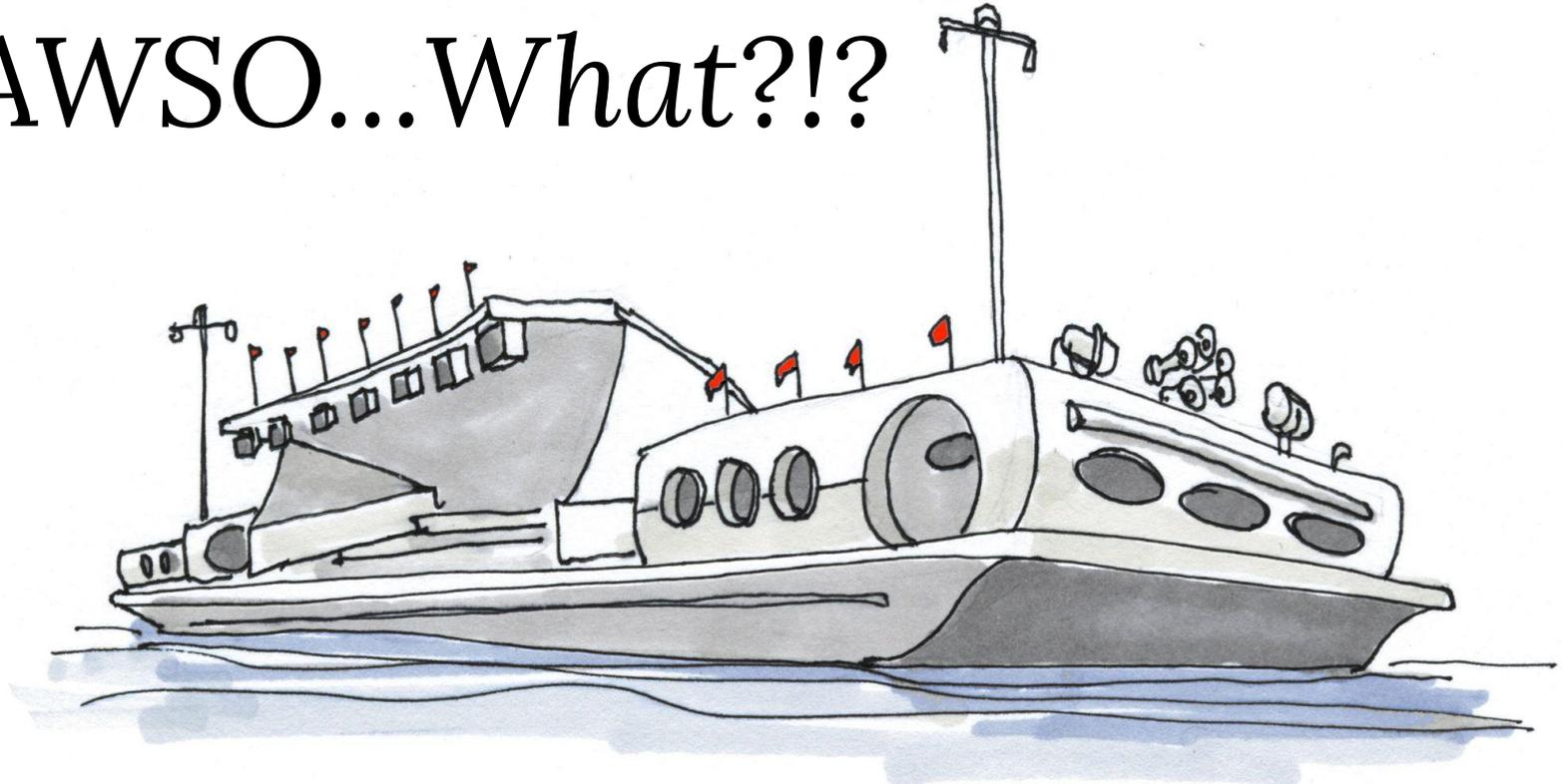


AWSO...What?!?



*Brad Jopek, University of Maryland
Alexander Scott, University of Michigan*



Robert Austin Boudreau

Born 1927: Bellingham, MA

Boston University (BA 1947)

Juilliard School of Music
(BM 1949, MM 1950)

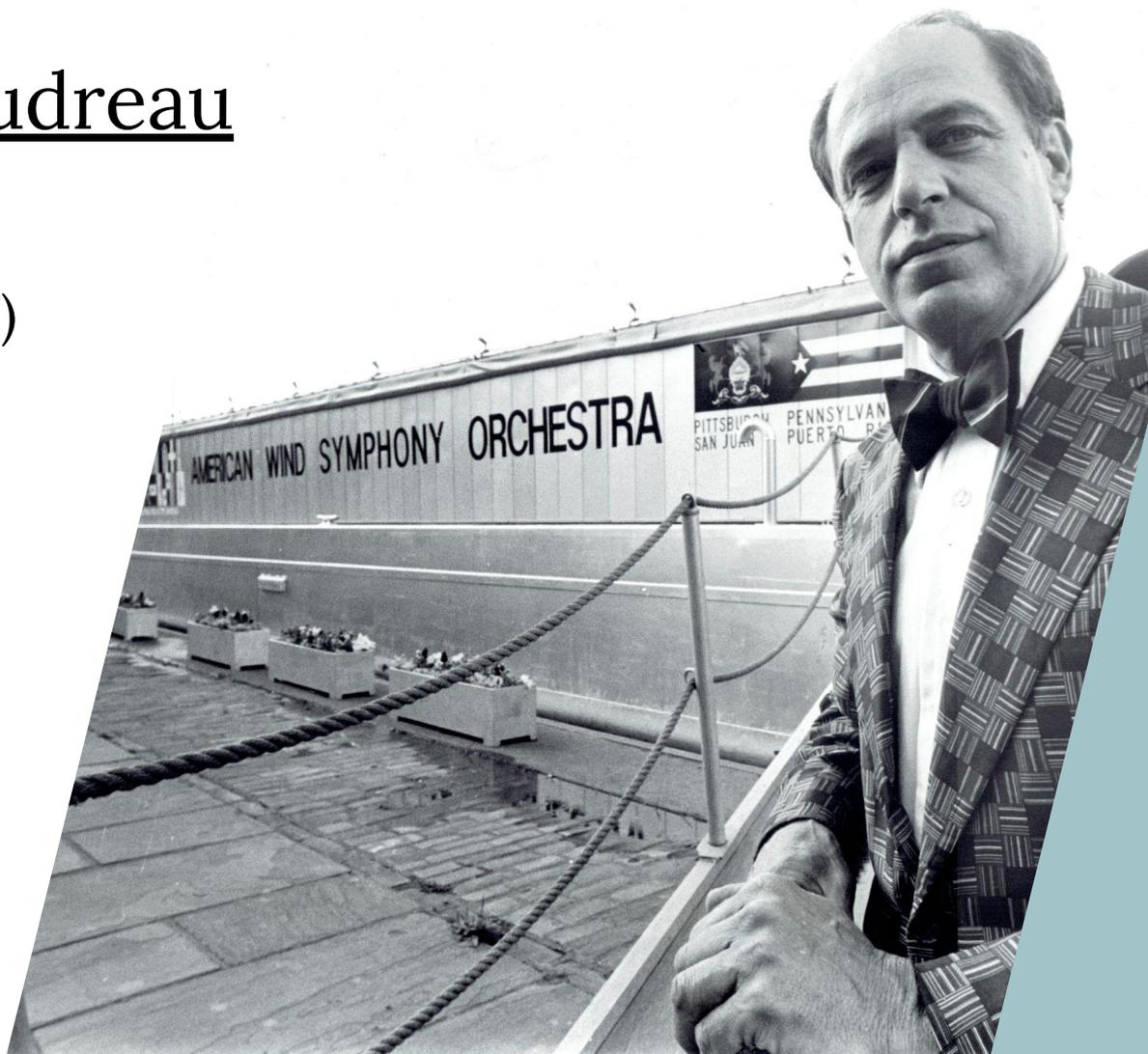
Columbia University

Fulbright Scholar (Paris)

Founder & Music

Director of AWSO

Knighted in 1980

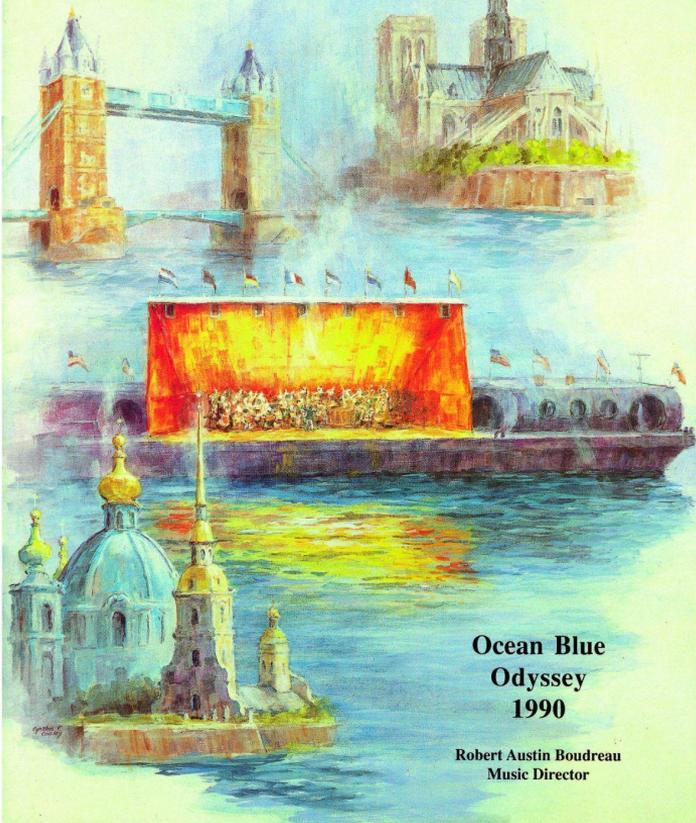




Point
Counterpoint I

AMERICAN WATERWAYS WIND ORCHESTRA

WATER ♦ MUSIC



Ocean Blue
Odyssey
1990

Robert Austin Boudreau
Music Director

Die Titelseite des überformatigen und aufwendig gestalteten Programmheftes der dreijährigen Ocean Blue Odyssey. Jedes Jahr wurde ein neues Heft konzipiert. Dieses Bild zeigt Bildassoziationen von europäischen Sehenswürdigkeiten. In der Mitte die Point Counterpoint II.



Point Counterpoint II

Organizational Structure & Support

Captain Boudreau

Non-profit organization

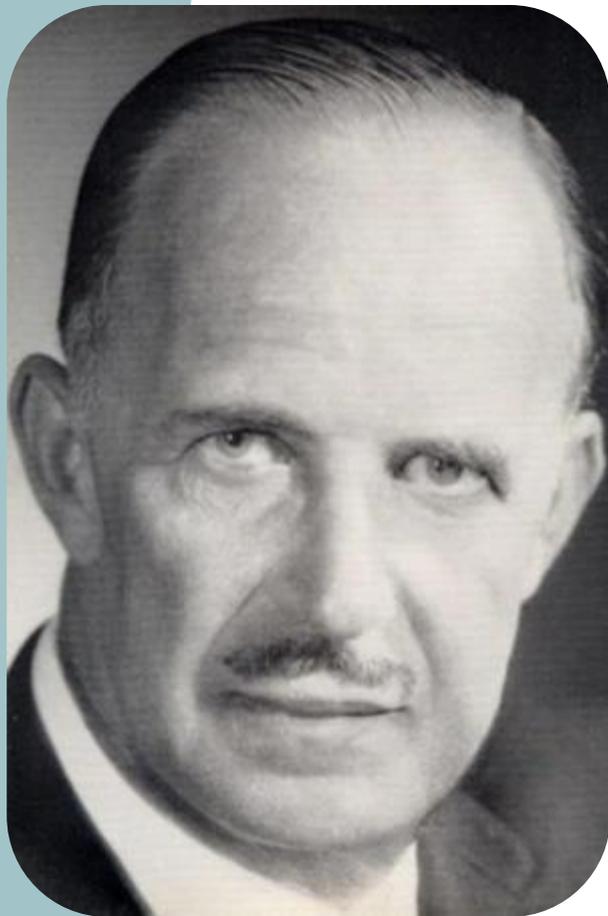
Funding

River Tour Residencies

(1970: \$7500/2 days,
2023 inflation: \$35,000)

Home Stays





C. F. Peters & Walter Hinrichsen

American Wind Symphony Editions
(AWSE) established 1957,
revised in 1996, renewed every 3 years

Ned Rorem *Sinfonietta*
1st published work

C. F. Peters exclusive publisher,
but some exceptions

Commissioning Project

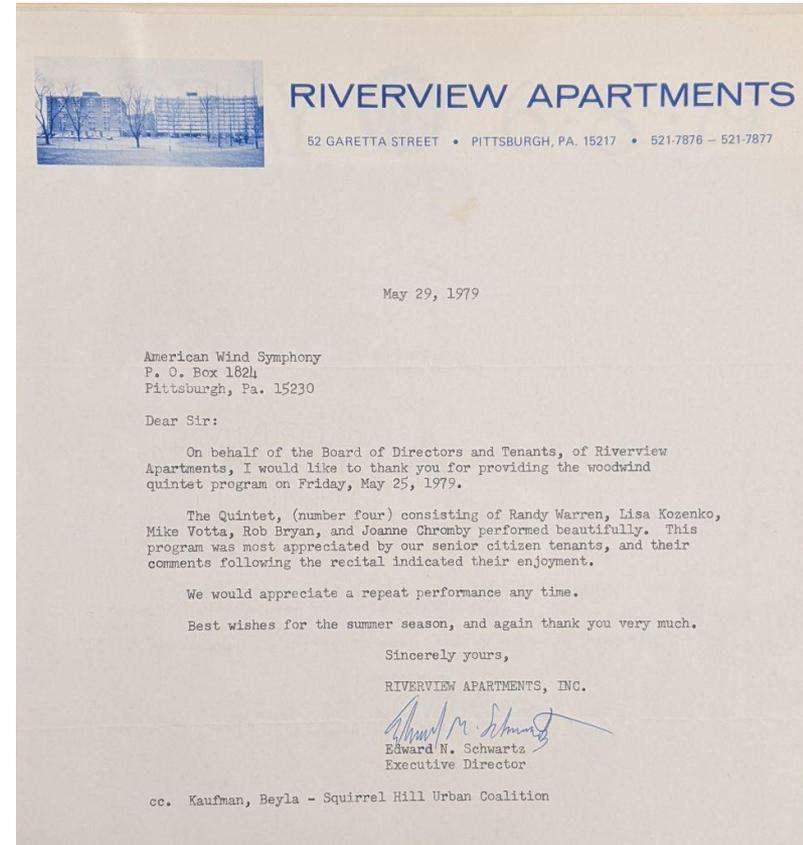
1957-2019

425 commissioned works
(66% original, 33% arrangements)

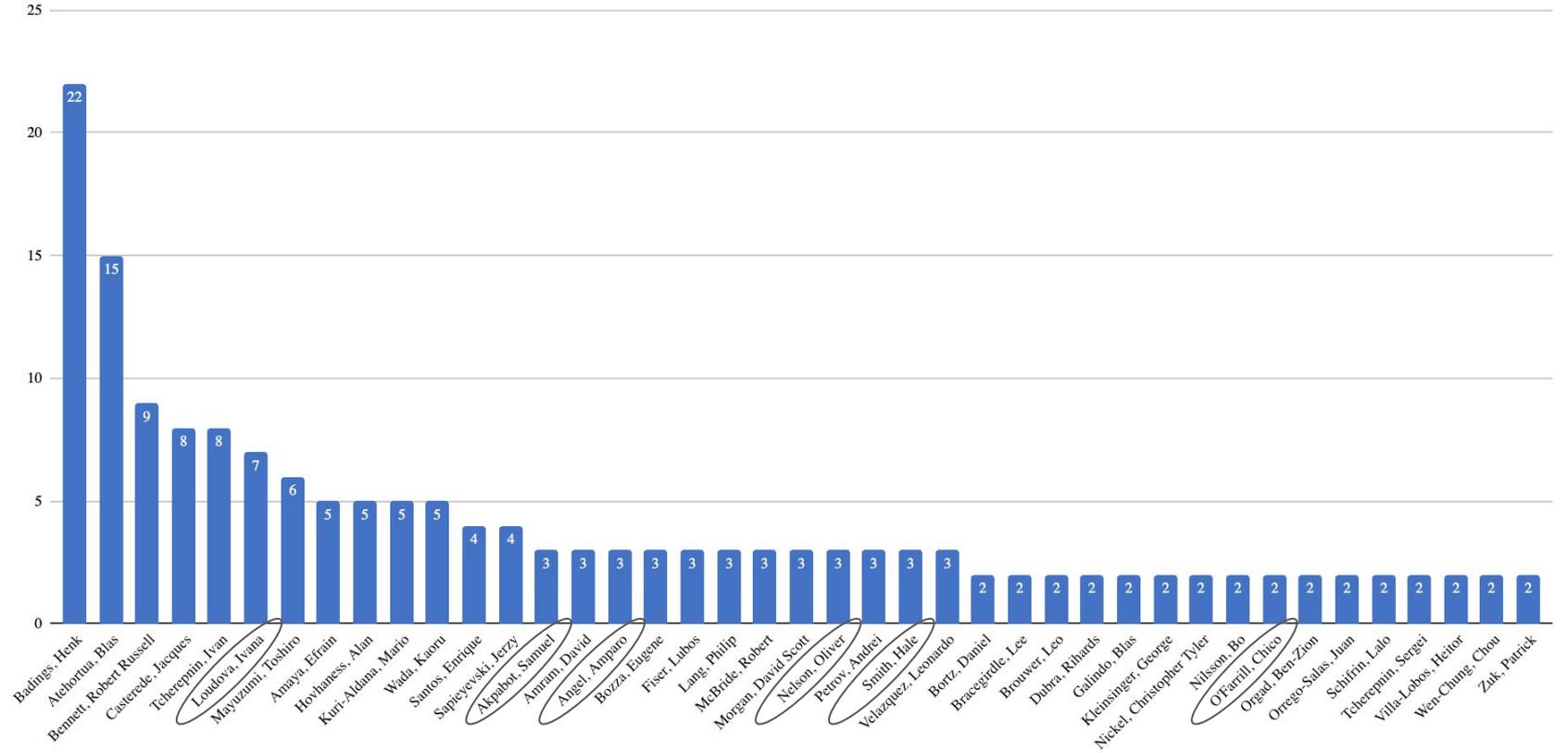
Average Commission:
\$500-3500

How were composers found?

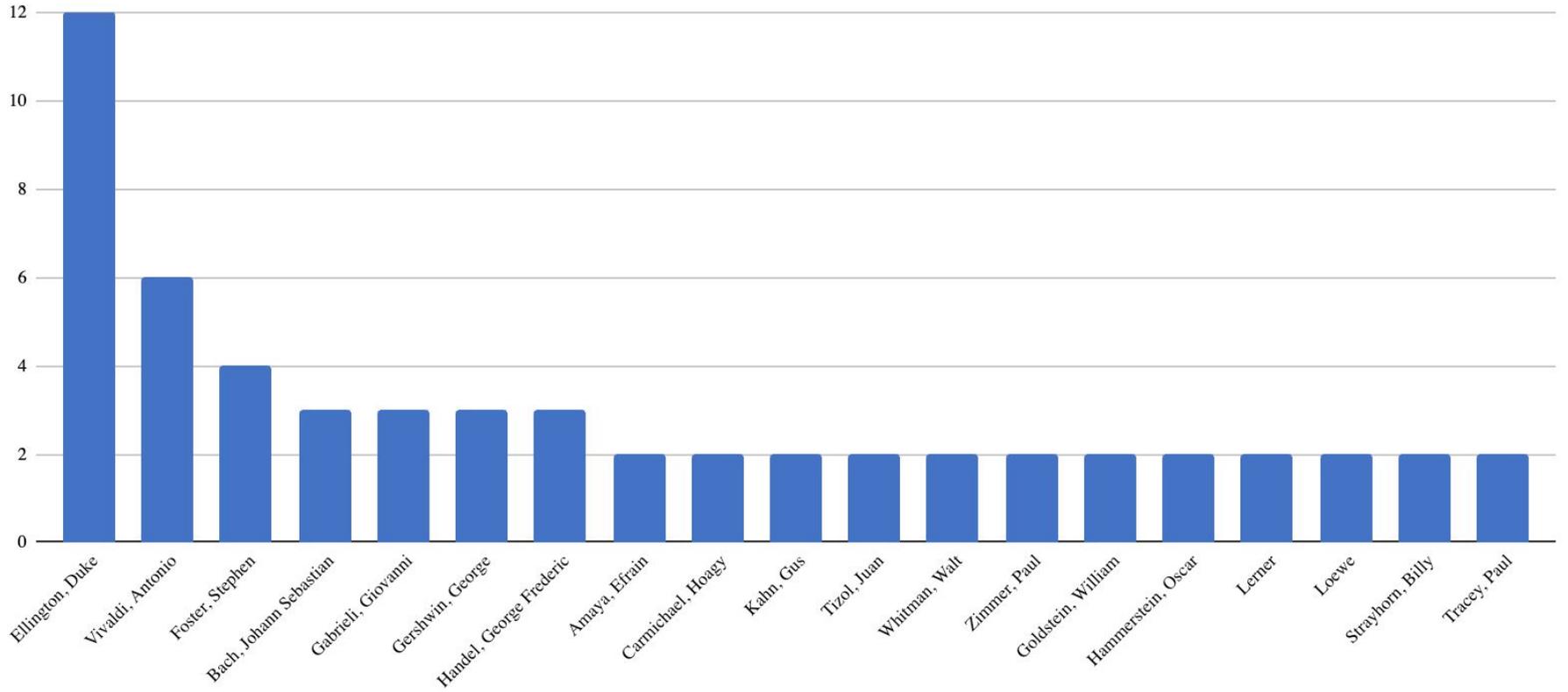
Types of commissioning projects



of Original Compositions



Composer of Arrangements



An Examination of Four Commissioned Works



Complex City (1969)
Oliver Nelson

Divertimento (1967)
Georges Auric



Statue (1986)
Ivan Tcherepnin

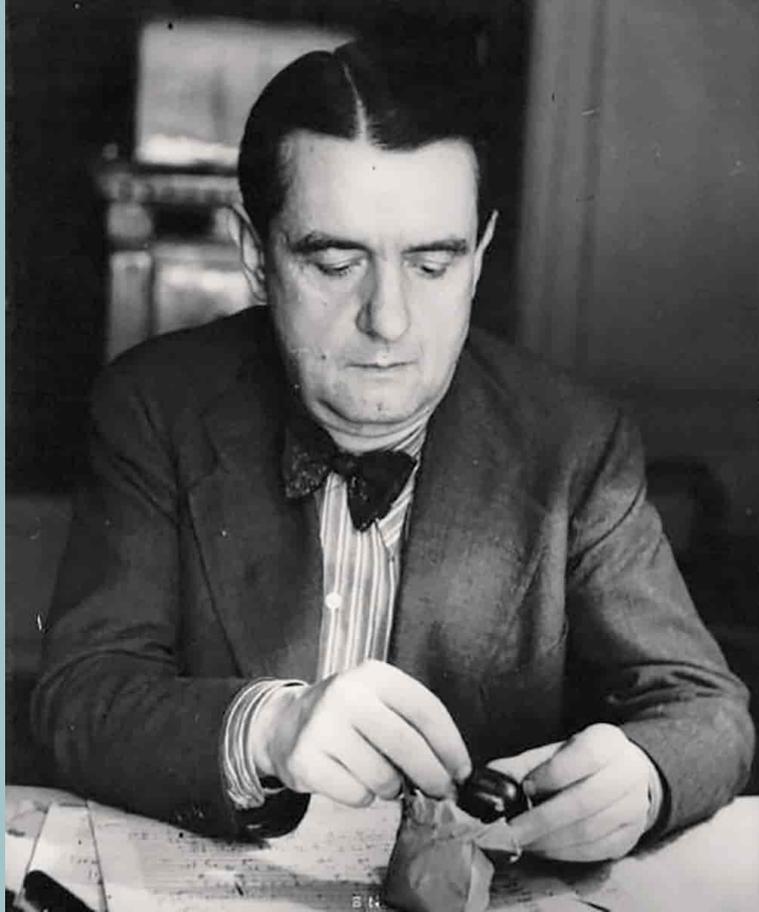


*Adagio for English Horn and
Wind Symphony* (2007)
Amparo Ángel



An Examination of Four Commissioned Works: The Renshaw/Jopek Method of Analysis

- > Movement/Form
- > Harmonic Content
 - > Melodic Content
 - > Rhythmic Content
- > Texture/Orchestration
- > Performance Considerations
- > Programming Category
 - > Score Preface



Georges Auric (1899-1983)

- Birthplace: Lodève, France
- Studied at the Conservatory of Montpellier; then went to Paris, where he was a student of Caussade at the Paris Conservatory and of Vincent d'Indy and Albert Roussel at the Scola Cantorum
- Professional connection with Serge Diaghilev, led to success in composing ballets such as, *Les Fâcheux* (1924) and *Les Matelots* (1925)
- Began writing music for films in 1930
- In 1962, became director of the Opéra National de Paris

Boudreau/Auric Correspondence Letters

18 November 1965

Monsieur Georges Auric
Reunion Des Theatres Lyriques Nationaux
Theatre de l' Opera
8 Rue Scribe
Paris, France

Dear Monsieur Auric:

It was a real pleasure to have the privilege of meeting with you during my recent visit to Paris.

I am deeply appreciative of your interest in this commission and am very pleased that you have agreed to compose a work for the summer of 1966. Please find a copy of the original letter dated August 14, 1964.

The Orchestra would like to commission you for the year 1966 to compose a light, popular type of overture or suite, including either originally composed material by you or possibly some of the delightful French melodies.

The work may be from six to twelve minutes in time duration. The instrumentation would be for a single wind orchestra, utilizing as much percussion as you would choose. (You may select any instrumentation you so choose from the list which I left with you.)

1 piccolo, 2 flutes, 1 alto flute
2 oboes, 2 English horns
1 Eb clarinet, 2 Eb clarinets, 1 bass clarinet
2 bassoons, 2 contra bassoons
4 horns
4 trumpets
4 trombones
1 tuba
harp, celeste, piano (harpsichord)
up to 6 percussion

The Orchestra is most pleased to offer a commission of \$750, which would include two scores and the American Wind We would also be pleased to have Peters Corporation. The Orchestra would extract the parts at its own cost."

Boudreau/Auric Correspondence Letters

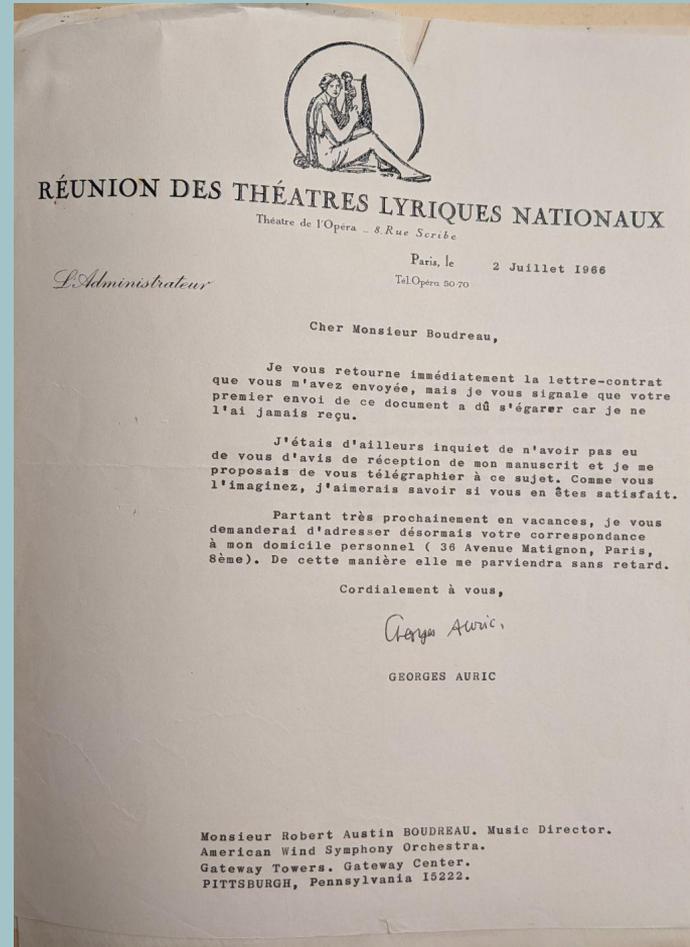
“Dear Mr. Boudreau,

I will immediately return the contract letter that you sent to me, but I would like to point out to you that your first sending of this document must have been lost because I never received it.

I was also worried about not having received any notice from you of receipt of my manuscript and I intended to telegraph you on this subject. As you can imagine, I would like to know if you are satisfied with it.

Going on vacation very soon, I will ask you to send your correspondence to my personal address (36 Matignon, Paris, Sème). This way it will reach me without delay.

Sincerely yours,
Georges Auric”



Boudreau/Auric Correspondence Letters

October 7, 1967

Monsieur Georges Auric
S.A.C.E.M.
10, Rue Chaptal
Paris, France

Dear Monsieur Auric:

The audiences were delighted with your work and we are most pleased and privileged that we now have a work of Georges Auric in the American Wind Symphony Editions. I am certain that during the coming seasons we will have the opportunities to perform *DIVERTIMENTO*. Please find enclosed a program.

The very next time that you are in America, or the next time that I am in Paris, I hope to have the pleasure of visiting with you again.

Cordially,

Robert Austin Boudreau
Music Director

RAB:lb
encl.

Divertimento (1967)

1B ♩ = 50

pp

pp

3

4

1. solo

mp *espressivo*

1. solo

p

Divertimento (1967)



DePaul Wind Ensemble
Donald DeRoch, conductor

The image displays a musical score for a piece titled "Divertimento (1967)". The score is arranged in four staves, all in 4/4 time. The first staff begins with a large "4" indicating the time signature. The second staff starts with a first ending bracket labeled "1." and a dynamic marking of *mf*. The third staff begins with a dynamic marking of *mf*. The fourth staff starts with a dynamic marking of *mf*. The score includes various musical notations such as notes, rests, and dynamic markings (*mf*, *pp*, *p*). There are also some markings like "a2" and "a2" above notes in the first and third staves. The score is presented on a light blue background.

Divertimento (1967)



DePaul Wind Ensemble
Donald DeRoch, conductor

The image displays a page of a musical score for a wind ensemble. The score is written for ten parts: B. Cl. 1/2, Bsn. 1/2, Bsn. 3, C. Bn. 1/2, Hn. 1/2, Hn. 3/4, B♭ Tpt. 1/2, B♭ Tpt. 3/4, Tbn. 1/2, and Tuba. The music is in 2/4 time, with a key signature of one sharp (F#). The score begins with a large number '2' for the first two parts and a large number '4' for the remaining parts. The first measure of the score is marked with a forte dynamic (*f*) and the instruction *marcato*. The notation includes various musical symbols such as accents, slurs, and dynamic markings. The score is presented on a light blue background.



Born in St. Louis, Missouri
Composition studies
Saxophonist
Composer for TV & film
Always working

O N
L E
I V L
E S
R O
N

Nelson, Boudreau, & AWSO
Jazzhattan Suite
NYC Jazz Day
Stage Delicatessen
Analysis



COMPLEX CITY



University of MD Wind Orchestra
Brad Jopek, conductor



Horn in F 1/2

Horn in F 3

Horn in F 4/5

Musical score for three Horn parts in F major, 4/4 time. The score is written for Horn in F 1/2, Horn in F 3, and Horn in F 4/5. Each part begins with a rest for one measure, followed by a melodic line starting on G4. The first two measures are marked *soli mf*. The third measure features a fermata over the final note, G4. The notation includes stems, beams, and dynamic markings.

“La Cucaracha”

COMPLEX CITY



University of MD Wind Orchestra
Brad Jopek, conductor

E. Hn. 1/2

B \flat Cl. 1/2

B. Cl. 1/2

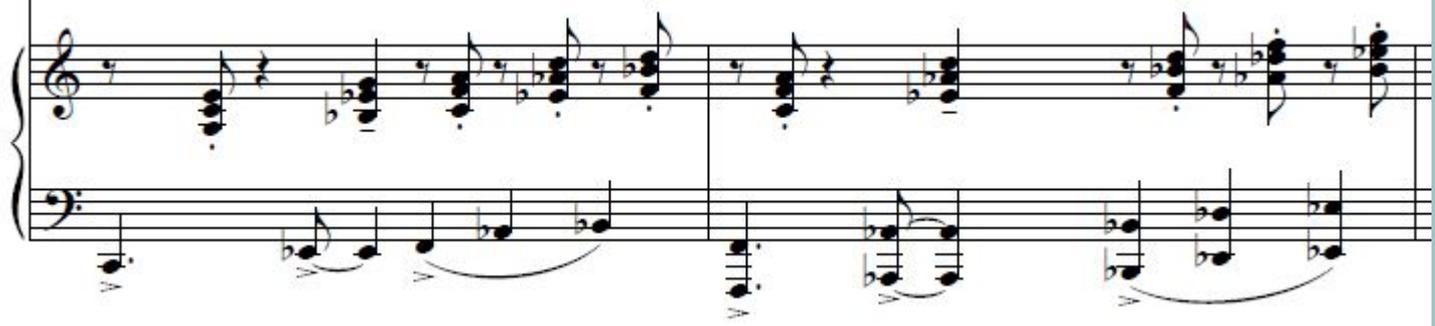
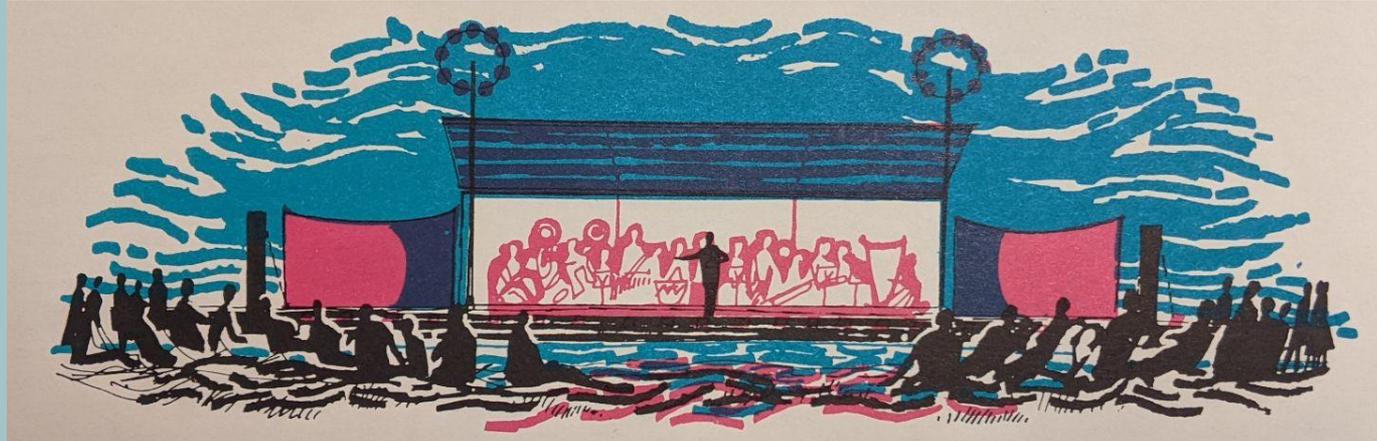


Octatonic

COMPLEX CITY



University of MD Wind Orchestra
Brad Jopek, conductor



Octatonic

COMPLEX CITY



University of MD Wind Orchestra
Brad Jopek, conductor

Score for E. Hn. 1/2, B. Cl. 1/2, Bsn. 1/2, and C. Bn. 1/2. The score is in 2/4 time and features a key signature of one flat. The E. Hn. part starts with a 8^{va} marking. The B. Cl. and Bsn. parts have v markings. The Bsn. and C. Bn. parts include *cresc.* and *ff* markings. The score is divided into four measures.



Transition

COMPLEX CITY



University of MD Wind Orchestra
Brad Jopek, conductor

B. Cl. 1/2

Bsn. 1/2

C. Bn. 1/2

Hn. 1/2
soli - play out

The image shows a musical score for four instruments: B. Cl. 1/2, Bsn. 1/2, C. Bn. 1/2, and Hn. 1/2. The B. Cl. and Hn. parts are in treble clef, while the Bsn. and C. Bn. parts are in bass clef. The time signature is 1/2. The score includes various musical notations such as slurs, accents, and triplets. The Hn. part has the instruction "soli - play out" written below it.





Born in Paris, France

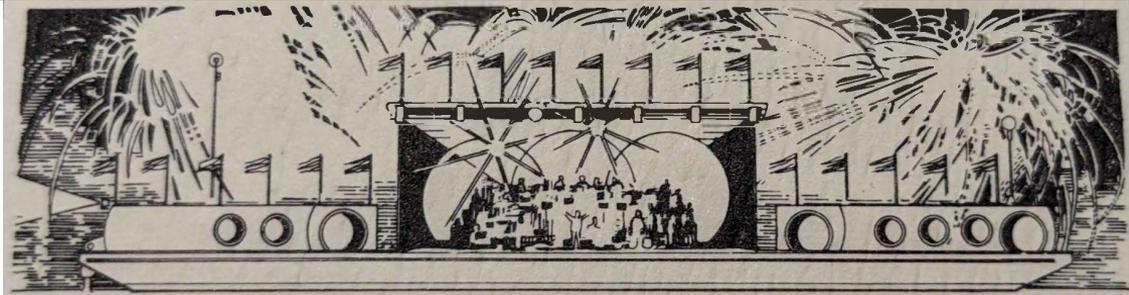
Composition studies

Faculty positions

1996 Grawemeyer Award for Music
Composition

Tcherepnin, Boudreau, & AWSO

Ivan
Tcherepnin





University of MD Wind Orchestra
Brad Jopek, conductor

STATUE (1986)

100

Hn. 1, 2

Hn. 3, 4

B_♭ C

C Tpt. 1, 2

C Tpt. 3, 4

B_s

Tbn. 1, 2

Tbn. 3, 4

cuivre + + +

mf

ff

mp

mute

p

mf

gliss

ff

Detailed description: This is a page of a musical score for the piece 'Statue (1986)'. The score is arranged for a wind orchestra and includes parts for Horns (Hn.), Trumpets (C Tpt.), Trombones (Tbn.), and Baritone (Bs). The top staff (Hn. 1, 2) starts with a tempo marking of 100. The Horn 3, 4 part includes a 'cuivre' (brass) section with a '+' sign. The C Trumpet 1, 2 part has a dynamic marking of 'mf'. The C Trumpet 3, 4 part has a dynamic marking of 'p'. The Trombone 1, 2 part has a dynamic marking of 'mp' and a 'mute' instruction. The Trombone 3, 4 part has a dynamic marking of 'mf', a 'gliss' (glissando) instruction, and a 'mute' instruction. The Baritone part has a dynamic marking of 'ff'. The score is written in 4/4 time and features various musical notations including slurs, accents, and dynamic markings.



University of MD Wind Orchestra
Brad Jopek, conductor

STATUE (1986)

Score for 'Statue (1986)' by Brad Jopek, conductor. The score is for a wind orchestra and includes parts for:

- F. Hn. (Flute)
- Fl. 1
- Fl. 2, 3
- Ob. 1
- Ob. 2, 3
- E. Hn. (English Horn)
- E. Cl. (E-flat Clarinet)
- B. Cl. 1, 2 (B-flat Clarinet)
- Hn. 3, 4 (Flute)

The score is written in 4/4 time and features dynamic markings such as *f* (forte), *mf* (mezzo-forte), and *mf* (mezzo-forte) throughout. The music is characterized by melodic lines in the flutes and woodwinds, with a strong rhythmic presence in the lower woodwinds and horns.



Amapro Ángel

- Birthplace: Popoyán, Columbia
- Studied at the Conservatory of Music of the University of Cauca
- Bachelor's degree from Conservatory of Music of the National University of Colombia in 1973
- Additional studies in composition and orchestration with Luis Antonio Escobar at the Berlin School of Composition and Blas Emilio at the Conservatory of the National University of Colombia
- Professional pianist and soloist with several orchestras
- Lecturer at El Muro Blanco University in Bogotá from 1976-1980
- Professor of composition, orchestration and analysis at the Sergio Arboleda University since 2003

Adagio for English Horn and Wind Symphony Orchestra (2007)



Counterpoint II (featured photo on Ángel's website)
Memphis, TN, photo by Herb Ferguson
1978 Mississippi River Tour

- Single movement, two large sections
- Through-composed with motivic writing
- Tonal, natural/melodic minor keys, modal, straightforward, neo-romantic
- Arpeggiated vs stepwise figures, dovetailing figures create larger melodic architecture
- Hemiola pattern prevalent throughout
- Homophonic with moments of polyphony
- English Horn important but not always the primary melodic voice, Horn 3 and 4 written in bass clef, Percussion requirements are timpani, glockenspiel, and suspended cymbal, mutes required for trumpets and horns

Adagio for English Horn and Wind Symphony Orchestra (2007)

26 *a tempo* *loco*

Fl. 1
2

Ob. 1
2

Cl. B. 1
2

Cl. B.

Bsn. 1
2

Hrn. 1
3

Perc. Glock *a tempo*

pp

Sord.

This musical score covers measures 26 to 33. It features six staves: Flute 1 & 2, Oboe 1 & 2, Clarinet B-flat 1 & 2, Bassoon 1 & 2, Horn 1 & 3, and Percussion (Glockenspiel). The tempo is marked 'a tempo' and 'loco'. The key signature has one sharp (F#). The percussion part is marked 'pp' and 'a tempo'. The horn part includes a 'Sord.' (sordina) marking. The woodwinds play a melodic line with triplets and slurs.

34

Fl. 1
2

Ob. 1
2

Cl. B. 1
2

B. Cl. B.

Bsn. 1
2

Hrn. 1
3

mf

mf

p

mf

p

mf

Sord.

This musical score covers measures 34 to 41. It features the same six staves as the previous page. The tempo remains 'a tempo'. The key signature has one sharp. The woodwinds continue their melodic line. The bassoon part has a 'Sord.' marking. The horn part has a 'p' marking. The percussion part has a 'mf' marking.



AWSO, Reflections
Robert Austin Boudreau, conductor
Barrett Seals, English Horn

Adagio for English Horn and Wind Octet (2018)

Amparo Angel

Adagio espressivo $\text{ca } 54-66$
Molto legato

Flute 1
Flute 2
Piccolo

Oboe 1
2

English Horn Soloist

Clarinet in B \flat 1 y 2

Clarinet in E \flat Piccolo

Bass Clarinet in B \flat

Bassoon 1
2

Adagio $\text{ca } 60$ - molto legato

Flute

Oboe

English Horn Soloist

Clarinet in B \flat 1 y 2

Bass Clarinet in B \flat

Bassoon

Horn 1

Horn 2



Ad Hoc Ensemble
Luis Guillermo Vicaría, conductor
November 2, 2022

Adagio for English Horn and Wind Octet (2018)

*cadenza molto espressivo
ad libitum.*

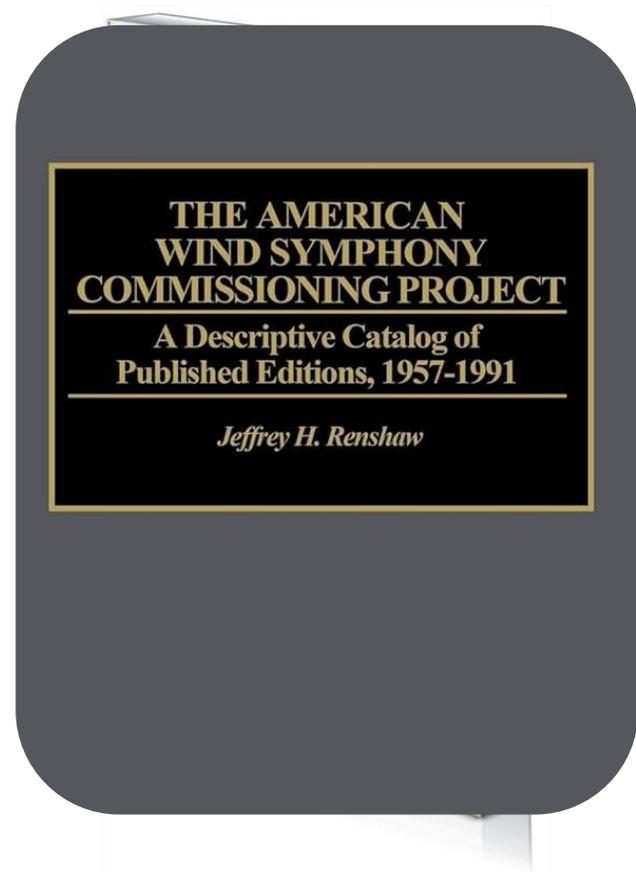
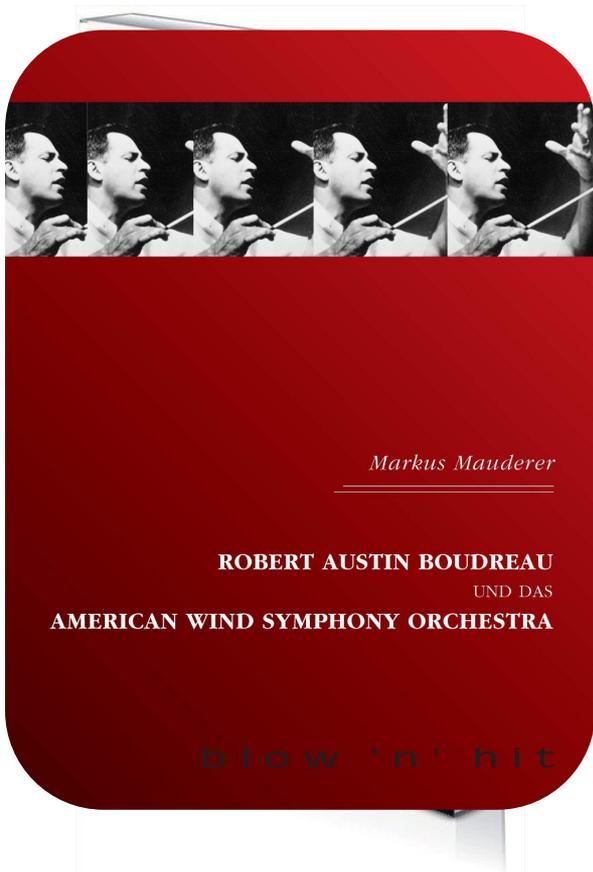
E. Hm



Ad Hoc Ensemble
Luis Guillermo Vicaría, conductor
November 2, 2022



CONTINUED RESEARCH



CONTINUED RESEARCH



UNIVERSITY
ROCHESTER

Samuel
Adler

Gardner
Read

Bernard
Rogers



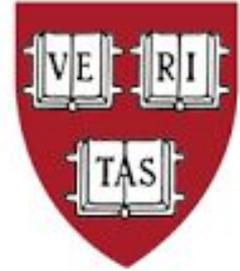
Quincy
Porter



Joan
Franks
Williams



Paul
Creston



Peggy
Coolidge
Taylor

CONTINUED RESEARCH



Henry
Brant
@
Paul
Sacher
Stiftung



Raynor
Brown
Elmer
Bernstein



Juan
Orrego-
Salas



Den Haag



Ned
Rorem

Henk
Badings

PICKLE SUITE



AMERICAN WIND SYMPHONY ORCHESTRA
ROBERT AUSTIN BOUDREAU / MUSIC DIRECTOR

PITTSBURGH OVERTURE / KRZYSZTOF PENDERECKI
CONCERTO FOR PERCUSSION / TOSHIRO MAYUZUMI
ARMAGEDDON / HENK BADINGS



AMERICAN WIND SYMPHONY ORCHESTRA
ROBERT AUSTIN BOUDREAU / MUSIC DIRECTOR

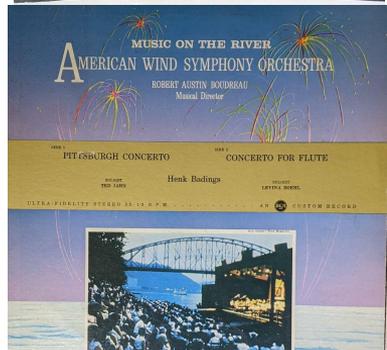
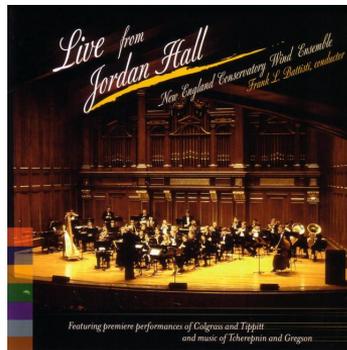
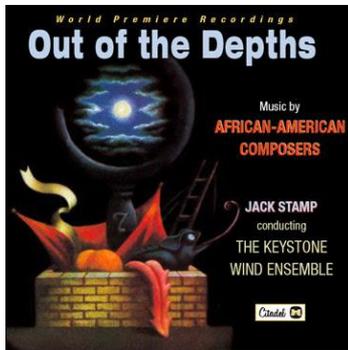
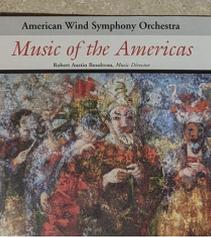
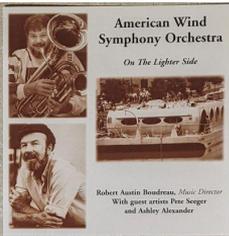
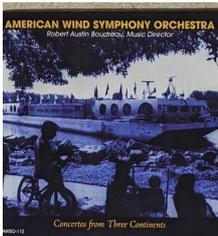
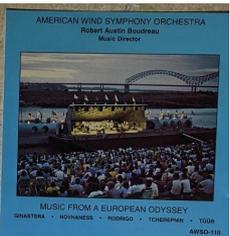
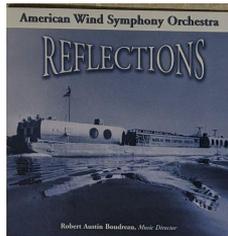
Bicentennial Odyssey - Vol. 2

An American Odyssey / Henry Glass
Concerto for Percussion / Roger and Wind Orchestra / Jerome Lowther
Missa / Jerry Silverman
American Wind Symphony Orchestra
Robert Austin Boudreau / Music Director



Join
in the
celebration
of our Nation's
200th birthday
through the
centennial
journey of the
American Waterways
Training Center
in the City

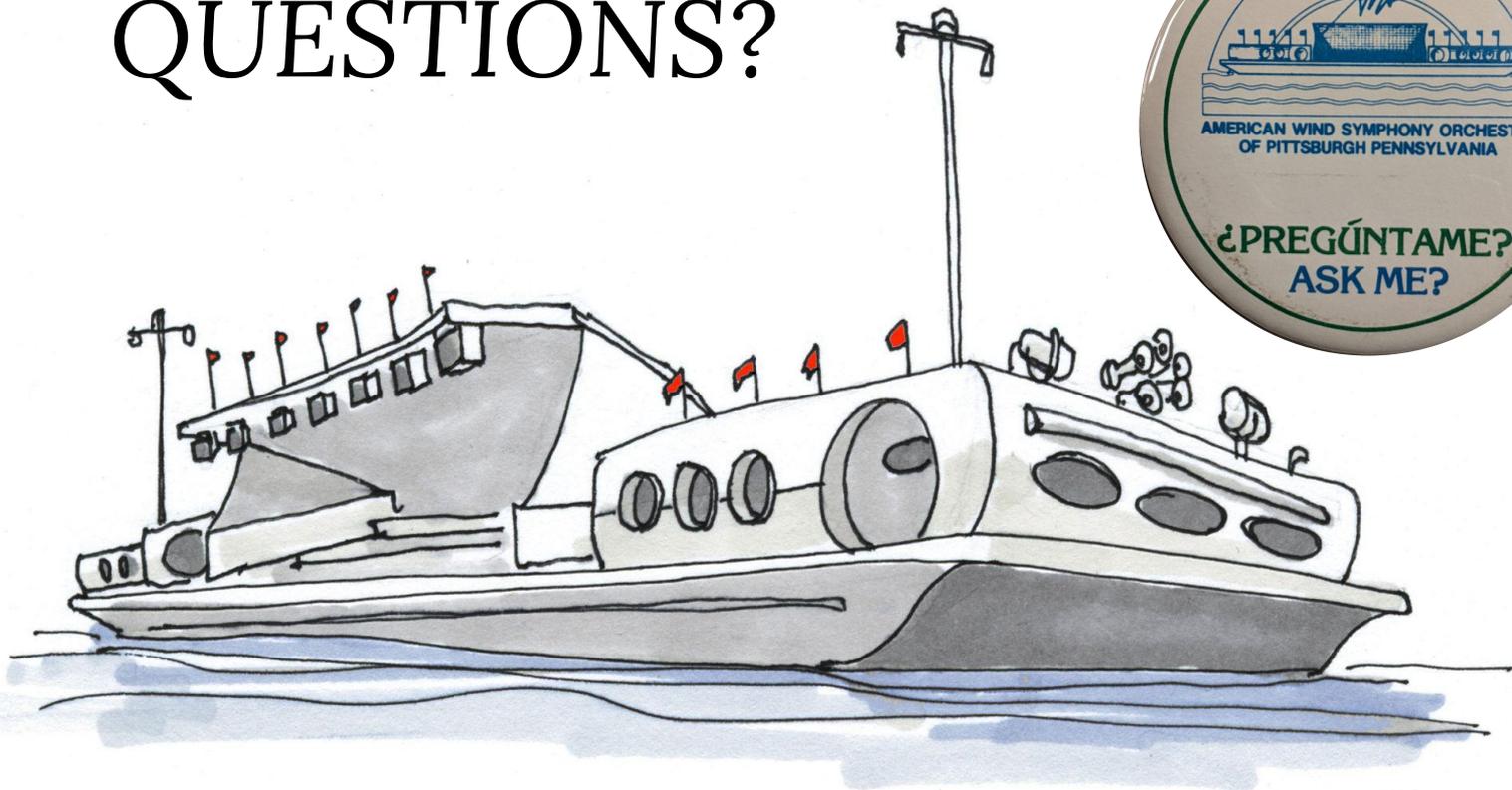
DISCOGRAPHY



Conclusion, AWSO and its impact on...

- International music and arts culture
- Support of young professionals
- Artistic freedom
- Interacting with the repertoire in a contemporary environment

QUESTIONS?



Brad Jopek, jopekbs1@gmail.com
Alexander Scott, arjscott@umich.edu