrollment prior to the pandemic between 2018-19 and 2019-20. During the pandemic in 2020-21, however, enrollment decreased 17.2% from the previous year.

A repeated measures ANOVA with a Greenhouse-Geisser correction determined a significant difference in the average band program enrollment between 2018-19, 2019-20, and 2020-21, F (1.32, 361.71) = 112.76, $p < .001$, partial η^2 = .29. Post hoc tests using the Bonferroni correction revealed no significant difference in enrollment prior to the pandemic in 2018-19 (M = 83.69, SD = 67.78) and 2019-20 (M = 83.69, SD = 67.41). However, average enrollment during the pandemic in 2020-21 (M = 69.49, SD = 64.71) decreased significantly compared to pre-pandemic numbers in 2018-19 and 2019-20.

A total of 124 (44.9%) individual band programs experienced enrollment losses between 2018-19 and 2019-20 (pre-pandemic) at an average of 10.8% (SD = 8.6%). Between 2019-20 and 2020-21, 216 (78.3%) programs incurred losses at an average of 28.2% (SD = 22.1%). Chi square analysis indicated a significant difference in the proportion of programs that lost enrollment between 2018-19 and 2019-20 (n = 124) compared to those between 2019-20 and 2020-21 (n = 216), $\chi2$ (1, 552) = 64.82, $p < .001$, φ = .34.

Enrollment by Poverty Level

Changes in enrollment during the pandemic were greatest among band programs in mid-high/high poverty schools (n = 94) compared to their counterparts in mid-low/low poverty schools (n = 182). Total pre-pandemic enrollment between 2018-19 and 2019-20 increased slightly for both higher poverty (4.1%) and lower poverty (1.6%) schools. During the pandemic, however, programs in mid-high/high poverty schools experienced a decrease in enrollment of 26.2% compared to a 16.2% decrease for mid-low/low poverty schools.

Enrollment in Beginning Bands (Any Grade)

Directors responsible for teaching first year players (N = 114, 100%) reported starting beginners mostly in grade 5 (n = 74, 64.9%), followed by grade 6 (n = 17, 14.9%), grade 4 (n = 15, 13.2%), and grades 7–12 (n = 8, 7.0%). However, 27.2% (n = 31) of these instructors did not start beginners amid the pandemic during the 2020-21 academic year.

Combined enrollment data for beginning band programs (n = 69) indicated a 3.5% gain between 2018-19 and 2019-20 (pre-pandemic) and a 39.8% loss from 2019-20 to 2020-21 (during pandemic). This calculation does not include programs that did not start beginners in 2020-21 (n = 31). A repeated measures ANOVA with a Greenhouse-Geisser correction determined a significant difference in the average beginning band program enrollment by year, F (1.14, 77.79) = 36.22, p < .001, partial η^2 = .35. Post hoc tests with Bonferroni correction indicated no significant difference prior to the pandemic between 2018-19 (M = 54.80, SD = 45.09) and 2019-20 (M = 56.71, SD = 45.48). However, beginning enrollment during the pandemic in 2020-21 (M = 34.38, SD = 26.88) decreased significantly (p < .001) compared to pre-pandemic numbers in 2018-19 and 2019-20.

Enrollment in Grades 5–8 (Non-Beginners)

For analysis, I combined data for non-beginner programs in grades 5–8 due to limited representation of fifth grade non-beginning bands (n = 13). Three years of enrollment data for non-beginning 5–8 band programs (n = 96) indicated an increase of 1.0% from 2018-19 to 2019-20 (pre-pandemic). However, membership in these programs decreased 19.8% between 2019-20 and 2020-21 (during pandemic). A repeated measures ANOVA with a Greenhouse-Geisser correction determined a significant difference in the average 5–8 non-beginning band program enrollment by year, F (1.30, 123.46) = 60.90, p < .001, partial η^2 = 39. Post hoc tests with Bonferroni correction indicated no significant difference prior to the pandemic in 2018-19 (M = 77.15, SD = 55.60) and 2019-20 (M = 77.90, SD = 56.08). During the pandemic in 2020-21, however, 5th–8th grade band program enrollment (M = 62.48, SD = 51.20) decreased significantly (p < .001) compared to 2018-19 and 2019-20 (pre-pandemic).

Enrollment in Grades 9–12 (Non-Beginners)

Enrollment data for non-beginning band programs in grades 9–12 (n = 111) indicated a decrease of 1.2% from 2018-19 to 2019-20 (pre-pandemic) and 8.1% between 2019-20 and 2020-21 (during pandemic). Results of a repeated measures ANOVA with a Greenhouse-Geisser correction indicated a significant difference in the average 9–12 band program enrollment by year, F (1.62, 178.51) = 28.36, p < .001, partial η^2 = .21. Post hoc tests with Bonferroni correction determined no significant difference prior to the pandemic in 2018-19 (M = 107.32, SD = 80.23) and 2019-20 (M = 105.98, SD = 79.87). However, enrollment in 9th–12th grade band programs during the pandemic in 2020-21 (M = 97.38, SD = 78.45) decreased significantly (p < .001) compared to pre-pandemic numbers in 2018-19 and 2019-20.

Director Concerns

Participants indicated on a checklist how they thought circumstances related to the pandemic might affect their programs. A total of 120 out of the 173 participants responded to this item (see Table 1). Directors indicating "other" offered concerns not listed in the prompt including reduced future enrollment (n = 22, 18.3%), decreased playing skills/performance quality among students (n = 5, 4.2%), fewer performance activities (n = 4, 3.3%), unbalanced instrumentation (n = 2, 1.7%), loss of teaching space (n = 1, 0.8%), and transition to a new teacher (n = 1, 0.8%).

Table 1
Director Concerns (N = 120)

Concerns	*n*, %[a]
Reduced instruction time	47, 39.3
Other	38, 31.7
Reduced funding	33, 27.5
Reduction in number of band classes offered	30, 25.0
Later starting grade for beginning band	25, 20.8
Reduction in teaching staff	24, 20.0
Elimination of band program entirely	8, 6.7

[a] Percentages based on N = 120

Mitigating Attrition

Participants ($N = 138$) described strategies for mitigating attrition in student enrollment during the COVID-19 pandemic. Content analysis revealed four categories of strategies: (a) Instruction, (b) Communication, (c) Learning Environment, and (d) Administration. Each category included 4–5 subcategories associated with 2–6 codes for each. The Instruction category received the most subcategory assignments ($N_I = 95$). However, the subcategory "with students" from the Communication category was assigned to the greatest number of respondents ($n = 45$) (see Table 2).

Table 2
Strategies to Mitigate Attrition: Categories, Subcategories, and Codes

Instruction ($N_I = 95$)	**Communication** ($N_C = 81$)
Modify pedagogy ($n = 29$)	With students ($n = 45$)
• remote learning	• recruitment videos
• enhanced technology use	• through student leaders
• slower pace	• rising grade levels
• small group/individual inst.	• share future opportunities
• student leaders teach	• individual meetings
Modify performance ($n = 26$)	With guardians ($n = 25$)
• virtual band	• email
• outdoors	• phone call
• stream online	
• combine grade levels	
Modify content ($n = 21$)	With admin./guidance ($n = 5$)
• popular music	• scheduling
• theory/history	• support
• marching skills	
• activities w/o instruments	
Modify expectations ($n = 19$)	With sender program ($n = 4$)
• assignment	• coordination
• grades	• transition
• attendance	
• progress	
• decreased rigor	
• increased flexibility	

Table 2 (continued)

Learning Environment ($N_{LE} = 63$)	**Administration** ($N_A = 30$)
Foster engagement ($n = 28$)	Adjust instruction time ($n = 11$)
• repertoire	• before/after school
• marching/pep band	• summer
• student interest	
• positive atmosphere	
• fun	
Build community ($n = 16$)	Facilitate program entry ($n = 6$)
• social activities	• beginner instrument trials
• in-class student interaction	• audition process
• social/emotional learning	• registration
	• earlier recruiting
Stress COVID safety ($n = 15$)	Change starting grade ($n = 6$)
• personal protective equipment	• later
• social distancing	• earlier
	• multiple
Extrinsic recognition ($n = 6$)	Implement/enforce policy ($n = 5$)
• awards	• yearlong participation
• praise	• automatic registration for fall 2021-22
	Advocacy ($n = 2$)
	• social media
	• promote/publicize

Note: For subcategories, *n* refers to the number of respondents receiving one or multiple related codes. For categories, N_P, N_C, N_{LE}, and N_A refer to the total number of subcategories assignments.

Discussion

In this study, the author examined enrollment in Illinois school bands during the COVID-19 pandemic, including teachers' concerns related to the crisis and strategies they implemented to mitigate student attrition during this period. Readers should generalize results with caution due to the low response rate, relatively small sample size, and limited geographic representation that included only teachers from Illinois. The low response rate was likely due to administration of the survey late in the academic year and the need for participants to supply three years of precise enrollment figures. Many respondents who did not complete the survey and were eliminated from the sample ($n = 64$) ceased when asked for numerical data.

Data indicating stable enrollment in Illinois school bands the year before the pandemic and then a substantial decrease during the crisis suggest that COVID-19 was the cause. Although band enrollment dropped just 8.1% at the high school level, declines were more substantial among beginners in all grades and non-beginners in grades 5–8. Furthermore, changes in enrollment for first-year players reported in this study do not account for programs that did not start band students during the 2020-21 academic year.

The pandemic will undoubtedly affect individual band programs differently. The frequency and variability of enrollment losses increased substantially during the crisis in 2020-21 compared to pre-pandemic numbers in 2019-20. Furthermore, band programs in higher poverty schools experienced a greater decline than those at lower poverty schools during this time. This finding aligns with other studies regarding the effects of the pandemic on higher versus lower poverty students and schools (e.g., Singh, 2020; Zhou et al., 2021). In one study (Hash, 2021a), band directors in higher poverty schools reported significantly greater challenges with parental support and student access to instruments and other materials compared to their colleagues in lower poverty schools. Other factors that could have affected higher poverty students to a greater extent include access to the internet, multiple people using a single household computer, obligations in caring for younger siblings, lack of practice space, and the need to share school-owned equipment. These circumstances in addition to those experienced by all learners might have caused students in poverty to leave band programs at a higher rate than their peers from more affluent families.

Directors in this study expressed concern with further losses over the next several years, as teachers in the younger grades work to restore enrollment. Although reasons students dropped band during the crisis is beyond the scope of this study, many likely felt that the ensemble was not meeting their personal, aesthetic, and social needs to the same extent as playing live with peers (e.g., Ebie, 2005; Stewart, 2005) under typical conditions. Other students might have dropped band due to the challenges of remote learning (e.g., Philippe, 2020), fear for personal safety, and the stress of the pandemic in general (Rogers et al., 2021).

Several respondents indicated that they planned to encourage students who quit band during the pandemic to return to the program. Some teachers also discussed starting beginners in multiple grades during the 2021-22 school year. These initiatives will help rebuild numbers and allow students to participate who might not have had the opportunity in 2020-21. Other strategies described by teachers, such as focusing on individual musicianship, fostering engagement, streamlining program entry, and ongoing communication, could also encourage students to come back to the band and prevent further losses. Curricular modification such as increased instruction with small ensembles and the use of repertoire for flexible instrumentation (i.e., flex-band) might continue to help teachers deliver effective instruction in programs with reduced enrollment.

Other challenges, in addition to enrollment, could emerge for instrumental programs over the next several years. Fewer students participating in band could lead to reductions in staffing and the number of ensembles offered. In addition, administrators' efforts to make up academic progress and increase time for social-emotional learning (Schwartz et al., 2021) might result in a loss of instruction time for music. Instrumental programs could also experience reduced funding due to the inability of booster groups to raise revenue during the 2020-21 academic year and school budget deficits resulting from the need to implement COVID safety measures and remote learning access during the pandemic (Zhou et al., 2021).

The potential ongoing circumstances of COVID-19 including loss of instruction time, decreased funding, and other program reductions will add to the challenges of teaching instrumental music. In addition, school policies on remote learning during the pandemic caused many music educators to feel that they and their programs were deprioritized and undervalued by administrators, parents, and students (Shaw & Mayo, 2021) compared to other academic subjects. All these conditions might motivate some directors to leave the profession rather than attempt to rebuild losses from the past couple of years, thus adding to music teacher shortages that exist in some regions of the United States (Hash, 2021b). According to Pressley (2021), school officials will need to address teachers' COVID-19–related anxiety as well as their concerns about teaching demands, parent communication, and administrative support to retain the education workforce.

Declining enrollments and funding within band programs could affect organizations that sponsor contests and festivals over the next few years. Directors experiencing attrition might choose not to enter these activities out of fear of placing students and their programs in a negative light. Entities that host adjudicated events might consider creating new classifications for smaller bands and encouraging participation for comments only rather than a rating or a ranking. This solution would continue to provide educational experiences for students and teachers without the pressure of earning recognition for their performance. In addition, companies specializing in music festivals and travel should be mindful of current circumstances and plan events that are affordable and accessible to groups with smaller enrollments and budgets. Despite potential challenges, several participants in this study indicated that they planned to resume travel and other activities as soon as possible and discussed these

opportunities with students as a way of encouraging retention during the pandemic.

Reduced enrollments resulting from the COVID-19 crisis will likely create ongoing challenges for school bands. Therefore, music education associations should support teachers by offering inservice sessions on recruiting and retaining students, arranging for unbalanced instrumentation, utilizing flex-band repertoire, and teaching smaller ensembles. Likewise, music teacher education programs should prepare candidates with the knowledge, skills, and dispositions necessary to adapt to and build programs experiencing difficult circumstances.

Ongoing research is needed to monitor school band enrollment and the experiences of directors and students involved in these programs. Longitudinal studies could help determine if participation increases or decreases in the future. Surveys and qualitative studies will help identify strategies directors are using to rebuild band programs and continue to provide quality instruction. This research should include schools at all socio-economic levels because the pandemic has affected higher versus lower poverty schools differently (e.g., Zhou et al., 2021). In addition, similar studies related to choirs, orchestras, and other ensembles might provide insight applicable for school bands. Recovery for music ensembles that have experienced attrition related to COVID-19 will require teachers, administrators, and parents to work together to find solutions and move forward.

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