A Selected Annotated List of Wind Band Works by Henry Cowell and a Performance Edition of His *Hymn and Fuguing Tune No.1 for Symphonic Band*

Document

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By

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Adviser
School of Music
To My Wife Mary and
My Parents Ervin and Norma
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INTRODUCTION

In centuries past, however, there was a sturdier type of music which depended upon its melody, its rhythm, and its counterpoint and harmony for its value. It could be played acceptably on any group of instruments in the proper ranges which offered the slightest semblance of balance. Bands as they are constituted today offer just this opportunity to the many contemporary composers who feel that the time has come for a return of the ideals of directness, simplicity and clarity which distinguished an earlier day and which the recent development of music has constrained us temporarily to ignore.¹

As the twentieth century draws to a close, musicians, musicologists and composers will attempt to put in perspective the contributions made by American composers in this century. A significant number of composers will find a secure and thoroughly examined position of eminence amongst the ranks of European composers of previous centuries. Henry Cowell’s contribution to American music is significant for the sheer quantity of it. Perhaps more significantly, his music served as a harbinger of the American avant-garde and a stimulus for a unique American school of composers unencumbered by the tradition of the European composers. During the 1930s and 1940s Cowell often wrote music

that was intended to be performed and enjoyed by the amateur musician. \textit{Gebrauchsmusik} or music for everyday use, is as apparent in his works for wind band as in any other medium for which he composed. At the Goldman Band’s Silver Jubilee concerts during the summer of 1942, Richard Franko Goldman commended Cowell for his contribution in writing music specifically for band and the beginning of an original band repertory. At the time, orchestral transcriptions were the main body of repertoire for the wind band. Some years later, Goldman noted that Cowell, among others, was stimulated to write for the emerging school and college bands. He states: ". . . Schuman, Creston, Harris and Cowell, among others, have tried to make music and music education meet on this ground . . . At best, the approach will result in a body of \textit{Gebrauchsmusik} comparable to the 'easy' and 'moderately difficult' contemporary teaching pieces for piano."\textsuperscript{2}

Ironically, Cowell’s interest in writing for the wind band may be the result of a prison sentence he received. In 1936, Cowell was convicted of a morals charge and sentenced to a fifteen year sentence at San Quentin. The highly publicized trial that led up to the conviction for a sex offense, and the resultant sentence, have to a significant degree retarded the publication of many of Cowell’s works, despite the friendship and support of Percy Grainger, Richard Franko Goldman, Nicholas Slonimsky and others. A pardon from the

governor of California in 1941 helped to clear the way for Cowell, but much of the damage to his reputation had already been done. However, one of the few creative outlets at San Quentin was the prison band. As a result, in a compositional output of over 700 works, Cowell wrote a significant number for the wind band, beginning almost immediately upon his incarceration in 1936. Still, other than a few works such Celtic Set, Shoonthree and Hymn and Fuguing Tune No. 1, the majority of his works remain unknown to conductors and scholars in the wind band realm.

Statement of the Problem

The adage "most compositions have a first performance, very few have a second" seems on reflection to underscore the plight of many works for wind band of the last forty years. Certainly the published wind works of Henry Cowell written between 1936 and 1953 are relatively unknown to most scholars and conductors of the wind band realm. As well, the social taboo surrounding his name has almost certainly effected a wider knowledge of his works. While a handful of his works continue to turn up in compendiums of wind band literature, few of the listings are complete or consistent.

Historically, composers tend to write for the wind band when they are young and still learning their craft. Cowell is an exception to this general rule as he began writing seriously for the wind band at age thirty-nine. Whether this was inspired by his indictment or
was a logical step in his compositional output remains unknown. As well, there exists no readily available body of periodical literature or books on the subject of Henry Cowell and his wind music. For this reason, it is difficult to fully understand the substance of his music and how it developed over the more than seventeen years he composed original works for the medium.

A number of Henry Cowell's works for band were originally published without a full score. It is very difficult if not impossible to have a complete understanding of a work with only a condensed score. One of these works, his *Hymn and Fuguing Tune No. 1 for Symphonic Band* was the first of eighteen such works written employing Cowell’s unique synthesis of folk idiom, sectional form and ceaseless invention. This document will recreate a revised and restored full performance score of this work by referring to the holograph full score, holograph sketch score and the original Leeds edition of the condensed score and parts. Furthermore, a justification of all emendations will be made.

There have not been any specific attempts to collect and make a comprehensive, chronological listing of Cowell’s considerable works for wind band. This document shall make such a listing with a brief description of the published works. Hopefully, an image of Henry Cowell as a wind band composer may begin to emerge; his development, his eclectic use of idioms and forms, and the general essence or substance of his wind music. This document will include works that could be performed with wind band but that were
written for another combination of forces such as large orchestra. If all of these works are put in the context of his lifetime compositional output, a different perspective of Henry Cowell as a wind band composer may emerge.

As well, there are no detailed examinations of his wind band works in the literature. While a number of his works such as *Celtic Set, Hymn and Fuguing Tune No. 1* and *Shoonthree* are part of the standard repertoire, there is little published about either the works or the composer in traditional wind band research periodicals and books. This document may be the vehicle to shed some light upon the forgotten works of a major American composer.

**Research Questions**

In one of the few essays available on the subject of the wind band, Henry Cowell asked the following question in 1945: "Why should a symphonic composer bother to write for band?" He then went on to answer, in very reasonable and logical terms, why a composer should do so. However, after reading the article, one is left with the question that, while his reasons are certainly convincing, does Henry Cowell the composer really employ these fine sounding ideas and believe in the rapidly evolving wind band? If so, how did Cowell's wind works adhere to his ideas of flexible scoring, use of new instruments and what he refers to as the "... ideals of

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3 Cowell, *The Contemporary Composer*, 47.
directness, simpleness and clarity. . . ."⁴ During this time, it was somewhat unusual for a composer to write for the wind band as a mature composer. Why did he arrange for band during World War I, and after a twenty year hiatus return to the medium as a composer?

Aaron Copland held the opinion that 'Cowell is essentially an inventor of sounds, not a composer.'⁵ Does this invention extend into his works for wind band? Does he systematically employ tone clusters or secundal harmony in his band works? Cowell is given credit for inventing the term "tone cluster" and used tone clusters extensively in many of his early piano works. Are there undiscovered works for the wind band that employ such compositional structures?

Finally, what did Cowell add of lasting value to the wind band realm besides his best works? For example, did he contribute a specific way of scoring for woodwinds or using percussion that other composers have since adopted? Will an examination of manuscript scores of his wind band works demonstrate aspects of scoring that are different from the published version?

As there is a wealth of material composed by Henry Cowell available for a study of this kind, but a corresponding lack of information of any depth or breadth, it would appear that a study on this topic would be a significant contribution to the literature.

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⁴Ibid.
CHAPTER I

THE WRITINGS OF HENRY COWELL ON WIND BAND MUSIC

It should be stated at the outset that there is only one known article by Cowell on the subject of the wind band. "The Contemporary Composer and His Attitude Toward Band Music" is an insightful article that provides a practical rationale for composing for the wind band medium. It is general in nature and does not specifically deal with any of his works. The full picture of what he thought has to be pieced together from his short essays on the subject as published over a number of years. It was beyond the scope of this study to make use of letters written to Percy Grainger and others on the subject of wind band. In any event, access to the Cowell collection at the New York Public Library, where many of the letters are housed, is restricted until the completion of the forthcoming biography on Cowell by Joel Sachs. At the time of this study, the biography had not been completed.

The major essay on the topic being studied is titled "The Contemporary Composer and His Attitude Toward Band Music." Published by the Music Publishers Journal in 1945, the article appears in the center of Cowell's most active period of wind band composition (between 1936 and 1953). In the article, Cowell maintains that composers should be interested in writing for the
band because of the exposure it will give them. He says: "Moreover, there is a far greater potential audience for band music for there are today more bands than orchestras in the United States." He takes on the widely held belief that bands were only loud and not capable of delicate and light performances. He attributes the improvement of the band in large part to the improvement of wind instrument construction and higher standards of performance by certain groups. He states that his conversion to wind writing was precipitated by a performance of the Bruch Violin Concerto by Gino Francescatti with the band at the United States Military Academy:

"Under Captain Francis Resta, the band performed with sublety of expression and a refinement and delicacy of tempo and nuance which allowed the violin to soar above the band at will; indeed the violin actually drowned out the band in spots. On the same program, one heard the rich wind chords of Percy Grainger’s highly original band music."6

Cowell makes another interesting statement about wind band composition that has turned out to be prophetic. He points out that the symphony orchestra has a "fixed" and largely immutable scoring due to the nineteenth century conception of the large orchestra with many strings. Orchestras generally contract the amount of players they need; no more, no less. Therefore, it is difficult for orchestras

6Cowell, The Contemporary Composer, 46-47.
to afford extra wind players if a composer wanted to try something new. He states:

"The symphonic band on the other hand, is far less set as yet and is still actively developing. Since there is still a rather small body of works written directly for the symphonic band, a composer may have a new idea and demand a new instrument or so without upsetting established precedent. The National Bandmasters' Association fixes instrumentation periodically, but it is subject to alteration from time to time."7

Cowell's thoughts on scoring for the wind band are still applicable today, though appropriate to the secondary school level more than to the professional or college band:

"It is a fact that today most of the bands in the country have a varying instrumentation, owing to the personnel available in the immediate vicinity. Therefore it is wise for music writing for the band to be so constructed that the music itself is the thing---music so built that its essence and quality will not be lost through the inevitable substitutions in the instrumentation."8

Cowell was a prolific and articulate critic and writer with 200 published articles and reviews between 1921 and 1964. The longstanding relationship between Cowell and the Goldman Band, begun during the 1930's, inspired Cowell to write a number of works

7Ibid.
8Ibid.
for the group. The following statement by Cowell quoted in Richard Franko Goldman's book *The Wind Band, It's Literature and Technique*, gives an insight into not only the esteem in which Cowell held Edwin Franko Goldman, but of Cowell's opinion of transcriptions for the wind band. Written for the New York *Herald Tribune* in December of 1947, Cowell recognizes Edwin Franko Goldman for his efforts to upgrade the compositions for the wind band by encouraging living composers to write original works for it:

"That it is now possible to offer a program of fine art music of great variety and interest, all written expressly for the band by famous living composers, is very largely due to the efforts, influence and persuasiveness of Dr. Goldman. No mean composer of marches himself in the Sousa tradition, Dr. Goldman began many years ago to urge the best known composers of Europe and America to contribute to the repertory of good music for band by writing with wind instruments in mind. His success in this undertaking has made it unnecessary for bandmasters to depend any longer on the artistically deplorable arrangements, for winds, of music conceived for strings."

Cowell wrote two reviews concerning wind band music during the next decade. The first was a review of Virgil Thompson's *A Solemn Music* as performed by the Goldman Band, and the second was a 1958 review of a record entitled *Band Masterpieces* issued by the Goldman Band. In the first review, Cowell praises the work of

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Thompson, who he says *Musical America* had found tied Gershwin for first place in performances of major orchestras. He then goes on to describe the work, which he claims is "An outstanding addition to the band repertory." The work, in three parts, is based on two tone rows, one of which returns after the middle section. He points out that by juxtaposing a repeated tone row in the bass with a contrasting row in the treble instruments, an effect unlike any other atonal music is achieved. He attributes this to a free development of the second row that allows for a controlled relationship between consonance and dissonance as it moves against the lower tone row.

*A Solemn Music* is similar to two of Thompson's orchestra works, *The Seine at Night* and *Wheat Field at Noon*, also with root movement based on a tone row. Cowell claims that it is unusual for a composer for band to write a band work similar to their orchestral works. He notes in the following quote that composers tend to write wind band music in a less complex manner, suited more to the general listener:

"Most contemporary composers who have written for band, probably because of the tradition that the band plays for a broader general public than orchestras do, have used less severe forms for their band pieces: Milhaud writes a series of movements based on French folk tunes; Prokofieff writes two tiny marches; William Schuman's *Newsreel* is a series of humorous flashes; even the inexorable Schoenberg in his *Variations* permits himself the luxury of occasional tonality, and does not use as tightly organized a form as he usually does."\(^\text{10}\)

The second review, of the recording entitled Band Masterpieces, is a review of the music being performed by the Goldman Band and not a review of the performing group. On side one of the record are transcriptions for band, while side two consists of original works for winds. Of the works by Mendelssohn, Wagner and Bruckner on side one, Cowell appears to prefer the Apollo March of Bruckner saying: "It would appear that the typical American march may owe a great deal more to his work than is usually recognized." Of the works on side two, he clearly prefers the Children's March of Grainger calling it "... fresh and full of surprises." Within the work, he especially liked Grainger's use of piano with winds saying it blends much better than with strings. His opinion on the works of Schuman, Bergsma and Goldman on side two are also positive.11

In addition to the aforementioned articles and reviews, Cowell also wrote program notes and notes to the conductor in Shoonthree, Hymn and Fuguing Tune No. 1, Animal Magic and A Curse and a Blessing. All but one of these notes are included in the respective annotations of his works in Chapter Three. The note for Shoonthree, not listed elsewhere in this document, is included with both the condensed and full scores and reads:

"Shoonthree is a Gaelic word for the music of sleep. It is conceived as the opposite of a lullaby, since the music grows

stronger as sleep progresses. In the present work, the music starts softly; as sleep becomes sounder, the music grows correspondingly in intensity. At the end, the music dies away as the sleeper wakes."\textsuperscript{12}

Also included in the condensed and full score are "suggestions to the conductor" regarding balance of the voices within the work. These notes demonstrate a certain attention and effort from both the publisher and Cowell that is not seen to the same degree in his later published works. None of his later published wind band works contain such detailed instructions to the conductor.

The Writings about the Wind Band Music of Henry Cowell

The definitive compiliation of all of the writings about Henry Cowell is \textit{Writings About Henry Cowell, An Annotated Bibliography} by Martha Manion. Within this book there are twenty-three reviews and articles concerning Cowell's band works between 1941 and 1950. The works reviewed include: \textit{Shoonthree, Concerto Piccolo} (later retitled \textit{Little Concerto for Piano and Band}), \textit{Shipshape Overture}, \textit{Festive Occasion}, \textit{Fanfare to the Forces of Our Latin American Allies} (written for brass only), \textit{Hymn and Fuguing Tune No.1}, \textit{Celtic Set}, and \textit{A Curse and A Blessing}. Of the reviews, the majority are favorable, with the favored works receiving more frequent reviews. Two students of Cowell's during the 1940's, John Cage and Lou Harrison,

\textsuperscript{12}Henry Cowell, \textit{Shoonthree}. (New York: Mercury Music Corp., 1943), 1.
contributed reviews of Cowell's band music. Both of these students went on to become influential composers and exponents of modern American music. The following quotes of reviews are representative of those published on the subject of Cowell's band music. In a review in *Modern Music* in 1943, Lou Harrison stated:

"At the other end of the pole from the rowdy archetype of band music stood Henry Cowell's *Shoonthree*, a delicately scored, continuously lyrical piece, outstanding for its restraint. This work is constructed of very simple and warming counterpoint and has several passages that suddenly usher one into that rich, confident world usually felt in the Bach chorales."\(^{13}\)

Another frequently reviewed work was *Hymn and Fuguing Tune No. 1*. John Cage, in writing of its 1944 premiere by the Goldman Band states:

"Henry Cowell's *Hymn and Fuguing Tune No. 1* was given its premiere by Mr. Goldman. The Cowell work is a straightforward piece with an effect of great sincerity. The *Hymn*, tantalizingly short, sings beautifully. I think the fine quality is achieved in part, by remaining with the scale on which the music is based, instead of getting involved with expressive interval."\(^{14}\)


Fanfare for the Forces of the Latin American Allies (1944), for orchestral brass, was composed for Eugene Goosens and the Cincinnati Symphony Orchestra and received this positive review by Donald Fuller in 1945:

"Henry Cowell's Fanfare for the Forces of Our South American Allies in which a languid folksong was cleverly treated in chorale style, with interphrase brilliant trumpetings served to open the New York City Symphony's Concerts."15 [Correct title is Fanfare for the Forces of the Latin American Allies.]

A number of favorable reviews were written of Cowell's A Curse and A Blessing. Dorothy Nichols' review of a performance by the Stanford University Concert Band is perhaps the most descriptive:

"It was delightful to hear a composition like Henry Cowell's that has its own musical value. The Curse is full of dark shuddering and banshee wailing and the Blessing is rich-textured, setting off a fine solo part for George Houle's oboe."16

The world premiere of Concerto Piccolo (Little Concerto for Piano and Band) was reviewed by the Middletown Times Herald in a

16Dorothy Nichols, "Reviewer is dazzled by big Stanford band," Daily Palo Alto Times, 21 May 1951, p. 9, col.1; quoted in Manion, Writings About Henry Cowell, 248, n. 947.
review entitled "Cowell's unusual methods amaze West Point audience." The 1942 article described the unusual piano techniques of Cowell, concluding that the work could only be performed by pianists capable of Cowell's cluster technique. The following is a description of the last movement by the reviewer:

"The last movement of the Cowell piece was fashioned as a rollicking hornpipe and leaped to climactic peaks by a dazzling fisting of short cluster passages by the cupped hands. Performances of the Concerto necessarily will be limited to the few pianists capable of the Cowell technique."\(^{17}\)

In one of the few unenthusiastic reviews of his band music, Carl Buchman said in a 1942 review of a performance by the Goldman Band of Festive Occasion and Shoonthree:

"The Festive Occasion of Henry Cowell is a dignified and unassuming contribution, but scarcely bears out the composer's reputation for originality of idiom, being far less distinctive than his evocative and folkish impression of sleep, Shoonthree, which was repeated from the previous season."\(^{18}\)

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It is of interest that no published reviews of unpublished works exist other than that of *Festive Occasion*. It appears that if a work was well received by both audience and critic, it was published.

Richard Franko Goldman, a close friend and colleague of Cowell reviewed a performance of his *Fifth Symphony* (1948) at the Festival of American Contemporary Music in 1950. Goldman, a keen scholar and writer about music, includes in this review of the symphony, his perception of Cowell’s influence on wind band composition.

Cowell has written, in his Celtic folk vein, some genuine masterpieces for band, which although moderately successful are really still over the heads of band audiences. It is of course a truism that popular culture and intellectual populism actually never meet; it is perhaps sadder that in practice the ‘intelligentsia’ seldom know which is which."19

*Letters by Sidney Cowell*

Mrs. Sidney Cowell, Henry Cowell’s wife from 1941 until his death in 1965, is a noted ethnomusicologist who, together with Henry, wrote an important and influential biography on Charles Ives. For this researcher, she has provided new insights into the life of the composer; specifically his experience with wind bands and wind band writing. In two letters to this writer, and two to Joseph E. Mariany, Music Librarian for the United States Military Academy

Band at West Point, Mrs. Cowell answers a number of queries and clarifies aspects of Cowell's *Little Concerto for Piano and Band* and *Enigma Variations*. A recurring theme in these letters is that during the 1940's and 1950's, Henry Cowell was in great demand as a composer for pieces for school band competitions. For this reason, titles of some of these works bear rather simple and child-like titles such as *Grandma's Rhumba* and *Animal Magic*. Of his wind band composing, Mrs. Cowell says:

"HC returned to New York in June 1940 to a year's job as Percy Grainger's live-in musical secretary. The two men hardly knew each other, but Percy had played two or three HC piano pieces repeatedly, and both men reacted favorably to what was a widespread interest in band music in American schools, at a time when too few students were electing a study of strings. Grainger was touring strenuously and had little time for compositions, but he occasionally suggested that HC should write for such-and-such school, or school competition, or publisher."

Mrs. Cowell recalls that although Cowell wrote frequently for school bands, he didn't always care for the results:

"It must have been some time in the 1920's that U.S. schools began having music departments with performing groups. Later the difficulties presented by group teaching of stringed instruments were noticeable and the consequent scarcity of string players is lamented to this day. There was however increasing interest in wind and especially brass.

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instruments, and HC was one of a number of American composers frequently approached for easy band pieces, suitable for school competitions. HC was always obliging about this but said he did not much care for the results as a rule. Requests for a piece from one of the big service bands or the Goldman Band were another matter altogether, and he much enjoyed writing for them. He was known among his colleagues for his skill in band instrumentation, and during the period of the Goldman commissions it was not unusual to hear him providing some colleague by phone with the range of the bass trombone or the location of the 'break' in the alto saxophone, and several well-known symphonists came to the apartment to go over their band piece with HC."

Mrs. Cowell relates in some detail Henry Cowell's experience as a bandsman during World War I. She confirmed one important fact during this time period that is suggested by the entries in the Lichtenwanger catalogue; Cowell apparently arranged hymns and patriotic songs, but did not compose anything original for band until *Celtic Set* in 1937. It would appear that there are no missing or unaccounted for wind band works from this early period.

Compilations of wind literature often list either *Concerto Piccolo* or *Little Concerto for Piano and Band* or both. In a letter to Mariany, Mrs. Cowell clears the confusion concerning the *Little Concerto for Piano and Band* which was originally called *Concerto Piccolo*:

"As you probably realize, 'Piccolo' does not refer to the instrument but was meant to indicate that the *Concerto* was a small one. The word 'Piccolo' led to so much confusion that

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21Ibid.
22See Chapter Two for a complete description of this period.
when Associated Music Publishers published the work, Mr. Cowell translated the title to 'Little Concerto' which is what he meant in the first place. AMP probably has the piano part with Mr. Cowell's special techniques (tone-clusters, piano strings) as in your score. He also wrote a piano part for normal performance on the keyboard, without any special techniques.

Mr. Cowell also arranged for piano and orchestra, with three movements instead of four, the piece you know as 'Concerto piccolo' for band and piano, in four movements. This arrangement the composer called 'Little Concerto.'\textsuperscript{23}

Mrs. Cowell concludes this letter by pointing out that one of the repositories of Cowell scores is the Fleisher Collection at the Philadelphia Free Library. This library will provide their available scores to anyone who wishes to perform the works for a small fee.\textsuperscript{24}

\textbf{Holograph Scores}

For the purposes of this study, holograph scores of the full band score and piano sketch score to \textit{Hymn and Fuguing Tune No.1} were obtained as well as the first movement ("Reel") to the band version of \textit{Celtic Set}, a sketch of the "Reel" and "Hornpipe" of \textit{Celtic Set} for two pianos and the full score to \textit{Fantasie (Enigma Variations) on a theme by Ferdinand Kucken}. Holograph scores of \textit{Singing Band}, \textit{Shipshape Overture} and \textit{Concerto Piccolo} were consulted on-site at the Library of Congress. The latter three works are briefly

\textsuperscript{23}Sidney Cowell, letter to Joseph E. Mariani, Sergeant First Class, The United States Military Academy Band, November 12, 1987.
\textsuperscript{24}Ibid.
compared with the respective published versions in Appendix B. *Celtic Set, Hymn and Fuguing Tune No.1* and *Fantasie (Enigma Variations) on a Theme by Ferdinand Küchen* are examined in some detail in Chapter Three. Further research needs to be done comparing the available holograph scores with the published versions of Cowell's works. It is hoped that this may result in new editions of these scores and a renewed interest in his wind band music.
CHAPTER II

BIOGRAPHY

Henry Dixon Cowell was born in Menlo Park, California, March 11, 1897.25 His father, Harry Cowell, was an immigrant Irishman who came with his brother to Canada to manage a fruit orchard. Harry’s father, a clergyman in Kildare, Ireland had given them the orchard in Canada.26 The orchard failed, and Harry Cowell settled in Vancouver, British Columbia in the early 1890s for 'two or three years of hard work' while his brother Richard moved on to Calgary, Alberta.27 Harry eventually found his way to San Francisco where he met Clarissa Dixon, who was from a farming family in the Indiana-Iowa region. Both Clarissa Dixon and Harry Cowell were idealistic and free-thinking people. Although not native to California, both had adopted the independence of thought that characterizes many Californians.28 Harry and Clarissa Dixon Cowell were both

27 An examination of the 1891 Canada Census of "The Territories" at Calgary’s Glenbow Archives shows one Cowell in Southern Alberta at that time. H.L. Richard Cowell gives his age as 24, born in Ireland as were both his parents and a member of the Church of England. He is listed as a wageearner, however he was unemployed the week before the census was taken according to the census information. Under the heading of type of work, he gave "cowboy." According to Mrs. Cowell, Richard later moved to Vancouver, British Columbia, married and had a child.
28 Bruce Saylor, "Ideas of Freedom in the Musical Thought of Henry Cowell, As Seen In Selected Compositions and Writings" (Ph.D. diss., City University of New York, 1978), 7.
poets and aspired to the free thinking literary circles of San Francisco. Unfortunately, "Their dreams were larger than their talents." (According to Olive Cowell, the third wife of Harry Cowell.) Their attitudes towards education were equally free, almost anarchistic. When their only child, Henry, showed a talent in music, violin lessons were begun at age five. The parents, especially Harry, treated Henry like a young American Mozart, encouraging him to perform as a prodigy violinist between the ages of five and eight. His parents ended the violin performing, however, because the nervous strain was too much for a boy already afflicted with a nervous muscular condition. According to Lewis M. Terman of Stanford University, the end of his formal school education was brought on by an attack of chorea. He was first struck by the paralysis shortly after starting school at age 6, and had to drag himself home. At approximately this time, his parents divorced and young Henry and his mother moved to a house near the Oriental district of San Francisco. This was Henry's first exposure to the music of the Orient and it was to have a lasting impact. It was at this time, without an instrument of any kind, living in abject poverty, Cowell turned musically inward. The young boy had by his own

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account, decided to become a composer. 32 The following quotation, in Cowell’s own words, describes how he first managed to compose without a piano.

"While my friends were practicing the piano for an hour a day I'd sit in my room and practice composing by listening to all the sounds that came into my head." 33

Shaken by the earthquake of 1906, the young composer left California with his mother to visit relatives in the American Midwest. His mother also pursued a professional writing career in Des Moines and New York. 34 This time of wandering had far-reaching implications for the compositional resources of Henry Cowell; his mother’s American Southern mountain songs, folk tunes of the American Midwest and folksongs of his Irish relatives would later become integral to many of Cowell’s compositions. 35 In 1910, Henry and his mother returned to California. Coincidentally, Henry became a subject of Lewis M. Terman, who was conducting research with children as means for establishing a measurement for general intelligence. This research, which would later become known as the Stanford-Binet Intelligence-Quotient (IQ) means for measuring

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general intelligence, included some accounts of Henry Cowell as a young boy.\textsuperscript{36}

"Henry had never been to school except for a few months when he was six years old. He lived in a little shanty with his semi-invalid mother and was the sole source of income for the support of her and himself. He tramped often to the mountains in search of rare wild flowers which he brought home and sold in beautiful bouquets to people who knew him. Sometimes he weeded lawns or did garden work for the neighbors. For some years also he served as a janitor for the little rural school near his home. His earnings rarely amounted to more than $15 a month, but somehow he and his mother managed to live on this amount."

In summarizing, Terman makes note of Cowell's scientific ability, specifically his extraordinary knowledge of California flora and fauna, but acknowledges that his musical genius overshadows even that:\textsuperscript{37}

"It remains to be seen whether Henry will become one of the famous musical composers of his day. Several musical critics of note hope for this outcome. If he attains fame as a musician, his biographer is almost certain to describe his musical genius as natural and inevitable, and to ignore the scientist that he might have become."

\textsuperscript{36}Lewis Terman, "The Intelligence of School Children," 246-51; quoted in Lichtenwanger, The Music of Henry Cowell, xvi.
\textsuperscript{37}Ibid., xvii.
By 1912, working odd jobs, Cowell was able to save enough money for a piano. It was at this time, unencumbered by any formal or systematic training, that he began to compose. His parents' insistence on complete independence of thought allowed Henry to consider as musical resources the urban noises of man, the Oriental influences of the San Francisco area, and the folk songs heard in his travels in the Midwest. As Hugo Weisgall states, "Nothing led him to suppose that these sounds were not all equally valid as material for his own music, and quantities of his early compositions derive from a very wide assortment of such aural experience."38 Another important influence on Cowell at this time was from a theosophist group that had settled in Halcyon, a community north of Santa Barbara on the California coast. This cult-like religious group claimed to have a special insight into nature and God. They had chosen this location for their settlement because of its natural beauty and isolation. It was here in the early 1920s that Cowell met the composer Dane Rudhyar for the first time.39 Rudhyar recalls that Cowell had been introduced to Celtic mythology in earlier years there by the Varian family. The family patriarch, John Varian had built a huge harp to represent the harp played by the Irish god Manaulaun. Rudhyar believed that Cowell's early composition The Tides of Manaulaun (1917), which utilizes tone clusters, was inspired by Cowell's need "to give the sense of cosmic things, of the rising of the

matters stirred by those rather simple chords and melodies.\textsuperscript{40} The work requires that the performer press the left arm against the lower register keys while executing a modal, chordal melody with the right hand. Technically, tone clusters are groups of adjacent tones (three or more, up to twelve) played simultaneously. Known also as "secundal harmony," Cowell thought of them as a system of harmony built on the second rather than on the third.\textsuperscript{41} The Tides of Manaunaun served as the Introduction to an Irish mythological "opera" entitled The Building of Bamba, presented in October of 1917 at Halcyon. It clearly demonstrates the combination of a folk melody (Celtic), in a modal key, over an atonal "noise" evoked by the tone clusters. The use of secundal harmony is apparent in works for band by Cowell, notably Little Concerto for Piano and Band (1942) and in the "Curse" of A Curse and a Blessing (1949).\textsuperscript{42} For the most part however, Cowell's use of tone clusters in his band music is for specific expressive uses and not used systematically.

Cowell's first formalized study of composition was with Charles Seeger at the University of California at Berkeley in 1913. By then, he had composed more than a hundred works. In addition to weekly meetings with Seeger, Cowell studied theory with E.G. Strickland and counterpoint with the San Francisco organist, Wallace Sabin. He also studied English with Samuel Steward of Stanford University. As his studies progressed, Seeger found Cowell to be a determined student.

\textsuperscript{40}ibid.  
\textsuperscript{41}Weisgall, The Music of Henry Cowell, 485-486.  
\textsuperscript{42}See Chapter Three for a description of these works.
who listened to suggestions only when he thought they applied without reservation to him. As such, he theorized that if Cowell were to progress as a composer he would have to organize a methodology based on the body of work he had already done. Seeger made two suggestions: he urged Cowell to "work out a systematic technique for any unusual musical material he wanted to employ", and he pointed out that it is for the innovator himself to create the initial repertory embodying his innovations. 43 Due in part to his study of English with Seward, Cowell was able to articulate Seeger's suggestions. Later, his complex theory of harmony and rhythm was published in the book New Musical Resources (1930).

In February 1918, Cowell enlisted in the Army and was ultimately assigned to a military band. This was his first exposure to the wind band medium, and predictably, as he did with all new musical experiences during his lifetime, he experimented with the medium by utilizing it in compositions and arrangements. Unfortunately, his record of composition dates during this time was poor and none of the works from that period have been found. 44 Sidney Cowell recently stated in a letter that Cowell arranged "a lot of hymns and patriotic songs for this band..." but she had "never heard of him composing anything original for it." 45 He did, according to Mrs. Cowell, gain a real mastery of band instrumentation during this time, a skill that would serve him well in the 1930s and 40s,

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44 See Appendix B for a complete listing of works by Cowell.
when bands began to commission new works. The following is a quote from a recent letter by Sidney Cowell:

Soon after the United States declared war against the Axis, April 1917, the national draft was instituted and Henry Cowell was eligible for what would be a four-year stint of military service. An alternative, which HC chose, was voluntary enlistment, specifically "for the duration of the war." Many people thought that U.S. involvement was unlikely to last more than a few months, and as a matter of fact, World War One came to an end on November 11, 1918.

HC enlisted in San Francisco, reported for assignment at the Ferry Building, and was sent directly (if you can call it that: the enlistees traveled by train from Oakland, California to Allentown, Pennsylvania by way of New Orleans and Richmond, Virginia) to an army training center in Allentown, Pennsylvania. He was first assigned to a transportation unit, but when it was discovered he had never driven a car, he was turned into a cook. Then someone noticed that he had listed his peacetime occupation as "musician" and he was assigned to the regimental band, where he began to learn to play the flute; he also acted as librarian and developed some skill as an arranger.

This band had an unusually good conductor who induced the commanding officer of the Post to encourage military use of music. Few of the available instruments were really adequate and so the commanding officer personally bought a new set for his men. Most of the bandmen had, like HC, enlisted as volunteers for the duration of the war, and should have been dismissed from the service automatically the day after the Armistice. But meanwhile the General in charge of another post on the Great Lakes coveted what had become a very good band, and the General responsible for it, who was leaving the service too, agreed the band should be transferred to Oswego if General Two would repay General One his outlay for the instruments. This was done, and the men, instead of
being dismissed to go home, found themselves busier than ever with music-making at a second Post. When HC realized the situation, he began to write indignant letters, joined by various friends.

Finally Charles Seeger wrote Secretary of War Baker that the Army was hanging on to a man illegally, a man who, moreover, "had better things to do with his time" and Baker replied helpfully so that in a week or two HC found himself on his way back to California. He had made several good friends among the bandsmen and after we were married in 1941, we made two or three trips to Pennsylvania to renew these old acquaintances.\textsuperscript{46}

After his release from the Army, Cowell began a professional career as a composer-pianist, achieving in a short time a worldwide reputation. He also became known for his "manhandling" of the piano. At a 1922 New York performance of \emph{Dynamic Motion} (1916) for solo piano, Louise Vermont, the music critic for the \textbf{The Greenwich Villager} reported, "At the finish of it three women lay in a dead faint in the aisle and no less than ten men had refreshed themselves from the left hip."\textsuperscript{47} From 1923 to 1933 he would tour Europe five times where he would meet Arnold Schoenberg and play for his master classes. Also at this time he established friendships with composers Bela Bartok and Alban Berg. The European critics were particularly impressed with Cowell's unconventional use of the piano and his piano compositions, but they reserved judgment on the

\textsuperscript{46}Ibid.

ultimate value of the music.\textsuperscript{48} Certainly Cowell's unusual piano compositions had a significant impact on European musical circles; however the Europeans had an impact on the self-taught composer from the California frontier as well. As an exponent of American avant-garde music, Cowell was an indefatigable promoter and had been writing extensively since the early 1920s to promote it. For this reason, he was impressed with a modern music society that had sponsored a concert of his in Germany. Melos, the Berlin-based society, sponsored concerts and published a periodical, \textit{Melos}, that contained articles as well as music. The defunct predecessor to Melos, Die Neue Musikgesellschaft had sponsored first performances of Arnold Schoenberg's \textit{Kammersinfonie} in 1912 and \textit{Pierrot Lunaire} in 1913. Its director, Hermann Scherchen, had continued Melos much in the same manner when Cowell first came into contact with it in 1923. Its board of directors included many of the most renowned European composers of the day including Bela Bartok, Arnold Schoenberg, and Ferruccio Busoni.\textsuperscript{49} Cowell either had an organization similar to Melos in mind or it gave him the idea for an American counterpart. On October 22, 1925, Cowell launched the New Music Society at the Biltmore Hotel in Los Angeles. The first mandate of the society was performances of new music. Appropriately then, at the inaugural concert, the works of Ornstein, Rudhyar, Ruggles and Schoenberg were featured. Cowell, although

\textsuperscript{48}ibid., 67.  
\textsuperscript{49}ibid., 68.
the founder of the society, would not perform his own works at these concerts. The *New Music Quarterly*, an adjunct to the society, founded in 1927 for the publication of new scores, was also closely patterned after the publication *Melos*.\(^{50}\) The *New Music Quarterly* was initiated by Cowell to resolve the problem of publishing music that music publishers found unprofitable and too radical. It was responsible for the first issuance of Varese's *Density 21.5* and *Ionisation* as well as much of the music of Charles Ives. Ives, whom Cowell met in 1927, became a regular financial backer to the New Music Society. Ives described the *New Music Quarterly* as "a circulating music library via a magazine of unsaleable scores."\(^{51}\) Despite this apparent cynicism, he agreed "to serve the organization in any way I can."\(^{52}\) It is to Cowell's credit that he recognized the originality and universality of Ives music long before others did. Among other works, *The Fourth of July*, (1913), *Lincoln*, *The Great Commoner* (1931) and *A Set of Pieces for Theater or Chamber Orchestra* (1932) were all published in the *New Music Quarterly*. Cowell took every opportunity during his career to discuss Ives and his music and frequently wrote about his music as well. *Charles Ives and His Music*, written together with Cowell's wife Sidney Robertson Cowell and published in 1955, remains an important biography on Ives, and stems from Cowell's long advocacy of his music.

\(^{50}\)Mead, *Henry Cowell's New Music*, 60.


\(^{52}\)Ibid.
Another major effort of Cowell's was his *New Musical Resources* (1930). In this book, he justifies in theoretical and abstract fashion the procedures he had already begun to use instinctively. Cowell's *Quartet Romantic* (1917) and *Quartet Euphometric* (1919) were works that were based on his own intricate theory of rhythm and overtones. The resultant complex cross-relationships between rhythm and harmony demanded that the performers play small fractions of the beat, in many ways, anticipating the computer generated music of former Cowell students Otto Leuning and Vladimir Ussachevsky in the 1940s. Cowell was of the opinion that music of this kind was beyond the mathematical capabilities of most humans. This was one of the reasons that led him to collaborate with the Russian scientist, Leon Theremin, in constructing the rhythmicon, an electronic instrument capable of executing different rhythmic values simultaneously. Cowell composed *Rhythmicana* (1931) for the new instrument. The work is in four movements with full orchestra. While Theremin was able to overcome the problem of rhythm posed by Cowell, apparently the sound produced was unsatisfactory. The instrument produced tones that "were a set of peculiar beeps and burbles."\(^{53}\) A second and supposedly improved rhythmicon ordered by Charles Ives was also inadequate. *Rhythmicana* was never performed with a rhythmicon. However, nearly forty years later, in 1970, the composer Leland Smith realized the rhythmicon part on computer, following Cowell's original instructions. It was performed

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on December 3, 1971, by the Stanford Symphony Orchestra conducted by Sandor Salgo.\textsuperscript{54}

Another important contribution by Cowell were his essays in \textit{American Composers on American Music} (1933). In it he profiles the work and opinions of the most prominent composers of the day, their attitudes towards fellow composers, and the state of American music. Cowell himself appears in the text, profiled by Nicholas Slonimsky who saw him as an unselfish, unyielding innovator. He begins his description of the life and work of Cowell: "It is rare to find a crusader in a big cause whose intellect is as strong as his battle-ax."\textsuperscript{55}

By examining the titles of Henry Cowell's compositions beginning in the mid-thirties, it is clear to see that he was influenced by the music of Eastern as well as Western cultures---for example, \textit{Ostinato Pianissimo} (1934) for percussion band, \textit{Oriental Dance} (1936) for band, and \textit{Fanfare to the Forces of the Latin American Allies} (1942) for brass ensemble. At the same time, he wrote works for band such as \textit{Celtic Set} (1936) and \textit{Shoonthree} (1939). The latter two works use the traditional harmonies, modes and forms of American and Irish folk music as musical material. Cowell never dedicated himself to one musical idea or style at any given time, instead, he was intrigued by many different modes of musical expression, all at the same time. Cowell's earliest formal study of non-Western music was in Berlin in 1931-32 where, on a

\textsuperscript{54}ibid.  
Guggenheim Foundation Grant, he worked with the comparative musicologist, Erich von Hornbostel. It is significant that it was from von Hornbostel's field recordings of Eskimo folk songs that the thematic material for the band composition Animal Magic (1943) was taken. At this time there was a corresponding interest in Cowell to write music that was simpler or useful. Writing in 1937, Cowell states: "The best composers today are 'more American': they combine their own indigenous musics with elements of their own. They must also adapt their styles to satisfy the practical demands of amateurs, and create a new simplicity." 56 This attitude towards music was particularly evident in his band music where he wrote simple works conceived for the school or amateur band such as Blarneying Lilt (1941), The Exuberant Mexican: Danza Latina for Band (1939), Grandma's Rumba (1947) and A Bit O' Blarney (This One Is a Wisecracker) (1940).

Cowell's life took a shocking turn in 1936 when he was indicted on a morals charge. In a recent article by Michael Hicks, "The Imprisonment of Henry Cowell," Hicks takes issue with the many published accounts of Cowell's life before and after his incarceration at San Quentin Penitentiary. In it he examines primary documents pertinent to the trial of Cowell and interviewed a number of people directly involved in the criminal trial. What he finds differs

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substantially from most previously published accounts, and explains
the incomplete and sometimes confused accounts of that period in his
life. Hicks summarizes it as follows:

"Although Cowell acceded to a charge that he had
engaged in homosexual activities with a minor, the charge
was distorted by newspapers and both exaggerated and
minimized by his friends. The extraordinary prison
sentence Cowell received resulted largely from a misleading
letter by a juvenile probation officer, written amid a
political climate of severe antipathy toward sex offenders." 57

The conservative Hearst newspapers alleged that Cowell had
confessed to sexual relations with twenty-four boys between the
ages of ten and seventeen. "All available legal and medical
documents, however, show that he consistently admitted to physical
relationships with about fourteen young men during his life, seven of
which were in the period just preceding his arrest; the youngest of
those was sixteen and all were consenting." 58 Cowell entered San
Quentin on July 8, 1936, and had his sentence fixed at 15 years on
August 13, 1937. This was a term length reserved usually for repeat
sex offenders. Despite the imprisonment, Cowell continued to
compose, particularly for combinations of winds and strings to which
he had access in San Quentin. *Celtic Set* (1938), composed while in

57 Michael Hicks, "The Imprisonment of Henry Cowell," *Journal of the American
58 Ibid., 98, 99, citing "Some Autobiographical Notes"; Stanley to Meyer, 22 September
1938; and Joseph Wortis, "Memoranda on Case of Henry Cowell."
prison, is the first of his published band works. *Air for Band* (1938), which ultimately ended up as the “Blessing” in *A Curse and a Blessing* followed. *Shoonthree* (1939), one of Cowell’s best known band works, was also composed while in prison. In a recent letter from Sidney Cowell, she mentions in her chronology of Cowell’s band music the following:

"Between 1937 and 1940 he composed some easy pieces for the San Quentin band, arranged hymns and chorales and marching music, played the flute, sometimes conducted, and acted as librarian. During this period, the Goldman Band, and perhaps others, asked him to write music for them, and at least one such piece was played by the Goldman Band at the 1939 San Francisco World’s Fair, or at least such was the Band’s intention. I omitted to mention that two different searches were conducted at San Quentin in the hope of finding music by Cowell; but the searchers were finally convinced that the music shelves had been completely cleared. HC could not take anything with him when he left in June 1940."\(^5^9\)

The work for the Goldman Band was *Celtic Set*. Richard Franko Goldman had programmed it for a concert at the Golden Gate International Exhibition. He wrote Cowell that it would be broadcast on June 21st at 4:00 pm. In his reply, "Cowell requested that his work be played during the first part of the broadcast, because he would be returning to his cell at 4:15 and didn’t know if he could

\(^{59}\)Sidney Hawkins Robertson Cowell, letter to the present writer, November 21, 1991.
receive permission to hear the complete program."60 Cowell ultimately won parole in June of 1940 and was able to accept an offer made by Percy Grainger in October of the previous year to work as his live-in secretary and research assistant. Grainger had been an ardent and outspoken supporter of Cowell's through his ordeal. By moving to White Plains, New York, Cowell was also able to escape his notoriety in California. While residing with Grainger he composed prolifically for various media, including the band works 58 for Percy and A Bit o' Blarney (This One Is a Wisecracker). It is interesting that several of the wind band works written at this time use the soprano saxophone, Grainger's favorite instrument.

The live-in arrangement with Grainger had deteriorated by the end of 1940. Michael Hicks found in correspondence between Cowell and Grainger the following candid statement from Grainger. He wrote that Cowell's constant presence was making him 'jittery' and 'addled' and that in any case, the war in Europe had weakened his financial position, making him unable to employ Cowell beyond the one year he had promised the parole board.61 In 1941 Cowell married Sidney Hawkins Robertson, who was a writer, folksong collector and photographer. They purchased a home in the town of Shady in the Catskill mountains; Henry Cowell resided there until his death in 1965 and Sidney Cowell resides there at the present time. Cowell resumed teaching at the New School of Social Research in New

61Hicks, The Imprisonment of Henry Cowell, 110.
York in 1941 and held posts at the Peabody Conservatory (1951-6) and Columbia University (1949-65). Among his students during his long and productive teaching career were John Cage, Lou Harrison, George Gershwin and Burt Bacharach.

In 1951, Cowell was invited to compose a work for band to celebrate the Sesquicentennial of the United States Military Academy at West Point. Captain Francis E. Resta, the conductor of the band at West Point had issued an invitation to Cowell at the urging of Percy Grainger according to Mrs. Cowell. The resulting work, *Fantasie (Enigma Variations) on a Theme by Ferdinand Kucken* premiered at West Point in May of 1952. For the same celebration, Resta had invited a number of other composers to write wind band works. The composers who eventually accepted this invitation were: H. Lynn Arison, Robert Russell Bennett, Charles Cushing, Barry Drewes, Robert Dvorak, Douglas Gallez, Morton Gould, Roy Harris, Erik Leidzen, Darius Milhaud and William Grant Still. The works of the thirteen composers premiered at a series of six concerts in 1952.

Cowell's interest in non-European musics, which he first began to study seriously in the mid-1920s, culminated in a world tour sponsored by the Rockefeller Foundation in 1956-57. Cowell was finally able to visit Iran, Japan, Turkey and India, the countries from which he had derived much of his musical materials. The 1950s also

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63 Ibid., 47.
marked a rather sudden end to his compositions for band and an increasing preoccupation with works for orchestra. His last wind band work, *Singing Band* (1953), was composed the same year that he wrote the *Symphonies 9, 10 and 11*. Between 1954 and 1959 he completed four more symphonies and numerous other works for strings and chamber orchestra. He wrote two symphonies a year in 1960, 1962 and 1964; his *Twentieth Symphony* was completed shortly before his death in 1965. Cowell's compositional output was not limited to just orchestral works after 1953. Lichtenwanger lists *Singing Band* as work number 797 in his chronological catalogue.

The final entry, dated September 22, 1965, is a short work for violin and cello, written for his mentor, Charles Seeger. Titled *A Melody for Charlie love from Henry*, it appears as work number 952 in the catalogue. Just as in other periods of his life, Cowell's relentless compositional output never really slowed, his creative force simply reacted with a new musical experience. The result was often new music materials in a new arrangement of forces. Cowell often reacted spontaneously to musical experiences and as a result, his works show no single, personal line of development in style or form. His turning from the wind band to other media may have been because other instrumental forces could better represent what interested him. Another compelling reason is that by 1950, the number of original compositions written for the wind band had risen dramatically. Cowell may have sensed that his "pioneering work" for

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the medium was no longer necessary, as good composers were now writing for the band as a matter of course.

His works for band (with the exception of *Little Concerto for Piano and Band* and *A Curse and A Blessing*), unlike many of his other later large works, did not show any conscious attempts to integrate the experimentation of his early "chaotic" works with the traditional, folk-like model of his hymn and fuguing tunes. Rather, he seemed intent on creating singing, flowing and above all, playable works for professional and school bands. At this he succeeded admirably.
CHAPTER III

SELECTED ANNOTATED LIST OF
HENRY COWELL’S WIND BAND WORKS

Henry Cowell’s work is acknowledged to fall into three creative periods. Each period represents an area of exploration and experimentation, but not a new stylistic direction. The first period, 1912-1935, represents the innovation and originality of the "frontier composer", unencumbered by a traditional academic training in composition. The second period, 1935-1950, is dominated by the use of various folk models such as Celtic dance forms and the American hymn and fuguing tune. The third period, 1950-1965, is defined by the attempt to combine all of the forms and styles.

The following five works for wind band by Henry Cowell are representative of his works for the medium from 1936 to 1952. *Celtic Set, Hymn and Fuguing Tune No. 1, Animal Magic* and *A Curse and a Blessing* were all published between 1936 and 1949. *Fantasie (Enigma Variations) on a Theme by Ferdinand Kücken*, composed in 1952, was never published and remains in manuscript at the music library of The United States Military Academy. It comes late in the chronology of Cowell’s wind band works. The individual works will be examined from the following perspectives: 1) a brief summary of the work’s idiom and style, 2) use of sectional form,
3) integration of "tone clusters" or other extended techniques,
4) texture and instrumentation.

**CELTIC SET** (Lichtenwanger number 543)
1. “Reel” 3:20
2. “Caoine” 4:30
3. “Hornpipe” 3:45

This composition for wind band was also arranged for orchestra (Lichtenwanger number 543a, 1944), piano solo (543b, 1941) and two pianos, four hands (543c, 1941).

Date of publication/composition: June, 1937
Publisher: Schirmer
Duration: 11:35
Dedication: "Written for Percy Grainger June 1937."
First performance: The first movement, “Reel”, was first performed alone by the Music Camp Band at Interlochen, Michigan on August 8, 1937, Percy Grainger conducting. The entire Set was performed at Selengrove, Pennsylvania by the Susquehanna University Band, Percy Grainger conducting on May 6, 1938.

For this document, a photocopy of the manuscript to the “Reel” was obtained from the Library of Congress. The manuscript to the “Hornpipe” and presumably the “Caoine” reside at the Grainger Museum in Melbourne, Australia. However, a manuscript copy of the two piano version of the “Hornpipe” was obtained from the Library of Congress. Other than the sources listed above, all observations made of the work are based on the condensed score that accompanied the published Schirmer edition. Though it is listed as being published with a full score, this researcher was not able to locate one.
On the autograph cover sheet for the first movement of *Celtic Set* is the following inscription from Sidney Cowell:

"Interlochen Camp Reel for Wind Band. HC's mss. score for Percy Grainger who conducted it at Interlochen; red Crayon marks are Grainger's. Later the piece became 1st movement of *Celtic Set*. Pub. G. Schirmer Gift of Mrs. Henry Cowell, Dec. 1968"65

*Celtic Set* was written in individual movements during Cowell's incarceration at San Quentin Penitentiary and dedicated to Percy Grainger. It is the first known surviving wind band work by Cowell. The previous five works listed by Lichtenwanger are lost, including three other works written while at San Quentin.66 The first movement of *Celtic Set* was written in June of 1937, the second movement sent to Grainger on November 2, 1937 and the third movement completed by April of 1938. Of interest is that he composed *Air for Band* as an intended fourth movement to *Celtic Set*. On the advice of Percy Grainger and Richard Franko Goldman he withdrew it and used it later as the “Blessing” in *A Curse and a Blessing* (1949).67

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66 These works were *How They Take It: Prison Moods*, *Oriental Dance* and *Reel Irish*.
Cowell was probably not aware of the standard instrumentation list of the American Bandmaster's Association at the time he composed the work. The holograph condensed score at the Library of Congress, used by Grainger in the first performance of the work, has cues for instruments different from those of the published version; perhaps these are instruments unique to the band at San Quentin. This condensed score lists in addition to the more-or-less typical woodwind and brass choirs, the less common contrabassoon, organ, hecklephone, celesta, vibraharp and two alto saxophones in addition to the soprano, tenor and baritone.68 In a letter to Grainger from Cowell on April 6, 1938 he lists "sixty-six parts altogether."69 By this he meant sixty-six different parts copied out for individual players. Cowell scored the work as follows: 224(+Eb,a,bcl)2s,2a,t,bar 42ah,n,2barhn,3,1,timp,perc. This scoring differs markedly from that denoted on the holograph score and the published Schirmer edition to follow. The scoring of the work denoted in the holograph may be for the forces at San Quentin and used in unrecorded performances with the band there. This straightforward manner of scoring reflected Cowell's belief at the time that music should be functional and useful. Saylor believes that the 1930s represented an era in which composition was a social act for Cowell. Music could raise the morale of workers on strike or could provide for the musical needs of the amateur. Works such as Celtic Set represented an ethos

concerned with approachable, playable and listenable music. To summarize, he "advocates composers' becoming more sensitive to the musical needs of the amateur by providing a new kind of simple and practical music to fit their lack of professional training."\(^70\) In one of a number of letters to Percy Grainger from San Quentin, "Cowell speaks of the necessity for writing music the amateur prisoners could play."\(^71\)

The published Schirmer edition (1941) of *Celtic Set* retains none of the less common voices of the holograph. It is in accordance with the standard list of the American Bandmaster’s Association of the time: 3(+pic)2(+Eng hn)6(+Eb cl)2 s,a,t,bar 423(cor)311 perc, db.

This work was composed at a time when Cowell corresponded regularly with Percy Grainger and Edwin Franko Goldman who were involved with the wind band movement. With Grainger, Cowell was particularly concerned with learning more of the technical aspects of proper wind writing. Slattery quotes a letter from Cowell to Grainger at a time when Cowell was writing “Interlochen Camp Reel”, the first movement of *Celtic Set*:

"I have always felt that the band suffers from too much tutti, certain instruments apparently being added or not quite casually, owing to whether they happen to be there... I am interested in the band and appaule [sic] at the lack of new works written for it, and the rut into which

conventional arrangements for it have fallen, in many cases."  

The holograph score of the "Reel" bears several minor differences from the published version. In the holograph it is subtitled "Interlochen Camp Reel", not simply "Reel" as in the published version. As well, the tempo marking of the "Reel" is denoted as "In the Time of a Fast Reel" rather than "Moderate" as it appears in the condensed score. There are a number of minor changes to dynamics and scoring in the published version as compared to the holograph. The most significant of these concern the substitution of instruments for the hecklephone and other deleted instruments. Cowell indicates little cueing or doubling of these or any other voices in the holograph. In the published version, there is significant doubling and cueing of voices. It is evident that this holograph score is an early version, and that Cowell significantly revised the work between the work’s completion in 1938 and the Schirmer edition in 1941.  

The use of the saxophone in this work is of particular interest, as Grainger was a proponent of the entire saxophone family in his works, and played the soprano saxophone himself. In the holograph, Cowell scores Celtic Set for five saxophones; s,a,a,t,b, but in the published version one of the alto parts is deleted. This arrangement

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of saxophones does appear in one other published work by Cowell, his *Shoonthree (The Music of Sleep)* composed at San Quentin in 1939. *A Curse and A Blessing* (1938/1949) is scored for s,a,a,t,b, saxophones in the holograph but published a,a,t,b. As mentioned previously, "A Blessing" was originally composed to be a part of *Celtic Set* in 1938. The unusual combination of soprano and two alto saxophones suggests that Cowell either misunderstood scoring suggestions from Grainger regarding the use of the saxophones, or it may have simply been an expansion of forces to meet the needs of the San Quentin Band. The second alto part has a discrete part in at least one passage according to instructions in the holograph and is not simply a doubled part. It may be that Cowell included the soprano saxophone as a tribute to Grainger. Cowell dedicated many of his works to his wife Sidney and other friends and teachers. This may have been a more subtle variety of dedication. When Sidney Cowell was asked if she recalled any relation between Grainger and Cowell's use of the soprano saxophone, she responded: "I never heard of Percy Grainger playing the saxophone, although with Percy anything was possible."\(^7^3\)

Henry Brant said "that Cowell's music draws from an 'international folk style', for he has never hesitated to welcome the music of any culture, Western or Asiatic, as a source for material."\(^7^4\) Cowell's ethnic heritage is present in *Celtic Set*, with the folk tunes,
forms and harmonies of Irish music. In the “Reel”, Cowell begins the movement with a drone in the low reeds and basses at the octave on F. In 6/8 meter, the percussion beats a rhythmic ostinato, reinforcing the Celtic open-fifth sonority. The traditional Celtic reel, or in North America, the Virginia reel, is a duple meter dance step, usually in an AB repeat form. Cowell varies the sectional formal arrangement here by expanding it into a longer form with a contrasting “Trio” section. Typically, Cowell maintains interest in this repetitive form by varying the voices in both the melody and the accompaniment.

The traditional Celtic reel melody is often characterized by a two note incipit, a range of about a 10th, and melodic movement of a third and fourth. All of these characteristics are present in the reel melodies seen here. If one takes the opening drone of the Reel and superimposes the modal melody from his early experimental work, The Tides of Manaunaun (1912), it can be heard that, although twenty-five years separate the two compositions, Cowell has really changed little, except to pitch the tone cluster "noise" that provided the accompaniment in The Tides of Manaunaun and orchestrate it for the band medium. It also demonstrates his continued straightforward use of original Celtic melodies and the beginning of a new compositional period, a period characterized by folk models and uncluttered simplicity of idiom.

The second movement, “Caoine”, is denoted in the score as an Irish lament for the dead. In slow 4/4 meter and sixty-five
measures in length, the “Caoine” is essentially a simple accompanied song, scored for winds. The Celtic idiom is apparent here from the initial pentatonic scale in the solo clarinet to the quick embellishments of the melody notes in the oboe at measure forty-five. There is a modal quality evident both in listening and by looking at the score. Visually, it is striking to see music for wind band with no accidentals, as characterizes this movement. The static and slow moving harmonic motion reinforces the simple, repetitive melodies.

Two modal, pentatonic melodies are repeated successively in the sectional formal scheme: the first is a light, embellished melody that is always in the upper woodwind voices; the second is more restricted in range and scored for the euphonium, trombone and saxophone. Varied accompaniments of muted brass, and woodwind combinations accompany each of these sections. The phrase lengths are of interest, as they alternate between four and six measures, which was typical of phrase lengths in several other of his wind band works to follow.

The texture throughout the movement is generally thin. In what will continue as a scoring practice in his later wind band works, Cowell employs solo voices with the melody, the euphonium, clarinet, oboe and trombone among them. The remainder of the work is a study in various combinations of these solo voices. Only in the final seven measures does Cowell go to a full tutti with doubled voices.
The third movement, "Hornpipe", is named after a popular dance of the Renaissance and Classical periods in England. In its later form, it was danced by sailors in a highly stylized manner with energetic leg and arm gestures. A characteristic hornpipe dance is the spirit which Cowell attempts to capture here, with little alteration. It is in 2/2 meter, 147 measures long, and is simple harmonically. As in the rest of the work, this movement is modal. The first chromaticism is not introduced until measure 62. As with other Cowell melodies, the melodies here are original, mainly pentatonic, and repeated many times in different voices. For example, in the first forty measures, he sets the two hornpipe themes in a total of six different scoring combinations. Cowell could have been answering the question "How many different ways can this simple melody be arranged?"

The "Hornpipe" is sectional in form with three large sections consisting of two contrasting themes. He never develops the thematic material of the sections, instead, he varies the setting of the melody so frequently that interest is maintained by the sheer variety of settings. The second large section of the movement is of interest in that the composer uses, as the contrasting second melody, a dotted eighth rhythm that is evocative of a "clog dance" or "highland fling". He also ingeniously waits until near the middle of the work to introduce the "Scotch Snap" rhythm, and then does so in the baritone saxophone.
Cowell called his hymn and fuguing tunes "something slow followed by something fast". In this movement he proves the statement "something followed by something else" true as well.

*Hymn and Fuguing Tune No. 1
for Symphonic Band*, Lichtenwanger number 651a
This work was also written for piano, *Hymn and Fuguing Piece*, Lichtenwanger number 651.
Date of composition/publication: New Years Eve 1944
Publisher: Leeds Music Corporation
Duration: 3 1/2 minutes
Dedication: For Dr. Edwin Franko Goldman
First Performance: The Goldman Band, conducted by Edwin Franko Goldman, on the Mall, Central Park, New York, June 14, 1944.

Henry Cowell’s long association with the hymn and fuguing tune began as a child when visiting his mother’s relatives in the American Midwest. It was here that he first heard the shape-note hymn singers that would later inspire a series of eighteen hymn and fuguing tunes. The first of these was *Hymn and Fuguing Tune No. 1
for Symphonic Band*, which was originally conceived for piano. Cowell was apparently asked for a band work by Dr. Edwin Franko Goldman and he responded by arranging the unfinished piano version for band. However, before he could finish it, pianist Andor Foldes asked him for a piano work. Cowell responded by finishing the version for piano for a 1943 performance. The wind band
version was finally completed on New Year's 1944 and performed later that year by the Goldman Band.75

The fuguing tune, as it is known in North America, is based on an English form that was brought to this country by English immigrants and developed in New England during the late 18th and 19th centuries. It commonly had two sections: a slower homophonic section followed by a faster section comprising separate entries of the same phrase. This was followed by a concluding homophonic phrase. William Billings (1746-1800) was considered to be among the finest of the early American composers in this style and is mentioned by Cowell in the preface to the published wind band version of Hymn and Fuguing Tune No. 1:

"This work is written in a manner which is frankly influenced by the early American style of Billings and of Walker. However the early style is not exactly imitated, nor are any of the tunes and melodies taken from these early masters. Rather, I asked myself the question, what would have happened in America if this fine, serious early style had developed? This work which uses old modes and open chords . . . is a modern version of this old style."76

Cowell had an interest in hearing this music as it had developed in a so-called "primitive" setting. Richard Franko Goldman, in a tribute to Cowell written in 1966, recalled Cowell's

75Sidney Hawkins Robertson Cowell, telephone conversation with the present writer, January 25, 1993.
76Henry Cowell, Hymn and Fuguing Tune No. 1, (New York: Leeds Music Corp, 1945) score folder.
interest in shape-note singers and the tradition of the fuguing tune in this way:

"I recall going with Henry, twenty-five years ago, to a gathering of shape-note hymn-singers at White Top Mountain, high in the Appalachians where Tennessee, Virginia and North Carolina meet. In those days it was a bumpy trip. We went in an ancient car, driving perilously, and found no accommodations; we slept in a barnloft and enjoyed all the discomforts of the backwoods. But within a few minutes of arrival, Henry was indistinguishable from the natives and participants, and that is the point. Henry went to enjoy the music . . . What Henry learned or experienced went into music and not into documents; it became part of himself rather than part of an archive."\(^{77}\)

According to Mrs. Cowell, it was the composer William Walker that provided the model for Cowell's series of hymn and fuguing tunes. She describes the form of the fuguing tune as found in William Walker's *Southern Harmony* in this way:

"This music--melody in the middle voice, with a descant above and a bass melody below, characterized the music of the very early Reformation, and travelled to the U.S. via Lancashire and Kent. Walker's book is full of fine ballad melodies, often Celtic, adapted to rhymed versions of the Psalms. Some of the longer ones have a middle section of four, or eight, measures of very simple imitation, which is what was thought of as a "fuguing tune."\(^{78}\)

\(^{77}\)Goldman, *Selected Essays and Reviews*, 203.

Mrs. Cowell's account of the difference between the respective styles of William Billings and William Walker is striking in its detail and assertion:

"Mr. Cowell had never heard of Billings until much later, and as Billings wrote anthems in a more elaborate style, which might or might not include some imitation, his pieces did not interest Mr. Cowell and did not influence him at all. There are some pieces by Northern composers included at the back of Walker's 1835 edition of his *Southern Harmony*, but the five or six of us who read through a dozen or so of the modal simple hymns together paid no attention to the Northerners. The tradition that travelled across the south came direct from different parts of Britain--other, that is, than that brought by the settlers in New England; it was quite different, and on the whole much simpler, and depended far more on old ballad tunes as a source. The singing school masters in the North were usually real composers; those in the South were adaptors of the familiar. There was some exchange but not much mutual enthusiasm."79

Mrs. Cowell goes on to say that in the early 1940s Henry Cowell again became interested in the hymn and fuguing tune when she showed him a copy of a William Walker reprint.

"When I showed him my copy of the William Walker reprint, he recognized a familiar style at once, and was attracted by the modal tunes, many of them Celtic of character. I do not believe he paid any attention to Billings and his anthems. When he decided to see what he could do with this material, using it, he said, in the way European

79Sidney Cowell, letter to Edward Carwithen, "Composer and Educator", 133-134.
composers drew on the folk melody wealth of the chorales to create a sophisticated concert music, he adopted the two-part form, a slow movement followed by a fast one, because it was such a universally known form. He did not invent it. The series is dedicated to me (with some individual dedications to performers) only because I showed him the Walker book and went around humming the melodies."

"Hymn"

The “Hymn” is twenty-four measures in length and begins and ends in the D dorian mode. Cowell’s use of a quartet of instruments is of interest in the first phrase as it begins in the manner William Walker used, according to Sidney Cowell. A look at the hymn tune “Jerusalem” by William Walker in Southern Harmony, his 1854 treatise on hymn and fuguing tunes, confirms a similarity in usage. Walker has the melody in the middle stave of a three-voice texture with an upper descant voice and a lower bass melody. Like Walker, Cowell begins the “Hymn” with the alto saxophone, the middle voice, with the “Hymn” theme, the clarinet as a descant line in the upper voice and the tenor saxophone with a melodic bass part. The fourth part, added by Cowell, functions as a disjunct instrumental harmonic bass line and is doubled in bassoon, baritone saxophone and string bass. In contrast, Billings’ use of the hymn tune as seen in Southern Harmony is distinctly different from that of Walker. He consistently uses more voices than Walker, usually four,

\(^{80}\)ibid.
and the melody shifts from voice to voice more frequently. Absent is the simple three-voice texture heard in the Walker hymn tunes.

Cowell uses a thickening texture effectively in the “Hymn”, going from six voices in measure 1 to sixteen voices in measure 7 to twenty-one voices in measure 13 and thirty voices in the last phrase. The climax of the “Hymn” could be interpreted to be at measure 19; the beginning of the last phrase where dynamic (“ff”) and tessitura combine to create a dramatic moment. The expression marking “Andante con moto” together with long, step-wise melodies create a smooth and flowing section not to be confused with a chorale. This music is swifter and depends upon the “Fuguing Tune” to discharge the energy it gathers by the final cadence.

“Fuguing Tune”

After a fermata at measure 24, measure 25 begins the “Fuguing Tune”, at a tempo of “Moderato” and in 3/4 meter. The “Fuguing Tune” is fifty-one measures in length and begins and ends in the Dorian mode. The formal scheme of the “Fuguing Tune” is sectioned with the fugue entries scored in a variety of settings. These range from thinly voiced woodwinds from measure 25 to measure 38 to a mostly tutti scoring from measure 58 to the end. Cowell begins the work with the entry of four voices, using the fugue theme at staggered intervals, befitting the traditional fugue form perfected by J.S. Bach. The first and third modal theme entries are similar and the second and fourth entries are rhythmically identical. The key
centers of the entries intimate one and five in D dorian. These entries may be patterned after the tonic-to-dominant relationship found in the respective entries of a Bach fugue. As may be surmised from Cowell’s prefatory remarks concerning his use of traditional hymn and fuguing tunes, there is a similarity of thematic entries in the hymn tunes of William Walker as found in *Southern Harmony*. For example, “Jerusalem”, a fifteen measure hymn tune, contains a middle section of three measures that is a fuguing tune. The entries of the fugue theme proceed sequentially from the lowest to the highest voice but unlike Cowell’s entries, none of them are exactly alike.

As in Cowell’s fuguing tune, the Walker tune is modal, here in A aeolian mode. The major difference between Cowell’s fuguing tune and that of Walker’s is dimension. Cowell has taken a simple hymn tune like “Jerusalem” and using imaginative scoring procedures, created a sectional movement using modal melody and diatonic harmony.

By way of contrast, William Billings’ hymn tunes, such as his “Farewell Anthem”, found in *Southern Harmony*, are generally longer and more complex than those of Walker. Billings uses imitation in many of his works but more as a compositional device than as a form. However, when he does use a fuguing tune, there is no appreciable difference from those of Walker.

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82 ibid.
83 ibid., 214-216.
Billings influenced Cowell's *Hymn and Fuguing Tune No. 1* in the use of changing meter. The change of meter between the "Hymn" and the "Fuguing Tune" reflects a sectional usage seen in many of Billings' hymn tunes. Furthermore, in measure 64 of the "Fuguing Tune", Cowell shifts from 3/4 meter to 4/4 meter and back again. By comparing this shift in meter to the tunes of Walker and Billings, it is immediately apparent that Walker does not use shifting meter at all and Billings does extensively. For example, in his hymn tune "Heavenly Vision" in *Southern Harmony*, he changes meter no fewer than seven times.\(^4\)

Another aspect of the *Southern Harmony* that Cowell may have found of use is the Celtic nature of many of the melodies. The tune "Sailor's Home" by William Caudill and William Walker is an example of a pentatonic Celtic melody in the style of a jig that Cowell uses in similar fashion to his "Fuguing Tune" melody.\(^5\) In the Cowell work being examined, the first one and one-half measures of the fugue theme heard in the oboe at measure 25 outline a D pentatonic scale. The B naturals in measure 26 function simply as embellishments. Though the "Fuguing Tune" modulates and there are passages of linear, scalar melody, this pentatonic melody serves as the thematic material for the entire "Fuguing Tune".

Of interest in this sectional movement, is the use of the four-voice texture in the beginning, and again at measure 50. The scoring

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\(^4\) Ibid., 206-210.
\(^5\) Ibid., 152.
of the intervening and subsequent passages to these two sections are generally thickly scored. By way of contrast, measure 50 begins a passage scored for a quartet of voices similar to that heard in the *First Suite in Eb* (1909) by Gustav Holst in the "Chaconne" movement. There, at measure 64, Holst uses a trio of oboe, flute and alto saxophone; the same voices as Cowell uses in the "Fuguing Tune", with the addition of the bassoon, at measure 50.\textsuperscript{86} Cowell was likely familiar with the *Suite in Eb* as he had worked extensively with the Goldman Band and the United States Military Academy Band at West Point. It is possible that the *Suite* provided the inspiration for this use of instrumental colors.

There is an open, hollow quality, common to the sonorities of the Walker and Billings hymn and fuguing tunes throughout the work, particularly in the sustained lower voices. This "archaic" quality is further enhanced at major cadence points, with chords consisting of just the root and fifth. The percussion are used by Cowell at these cadences, such as at the end of the "Hymn" and of the "Fuguing Tune". The only homorhythmic usage of percussion in Cowell's published version of 1944 is heard in the final measure, lending a thickness to the texture not heard anywhere else in the work.

Animal Magic

Animal Magic, Lichtenwanger number 659
Date of composition/publication: April, 1944
Publisher: Leeds Music Corporation
Duration: 4:00
Dedication: None
First performance: According to Lichtenwanger, at the Pan-American Union, Washington D.C., July 25, 1944 by the band of the United States Navy School of Music, conducted by Lt. James Thurmond.87

Originally titled Animal Magic of the Alaskan Esquimo [sic], (Cowell was known as a creative speller), the work was published as simply Animal Magic. According to Lichtenwanger, the theme the work was based on, first thought to be from the north coast of Alaska, was found instead to be from Greenland.88 This discovery must have been made after the publication of the work as the program note with the published version by Cowell reads as follows:

"Animal Magic" is based on an Alaskan Eskimo theme from the north coast of Alaska, which I heard on a phonograph record taken by a very early collector. This bit of theme is expanded into a fantasy which attempts to keep the spirit of the Eskimo music, but to introduce enough variety to retain interest and general melodiousness for the consumption of the general listener. The title is based on the fact that the theme is taken from a magic ceremonial in homage to the spirit of animals which the Eskimos know."89

87Lichtenwanger, Music of Henry Cowell, 201.
88Ibid.
According to Lichtenwanger, Cowell discovered the Eskimo theme in Berlin in about 1931 while working under a Guggenheim grant at the Berliner Phonogramm-Archiv of comparative musicologist Erich Moritz von Hornbostel (1877-1935). It is uncertain whether or not von Hornbostel recorded the material himself on one of his many international forays, or if the Eskimo theme was sent to him by a museum or other scholar. The theme mentioned by Cowell is built from a four-note motive that is heard repeatedly in the work. This simple theme may have been part of a collection sent to von Hornbostel in about 1906 by Professor Franz Boas from the Museum of Natural History in New York. Von Hornbostel published a comprehensive study entitled *Indian Melodies from British Columbia* on forty-three melodies from the material sent by Boas. Many of them bear a remarkable similarity to the materials used by Cowell in *Animal Magic*.

The following figure shows a portion of the theme Cowell used in *Animal Magic*. Note the repeated four-note motive outlining a minor third.

![MuseScore.png](attachment:MuseScore.png)

Figure 1. Cowell, Animal Magic, meas. 2-5
Similarly to Animal Magic, Cowell uses a four-note percussion incipit at the beginning of the second movement of his Symphony No. 11 (1953). Entitled The Ritual of Work, the motive dominates the entire first section of the movement. The shape and rhythm of that motive is similar to that found in Animal Magic. It may be that the motive signified a sort of "primitive" strength and earthiness to Cowell. He was a strong believer in an "international folk idiom" drawn from and accessible to any citizen of the world.

Two particularly striking characteristics of this work for band are the limited use of pitches and the pervasive use of percussion.\textsuperscript{90} His work for "percussion band", Ostinato Pianissimo (1934), is also a study in repetition and limited use of pitches. The work, which uses a variety of exotic percussion instruments such as eight rice bowls, bongos, gongs and keyboard percussion, is based on a number of different ostinato patterns. These patterns are repeated with different combinations of accents on nearly every repeat of the pattern.\textsuperscript{91} The result is a work that changes in texture and rhythm but only gradually; certainly an early piece of "process music." The limited use of pitch and rhythm is similar to Animal Magic. In Animal Magic however, Cowell exploits the tone colors available through the wind medium in a succession of constantly changing solo and ensemble voicings. While Animal Magic was never formally


reviewed, a review of an earlier Cowell work, *Ostinato Pianissimo* (1935) by Eric Saltzman captures some of the qualities of the former:

"The first New York performances of Lou Harrison's *Canticle No.1* and Henry Cowell's *Vocalise* and the latter's *Ostinato Pianissimo* represented music based on Eastern Melos and rhythm: static, repetitive, insistent, even hypnotic."\(^{92}\)

Mrs. Cowell recalls a conversation that her husband and a friend, who was an Arctic explorer, had about the *Animal Magic* theme. Singing Eskimo songs in their New York home, it was their conclusion that the *Animal Magic* theme didn't sound similar to Aleut or Mackenzie native music.\(^{93}\) Its origin in Greenland is not currently documented, but it does seem likely from all available information.

The work is unusual among the works for band by Cowell as it has no apparent relationship to the Celtic idiom that he had incorporated so naturally into his compositional style. His use of the Eskimo theme does reflect his lifelong interest in using musical materials from other cultures, incorporated into his compositions in straightforward fashion. There is reason to believe that this is an early example of what would later be termed "minimal music." Prior to *Animal Magic* he composed a work entitled *Anger Dance* (1914)


\(^{93}\) Sidney Hawkins Robertson Cowell, telephone conversation with present writer, January 25, 1993.
for piano that uses short, multi-repetitive musical phrases. According to Nicholls, the work "is an early premonition of the minimalist processes which over fifty years later produced Philip Glass' *Music in Similar Motion.*"\(^{94}\)

Wiley Hitchcock in the *Musical Quarterly* points out that the elements of minimalism

"... were not brand-new inventions of the avant-garde of the early 1970s; they came out of a new receptivity, in that period to ideas from non-Western cultures—the kind of receptivity that Henry Cowell, almost a half century earlier, had himself possessed, had encouraged among his pupils (e.g. John Cage and Lou Harrison), and had infused into works like *Ostinato Pianissimo.*"\(^{95}\)

One definition of minimal music is the extended reiterations of a motive or a group of motives. This reiteration is often accompanied by an unwavering tonality. This definition defines much of the work of later minimalist composers such as Terry Riley, LaMonte Young and Steve Reich—twenty years after Cowell had used these same procedures in *Animal Magic*.

Significantly, Young, Riley and Cowell are all western-born Americans and studied at west coast universities. Reich, though born in New York, worked in San Francisco at the Tape Music Center. The notion that certain composers looked to the Orient and Asia for inspiration was a recurring theme in Cowell’s writings. The other


\(^{95}\)Ibid.
theme present in much of his writing was freedom of thought and expression. In *American Composers on American Music*, (1933) Cowell named Ruggles, Ives, Harris and himself as the composers that worked with indigenous materials and whose work reflected a free and independent spirit.\textsuperscript{96} Minimal music is considered to be inspired in part by the repetitive music of the eastern cultures. Some believe that Pacific coast composers have looked to those cultures more than their east coast counterparts.

*Animal Magic* is 105 measures in length, in 4/4 meter throughout, and begins and ends in the tonal center of C minor. The theme is based on a four-note motive that outlines a minor triad in the pitched percussion and wind instruments. The tom-tom, which has the motive in the two-measure introduction, has a pitched approximation of the motive. This may be a tribute by Cowell to the Eskimo music it was drawn from, which often was characterized by small, often unintelligible intervals and pervasive use of percussion. Formally, the description "something slow followed by something fast" Cowell once used to describe his hymn and fuguing tunes applies here as well, except in reverse. The work starts at a "Moderato con moto" and is punctuated by two "Meno mosso" sections, a third one recurs briefly but without a tempo alteration by the composer. The transitions between each of these three large

sections are distinguished by a brief percussion incipit. This incipit is a slightly varied repeat of the opening percussion theme.

To summarize, *Animal Magic* unfolds with two thematic sections, a repetitive section that is constructed of the four-note motive, and the "Meno mosso" sections, characterized by a lyrical, pentatonic melody and a drone in the lower voices. The minimal procedures described earlier most directly apply to the repetitive sections. The music here is best described as non-developmental. Rather than evolving or unfolding thematically, it relies on a succession of changing voices to maintain interest. The phrase used to describe minimalist composition, "the process is used as the subject rather than the source of the music" is an apt descriptor here.\(^\text{97}\) Cowell's use of reiterated motives over static harmonies is developmental only in the sense that the voices with the motive change frequently; all else remains relatively static. The result is a continuous pattern of eighth notes for seventeen measures that is similar to the passage seen in figure 1.

The second section of the work, denoted by the composer as "Meno mosso" first occurs from measure 18 to 24. It is characterized by a "drone" in the low brass and woodwinds; a sustained pedal point of open fourths and fifths. Cowell thickens the texture here with the addition of tremolos in the clarinet and oboe. Soaring over the top of the pedal notes and tremolos is a lyrical, pentatonic melody for solo flute. The combination of the open chords in the

bass and the pentatonic melody creates a "primitive" sound, that in the context of the title and program, is evocative of an ancient Eskimo ritual. Cowell may have drawn the design of this section from the "Caoine" movement of his *Celtic Set* (1936). The "Caoine", an Irish lament for the dead, is in *Celtic Set*, remarkably similar in melodic shape and length to the melody used at measure 18 in *Animal Magic*. Both are six measures in length and share combinations of note values (sixteenths, dotted quarters). This consistency of style in his works demonstrates a remarkable absorption of the Celtic idiom that appears similarly despite the differing titles. In this work, the Celtic idiom present in the melody serves both as a foil to the ritualistic reiteration of the four-note motive heard throughout the work, and the Eskimo "program."

The return of the first section at measure 24 is of interest as Cowell has retained the pedal point "drone" from the second section in the bass voices, and moved it into the upper woodwind voices, as an inverted pedal. The texture is thickened here not only by a forte dynamic level, but also by having all of the voices with the four-note motive doubled. Absent are the solo voice entries of the first section. This section is further characterized by the lack of melodic development. Rather, it is the reiteration of the four-note motive in a series of different voice combinations that gives the music forward motion.

The last two subsections of the work are similar to the one described above. The major differences are: 1) the fourth section,
from measure 55 to 65, is longer and more varied than the corresponding second section at measure 18 and, 2) the last return of the first subsection, from measure 79 to the end, is in shortened form, lasting only twenty-six measures as compared to thirty-seven measures in the first subsection and forty measures in the second subsection.

Though Cowell is known for his extended use of the piano in works such as Banshee and Tides of Manaunau, Animal Magic is conservative, and uses no unusual techniques such as tone clusters. According to Saylor, this is in keeping with the conservative middle period of composition that characterized Cowell's life. The middle period, 1936-1950, when Animal Magic was written, was characterized by the use of folk models in his works. This may have been stimulated by the "wave of populist thought" that had influenced many other important musical figures in the 1930s and led Cowell to write in this neo-primitive vein. His writings in the 1930s certainly suggest a sympathy for this way of thinking. In one article entitled "Towards Neo-Primitivism," he "proposes a countermovement for music that even ordinary people can understand, with a reversion to the more basic musical elements."\(^98\)

Just as Stravinsky sought fresh materials from ancient Russian songs with their asymmetrical meters and rhythms, Cowell adopted the Celtic idiom of his Irish forebears. His pervasive use of jig tunes, pentatonic melodies and hymn and fuguing tunes seems to bear this

\(^98\)Cowell, *American Composers*, 58.
out. Furthermore, he adapts this idiom in works such as *Animal Magic* to function programmatically.

*A Curse and A Blessing*, Lichtenwanger number 732
("A Blessing" was first called *Air for Band*, Lichtenwanger number 545, as part of *Celtic Set*. It was also used in a movement for piano entitled *Deep Color*, Lichtenwanger number 549).

Date of composition/publication: *Air for Band* or "A Blessing" was completed in 1938, "A Curse" was completed in 1949.

Publisher: Peer International Corporation

Duration: 6:00

Dedication: "To Daniel Franko Goldman" ("A Blessing" only)

First performance: *Air for Band* was first performed by the Ernest Williams School Band, conducted by Percy Grainger in 1938. *A Curse and a Blessing* as a whole was first performed by the Goldman Band on July 21, 1949 with Richard Franko Goldman conducting.

*A Curse and A Blessing*, along with *Shoonthree, Celtic Set, Singing Band* and *Little Concerto for Piano and Band*, are among the most widely recognized of Cowell's compositions for wind band.

Commissioned by the American Bandmasters Association, the work was performed at their convention in 1950, the composer conducting. The work is unique for one particular compositional device: the use of secundal harmony. Besides the solo piano part to *Little Concerto for Piano and Band*, "A Curse" exhibits a rare use of it in a Cowell wind band work. This work marks the beginning of the last compositional period in Cowell's life where he attempted to reconcile the folk idioms and models of his middle period (1936-1950) with the experimental techniques of his early period (1911-1936). "A
Blessing” was originally conceived as a fourth movement to *Celtic Set*. Known as *Air for Band* in performances conducted by Percy Grainger, it is among the most beautiful melodic music that Cowell conceived for wind band.

Some of the credit for Cowell writing prolifically for the wind band medium in the 1940s could be given to Richard Franko Goldman. The Goldman Band, under the direction of Edwin Franko Goldman and his son Richard, did much to encourage the writing of original American music for the wind band. Founded by Edwin Franko Goldman in 1911 and supported financially by the Guggenheim family for many years, the ensemble gave weekly performances during the summer in New York; once in Central Park and once in Prospect Park. When Richard joined his father Edwin as assistant musical director of the band, critics welcomed the change in programming inspired by him. Richard wrote a letter to the New York Herald Tribune in August, 1942, in which he stated that the repertory problems of the band were beginning to be solved. He singled out the music of Cowell and Grainger for special praise and pointed out that the music was not intended to be "high brow". *A Curse and A Blessing* was premiered by the Goldman Band in 1949, one of five works by Cowell that the Goldman Band premiered between 1939 and 1953 (the others included *Christ lag in Todesbanden, Hymn and Fuguing Tune No. 1, Festive Occasion* and *Singing Band*).
A Curse and a Blessing is a programmatic work with a program note stapled to the front of the score in the published version. It reads:

"One of the great gods of Irish mythology was Balor of the Evil Eye. He was usually good-natured enough to keep the eye closed, for if he ever opened the eye in anger, the curse of his glance blasted and destroyed everything within its range of sight. The damage could then only be repaired by the Blessing of Lugh. When the light shed by Lugh of the Shining Face shone upon the ruined countryside, growing things were restored to life and the green of the fields renewed.

The work is moderately difficult. Its duration is between six and seven minutes."99

A review of A Curse and a Blessing in the Musical Courier describes the work as follows: "Despite the presence of some clustered harmonies, the work has strong tonal feeling, is melodically interesting, and is a first class addition to the band literature."100 The first movement of the work, "A Curse", is of particular interest for the use of "clustered harmonies," also known as secundal harmony. Subtitled "The Curse of Balor of the Evil Eye", it begins in F minor, is sixty-one measures long and in "alla breve" meter. As in The Tides of Manaunaun, Cowell uses secundal harmony in this work, though in a much milder form. In both works, Cowell uses the tone

100 "New Publications in Review", The Musical Courier 143/5 (March 1951), quoted in Manion, Writings About Henry Cowell, 246, n. 938.
cluster to evoke Irish gods, here Balor of the Evil Eye, and in the piano work, Mananaun, the god of motion and waves of the sea. He does not use the tone clusters systematically as a compositional construct in this work, rather, he uses them programatically in specific repeated sections of the work.

"A Curse" is in sectional form, as are most works by Cowell. In this movement, there are two large sections, both of which are repeated. The first of these repeated sections contains some secundal harmonies and is rhythmic and non-melodic. For example, the tone cluster passages in measures 21 to 24 could be interpreted as "the gaze of Balor", with the low brass sustaining a pedal on F, against which the upper winds play a descending scale in semi-tones, the result being a kind of large "smear". The example below, from measure 22, denotes the tone cluster sonority:

![MIDI notation]

Figure 2, Cowell, A Curse and a Blessing, meas. 22.

As the line descends chromatically into the lower tessitura of the instruments, the tonal center remains unsettled and indeterminate. The snare drum adds to the uncertainty by doubling the rhythmic motive of the winds. The figure below is from measure
56 and demonstrates the secundal harmony in the low brass. The rhythmic values here are exactly half of those seen at the beginning, the first appearance of this section. The increased speed of the rhythm and the addition of the snare drum seem to intensify the music and support the "program" Cowell mentions in the introduction to the work. That is, the "blasting glance" of Balor:

![Music notation](image)

Figure 3, Cowell, *A Curse and a Blessing*, meas. 56.

Cowell uses these secundal harmonies to connect the sections of the movement as well. The secundal sections of the movement are gradually intensifying, dissonant "growls" that function formally much as the percussion incipit that Cowell uses in *Animal Magic*. That is, they connect the melodic sections of the movement. As seen in the two previous musical examples, the repetition of a single rhythmic motive in secundal harmonies is the essence of one of the two sections Cowell uses in this movement, and the only known example of secundal harmony in a Cowell wind band composition besides the solo part to *Little Concerto for Piano and Band*.

The other section of the movement is a four measure phrase that is in two-parts, an arch-like ascending melody in the upper
woodwinds and an "answering" descending melody in the low brass
and woodwinds. These balanced melodic units see-saw back and
forth, much as the eye of Balor of the Evil Eye might, until the
intervening sections of secundal harmony. The melodic intervals
here are largely half-step and whole step. The resulting mild
chromaticism creates a kind of flattened out, melodic foil to the
secundal harmonies of the movement.

Originally intended to be a fourth movement to Celtic Set, the
second movement, "The Blessing of Lugh of the Shining Face" is
dedicated to Daniel Franko Goldman, the son of Richard Franko
Goldman. The movement is marked "Lento sostenuto", is in 3/4
meter, the key of Eb major and ninety measures long. The
movement is sectional in form with different thematic sections
distinguished by differences in tempo, accompaniment and melodic
voices.

If the first movement of this work was characterized by minor
and tone cluster sonorities, the second movement is a lyrical, mostly
diatonic and flowing rejoinder. The first section, eighteen measures
in length, is characterized by a series of four-measure phrases.
These phrases are repetitions of the initial two four-measure phrases
but with different scoring. The melody of these two phrases is major
in tonality and less pentatonic than some of his other melodies. It is
more in the character of a flowing hymn tune.

The second section, marked "Poco piu mosso" by the composer,
is noteworthy for the extended phrase lengths and the contrasting
nature of the melody. The first and second phrases are both six measures in length, typical of some of Cowell's compositions of the 1930s and 1940s. The third phrase is an incomplete phrase that acts as a transition into the return of the first section. The texture is predominantly a homophonic woodwind choir. Cowell uses the oboe and muted trumpets as the solo voices, colors that return in a later section.

The third section is an exact repetition of the first section. However, Cowell scores the statement of the melody in different voices. The alto saxophone and oboe in measures 42 through 51 are once again two of the more frequent solo colors he features. These function as solo voices in Hymn and Fuguing Tune No. 1, Animal Magic, and Celtic Set as well.

The next section, the fourth large section of the movement, epitomizes the sectional form Cowell so clearly utilized in many of his works. As the previous section subsides into yet another new melody, accompaniment rhythm, key and instrumentation, it can be seen that the successive sections of new and repeated materials "offered him a concise, down-to-earth form which suited his prolific and expeditious compositional habits", according to Saylor.\(^{101}\) As mentioned earlier, it also suited a composer who followed no single line of development, but who composed according to his latest, most stimulating musical experience. It is as if Cowell had a new idea for the work and rather than develop it with the material of the

\(^{101}\) Saylor, New Grove, 11.
previous section, simply cadences, then starts with the fresh idea. The character of this section is almost processional in nature. The flowing melody in 3/4 meter, punctuated by the short trumpet figuration from the second section, is evocative of the processional portions of *Flourish for Wind Band* by Ralph Vaughan Williams.

The last section is a recapitulation of the first section. The texture has been thickened to a sustained tutti in the final statement rather than the solo colors of the opening statement. As well, the last phrase of four measures has been augmented to a phrase of nine measures to provide an ending to the movement. Critics have noted that one of Cowell's weaknesses compositionally was ending a work. He seemed unable to gracefully make a transition from a line of musical thought into a conclusion. While the ending of this work is hardly original among his works, with a harmonic retardation and sustained note values, it is a confident and unequivocal ending.

Certainly not as overtly programmatic as the first movement, "A Blessing" may capture best among his wind band compositions the Henry Cowell who once said he wanted only "to write as beautifully, as warmly, and as interestingly as I can".  

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Fantasie (Enigma Variations) on a theme by Ferdinand Kücken
Lichtenwanger number 769
Date of composition/publication: April, 1952
Publisher: Unpublished
Duration: 5 minutes
Dedication: "Written Especially for the United States Military Academy Band, 1952 to Captain Francis Resta."

The title of the work should read Fantasie (Enigma Variations) on a theme by Friedrich Kücken, not Ferdinand. Cowell was known at times as an inconsistent speller and may have either misspelled it or simply misread it. The photocopy of the autograph score used for this document has two Ferdinands; both in Cowell's hand. One is on a title page and the other is on the first page of the manuscript. Kücken (1810-1882) was a German composer best known for his popular songs of the day. He has been largely forgotten this century. The West Point alma mater song "How Can I Leave Thee?" is sometimes attributed to Kücken, and is the main theme used by Cowell in Fantasie. Sidney Cowell states that the work was called Enigma Variations because "It begins with an elaborate piece from which the generating variation emerges gradually, to stand alone at the end." She also calls it "a kind of reverse theme and variations, in which the theme is well buried at the beginning and emerges only gradually to appear at the end."\(^{103}\)

\(^{103}\)Sidney Hawkins Robertson Cowell, letter to present writer, November 21, 1990.
The following is a program note by Cowell that accompanied the first performance of the work in 1952:

"Written in honor of the West Point Sesquicentennial and dedicated to the U.S.M.A. Band and its leader, Capt. Francis Resta. The music explores possibilities of each segment of the alma mater melody, from sadness to gaiety, from longing to religion, with the idea that this melody may mean all these things to the men of the U.S.M.A."\(^{104}\)

Cowell was no stranger to West Point, indeed in 1942 he conducted a first performance of *Vox Humana* (besides an earlier unrecorded performance at San Quentin) and was a featured soloist in his own *Concerto Piccolo* (1942). Sidney Cowell commented on Cowell and his experiences at West Point:

"I have many pleasant memories of accompanying my husband to West Point in the 1940s, when he several times heard his band works performed or played piano solos, or something like the work now in question, *(Concerto Piccolo)* with the band. Mr. Cowell's introduction to Captain Resta was due to a long-time mutual friend, the famous composer-pianist from Australia, Percy Grainger, and I haven't forgotten two or three dinner parties hosted by the Commandant at the Clubhouse, along with many pleasant post-concert parties at the Resta's house. There was a very warm relationship between Mr. Cowell and the bandsmen, and they made him a gift that he especially treasured: a baton made by a fine craftsman among the bandsman from several different local woods. It is inscribed\n
with some mention of the Sesquicentennial, and it is now in the Cowell Collection at the New York Public Library in Lincoln Center."\textsuperscript{105}

In 1952, the United States Military Academy celebrated its 150th Anniversary. This Sesquicentennial Celebration was for the Commanding Officer of the Academy Band, Captain Francis E. Resta, an opportunity for the "promotion of the wind band as a medium of serious artistic expression."\textsuperscript{106} Rather than perform the usual fare of marches and orchestral transcriptions, the band performed thirteen new works composed especially for the occasion over a series of six concerts. The compositions were solicited by Resta from a number of prominent composers, and were done without remuneration by those who accepted. Grainger apparently urged Resta to solicit a composition from Cowell. The result was the \textit{Fantasie} which was premiered on May 30, 1952 with the composer conducting. Also on the program of that concert were four other works composed for the Sesquicentennial Celebration: \textit{One Hundred Days Overture} by Resta, \textit{West Point Suite} by Darius Milhaud, \textit{Angel Camp} by Charles Cushing and \textit{West Point Symphony for Band} by Roy Harris. According to Harper, it is unlikely that the \textit{Fantasie} has been performed since that original premier.\textsuperscript{107} Until very recently, the only copy of the work resided at West Point.

\textsuperscript{105}Sidney Hawkins Robertson Cowell, letter to Joseph E. Marnay, Music Librarian, United States Military Academy, November 12, 1987.
\textsuperscript{106}Harper, "The Sesquicentennial Celebration", 1.
\textsuperscript{107}Ibid., 47-48.
In five sections, "moderato"-"allegro"-"andante"-"poco piu mosso" and "maestoso meno mosso", the work is based on the Alma Mater theme previously mentioned. However, until measure 83, only varied and incomplete fragments of the melody are heard. Formally, the work is as a theme and variations in reverse and based on the following sixteen-measure melody:

![Musical notation](image)

Figure 4, Cowell, *Fantasie on a Theme of Ferdinand Küchen*, meas. 133-151.

The work is one hundred fifty-one measures in length, in 4/4, 6/8 and 3/4 meter. It begins and ends in Ab major. The sectional nature of the work and the lack of any unifying theme for the first eighty-three measures would at first suggest a wandering, uninteresting collection of notes. Cowell cleverly holds the work together with an ingenious "motivic glue": he continuously varies and repeats fragments of the Alma Mater theme. For example, in the first measure the second flute has the second, third and fourth of the first four melody notes of the Alma Mater in a diminuted, sixteenth
note figuration that repeats continuously for nine measures. The first flute enters in measure 2 with a similar figure, but this one is based on the notes (Bb, C and Eb) of measures 7 and 8, the last measures of the first period. It should be pointed out that Cowell creates a dissonant clash through the juxtaposition of these two lines in the flute. Three out of four of the intervals are that of a major second, the fourth a minor third. This may have been an overt effort by Cowell to use secundal harmony, a prominent feature of his early period (1911-1936). Certainly it is more dissonant than his works for wind band in the 1940s. Against the continued secundal dissonance of the flutes, the oboe enters in measure 3 with rhythmically augmented melodic pitches from measure 9 and 10 of the Alma Mater. He continues this playful interpolation of melody notes in the oboe in measures 6, 7 and 8. The next twelve measures are partial statements of the Alma Mater melody in the trumpets and low brass. To summarize: The first twenty-three measures are a continuous presentation of melody notes from the alma mater, but in a rather random order of presentation and varied in rhythm.

Measure 27 begins a repeated phrase taken from measure 5 and 6 of the alma mater that leads into a low brass transitional passage to measure 35. The transitional passage is a kind of fantasy spun from the motive in measures 5 and 6 of the original song. It finally ends in a fermata before the “Allegro” section that begins in the next measure.
The "Allegro", or second variation, is unusual in one respect: Cowell includes a harp in the instrumentation. Normally he was conservative in his choice of scoring, either scoring according to the American Bandmasters Association guidelines or allowing his works to be edited to that standard. In this case, he obviously followed the scoring instructions that Resta had given the Sesquicentennial composers which included an instrumentation of the West Point Band (this included harp). Furthermore, the part is not an edited "add-on" part. The harp part is clearly intended here as he has initially scored with it only the string bass, percussion and clarinet---none of the parts are doubled. This work would have to be performed with harp or at the very least with piano as a substitute for the part.

Typical of Cowell in the 1940s but less so in the 1950s was the use of Celtic folk models. In this variation, Cowell uses a jig tune, taken from the melody of the alma mater as the melodic material. In 6/8 meter, the jig tune melody begins in the clarinet and is directly drawn without a change of key or transposition from the first eight measures of the Alma Mater melody. By interpolating and embellishing this melody, he creates an eight-measure phrase, ending in measure 45, that is immediately taken over by the flute for a four-measure phrase. The flute part is a varied repeat of measures 3 to 6 of the Alma Mater theme, again in the original key, but embellished and with new notes interpolated into it. The clarinet returns in measure 50 for four measures, this time with a diminished version of the first eight measures of source material. Present in all
of these varied statements of the theme is an occasional "Scotch Snap" rhythm. This is a device he used similarly in Celtic Set; the first movement of which was a jig.

Measure 54 begins the last section of the jig. Cowell uses trumpets, trombones and baritones in a reiteration of measures 6 and 7 of the Alma Mater. In typical Cowell fashion this contrasts with the previous section which was largely dominated by woodwinds. Cowell ends this variation (measures 73 and 74) with a melodic contour over a cadence point that is similar to a corresponding portion of the "Reel" in Celtic Set. He uses this turn of phrase so naturally and smoothly that it is yet another example of his having absorbed the Celtic idiom as a part of his personal style.

The third variation or "Andante" functions as a transition at the same time that it continues edging further into the Alma Mater melody. In measure 75, the oboe has a partial statement of the melody from measures 9 and 10. This is taken over by horns, saxophones and low clarinets with a chromatic and modulatory version of the first two measures of theme to measure 82. This brief variation is perhaps deliberately obscure and somewhat confused as it sets up the first full statement of the melody in the next variation that begins in measure 83.

The fourth variation begins with a baritone solo, in the key of D, with the first complete appearance of more than just a fragment of melody. It is accompanied by a recapitulation of the sixteenth note figuration heard in the first variation; the second flute is transposed
up a second from the figuration in measure 1, the first flute doubles
the line at a perfect fourth. The first phrase of the Alma Mater is
completed by the first trombone which takes over the melody in
measure 87. The first eight bar phrase is extended in measure 91
and 92. Measure 93 begins the next of five statements of the theme.
Between measure 83 and measure 133, there are six reiterations of
the Alma Mater theme. Each one is different with varied keys,
accompanyment figures, secondary themes and texture. In many
ways, Cowell’s use of the melody is similar to Holst’s use of the
chaconne in the first movement ("Chaconne") of the Holst Suite in Eb.
Both are a set of continuous variations, eight measures long with
varied textures and voice colors in each reiteration. The difference is
that Cowell does not present the melody as a ground bass, but as a
repeated melody. As a result, the voices surrounding the melody are
less developed and less melodic.

The final sixteen measures of the work are a complete and
literal statement of the Küchen melody except that it is in 4/4 meter
instead of the 4/8 version used at West Point. Cowell scores it for all
voices at the marking of “maestoso (meno mosso)”.

As mentioned earlier, there are no extended techniques or use
of tone clusters in the work. Overt dissonance is limited to the
secundal harmonies of the flute in measure 10. This style of writing
is in keeping with his other works for wind band that use folk
models as musical material.
It should be noted on a less musical plane, that Cowell must have been concerned about the length of the work. At measure 102, or the third variation, he has written in the timing of the work to that point, which is three minutes and twenty seconds. Also of interest is that the final two pages of manuscript paper are of a different type than the first sixteen pages. Cowell had to label the instrumentation of the staves for those pages as the score paper was without that convenience. He may have saved the task of scoring the Alma Mater theme (which constitutes the final two pages) for a time different than the rest of the work.
CHAPTER IV

JUSTIFICATION OF THE PERFORMANCE EDITION OF HYMN AND FUGUING TUNE No. 1 FOR SYMPHONIC BAND

This performance edition of the Hymn and Fuguing Tune No. 1 was revised and edited using four related documents. Perhaps the most useful of these was Cowell's original full score at the Library of Congress. A photocopy of the holograph obtained for this project was used extensively as a reference for all aspects of this score preparation. The original parts published by Leeds in 1945 were another valuable source of information. The parts and condensed score, printed in the 1940s, were located at the School of Music at The Ohio State University, which has an extensive collection of Cowell's works dating from the 1930s through the 1950s. In most cases, these parts were found to be accurate, actually correcting a number of errors in the holograph. The parts appear to have been carefully proofread, and because of this were used closely with the holograph to determine the disposition of any editing decisions. The third source was the published condensed score that accompanied the parts. Although the condensed score included only the parts

110 Ibid.
in the holograph, and omitted those added for the expanded published version, it was nonetheless useful as a third source when comparing articulations, expressive markings and note discrepancies. The final source referred to was a sketch of the work entitled "Band piece" and "No. One Fuguing Hymn."\textsuperscript{111} The sketch, written for or conceived at the piano contains a number of references to "R.H." and "L.H." (right hand and left hand) and is seldom for more than four voices. The following is a description of each of these four resources used for emendations to the existing scores. As the performance edition of the Hymn and Fuguing Tune described in this document differs significantly from any previously existing score, this description is necessary to understand how each of these four resources contributed insights and needed clarification to the final version.

The holograph full score of Cowell's is in ink on seven pages of 8 1/2 x 11 staff paper plus the title page. The title page bears the title, "Hymn and Fuguing Tune (No.1) for Symphonic Band," with the dedication "for Dr. Edwin Franko Goldman." There were two other minor additions. In light pencil Cowell added "Leeds Music" just below his name. In the lower left corner is the inscription: "Gift, Henry Cowell 12/20/54." The handwriting of the latter matched that on an errant scrap of paper received from the Library of Congress along with other photocopies of Cowell's works. Mrs. Cowell

\textsuperscript{111}Ibid., (Sketch) Music Division, Library of Congress.
confirmed that the scrap of paper, containing a transcribed folksong entitled *Andrew Bataan* was in her hand. She said:

"The song about Andrew Bataan is a famous British folk ballad of the time of Queen Elizabeth. It is one of the songs I recorded in Wisconsin, for the Library of Congress, from an Irish family of wonderful traditional singers. At one time HC and I projected a collection of these songs, with piano accompaniment, for publication; but the publisher went out of business. HC must have used a scrap of my laborious transcription of the tunes from my recordings."\(^{112}\)

Beginning on page two, Cowell laid out the full score so that only the parts with music at any given time had a staff. In other words, the work begins with just the alto saxophone, tenor saxophone, second Bb clarinet, bassoons and baritone saxophone. He places this on four staves as the bassoon and baritone saxophone are doubled. When the work ends with the full ensemble, he has expanded the staves to sixteen. The work is seventy-six measures in length and bears no apparent markings that would suggest it was ever used for anything more than a fair copy for a copyist. The instrumentation is 324 (+ a b cl)2 2a,t,bar 32bar hn, 31 (no perc). This agrees with the Lichtenwanger catalogue (Lichtenwanger number 651a) description of forces with one exception.\(^{113}\)

\(^{112}\)Sidney Hawkins Robertson Cowell, letter to present writer, December, 1991.

clearly includes two alto saxophone parts in the holograph, alto saxophone one and two.\textsuperscript{114}

The parts for \textit{Hymn and Fuguing Tune No. 1} as published by Leeds in 1945 came in two sets, one for full band and one for symphonic band. Both sets were the ones set by the American Bandmasters Association at that time. The instrumentation sets listed in Appendix C denote that the full band instrumentation is set for approximately forty-two players and the symphonic version is intended for approximately sixty players. The actual parts bear the title and composer information and are as a group overwhelmingly accurate to the format of the holograph full score. The parts, printed on 9x12 paper, are rapidly disintegrating. It is not known when the set of parts used in this study was purchased for the library at The Ohio State University. Many of the parts are extensively cued, an important point that follows Cowell's embodiment of versatility in general and in his wind band works specifically. Richard Jackson states: "His works are, in fact, a metaphor of that profoundly American ideal, freedom of choice."\textsuperscript{115} With only a few exceptions, the cues found in the parts have no corresponding instruction in the holograph. As well, they appear to be functional cues rather than ones intended as an aid to the performer. These parts as published

\textsuperscript{114}Cowell, \textit{Hymn and Fuguing Tune No. 1}. Music Division, Library of Congress.

significantly different from the "standard band" instrumentation.\textsuperscript{116} For example, the way it is cued allows for a performance even with the double reeds, bass clarinet or tenor saxophone, string bass and baritone missing.

The third resource in the revision and editing process was the published condensed score. In addition to the title, composer and dedication information, the score title page also includes a timing of the work, in this case three-and-a-half minutes. This is evidently a feature in scores by Leeds as a timing also appears in Cowell's 1943 composition \textit{Animal Magic} published by Leeds.\textsuperscript{117} This score, six pages in length, consists of a system of three lines on which the full instrumentation is contained. Significantly, references to percussion, string bass, bass saxophone, fourth horn and Eb clarinet are absent in the condensed score, as they are in the holograph. It is likely that the holograph at the Library of Congress is a "fair copy", that is, the final composer’s copy of the score intended for the publisher. As a result, the published condensed score instrumentation perfectly matches Cowell’s holograph, including the missing instruments. These instruments, mentioned above, must have been added in the parts by either the publisher or Cowell at a later time to subscribe to the American Bandmasters Association instrumentation list. Also missing but listed by Lichtenwanger as being in the published score of \textit{No. 1} is the description of the work that appears on the reverse

\textsuperscript{116}Henry Cowell, \textit{Hymn and Fuguing Tune No. 1}, (New York: Leeds Music Corp., 1945)
\textsuperscript{117}Henry Cowell, \textit{Animal Magic}, (New York: Leeds Music Corp., 1944)
side of the title page in appendix C. One possible explanation for it being absent from the actual condensed score is that it is not on the score at all but on the covering sleeve that the score and parts came in from the publisher. This sleeve was missing from the set of parts that was used as a reference in this document. However, the Leeds publication of Animal Magic used in this project did include the cover and had a similar composer’s note on it. That may have been what Lichtenwanger meant.

The fourth and final resource used in this project were the sketches of the work done by Cowell. It is noteworthy that the sketch is nearly an exact four and five voice template for the holograph. Cowell orchestrates the holograph full score from the sketch that appears to have been written for piano. One major structural change was that the fugue sketch was written and then revised with a twelve measure "insert." The insert, on a separate piece of manuscript paper, adds measures 37 to 48 to the “Fuguing Tune”.

Restorations and Changes Made to the Title Page and Score

The title page for the performance edition of Hymn and Fuguing Tune No. 1 has been significantly altered to agree with the

120 Henry Cowell, "Hymn and Fuguing Tune No. 1". (Sketch), Music Division, Library of Congress, Washington D.C.
holograph score.\textsuperscript{121} The published version reads \textit{Hymn and Fuguing Tune No. 1, Composed for Band by Henry Cowell}. The performance edition was emended to agree with the holograph title that reads \textit{Hymn and Fuguing Tune No. 1 for Symphonic Band}. The latter is not only more specific than simply "band" but it has to be assumed that Cowell had a particular set of forces in mind when he composed the work. This is missing information that is important, as there is a clear distinction between a "symphonic band" and the generic title "band." The dedication below the title in the Leeds condensed score reads: "Dedicated to Dr. Edwin Franko Goldman" while in the holograph it reads "For Dr. Edwin Franko Goldman, New Years 1944." While the emendation of "For" to "Dedicated to" is an appropriate alteration in the Leeds score, the deletion of "New Years 1944" is certainly worth restoration to the performance edition. It may have made sense to the editors at the time to delete those words so as not to bring attention to the composition date. It also kept the title page relatively clear. The conductor who programs this work now will most likely want to know the information above, including the work's completion and dedication date of "New Year's 1944."

To reduce the clutter of the performance edition title page, the "Approximate Playing Time" was moved to the inside of the title page. The name of the editor has been added to the left upper side. Additionally, the inexplicable tempo designation of "quarter note at 92," which appears only in the Leeds score, not the holograph, has

\textsuperscript{121}For this and other references to the performance edition, see appendix A.
been emended to read "circa 92." This is perhaps a reasonable assumption since the tempo of the "Fuguing Tune" is not strictly given.

The score, in twenty-nine staves is grouped by staff lines into flute and piccolo, oboe, clarinets, bassoons, saxophones, trumpets, horns, trombones and euphonium, basses and string bass and percussion. There were five significant alterations made to the score instrumentation and the parts distribution for the performance edition score. The first and second flute parts, listed in the holograph and contained in the published parts and condensed score, was emended to read "flute." The reason for this change was that the two parts are identical. None of the reference documents indicate separate parts at any time. Again, this would appear to be an editing decision driven by the American Bandmasters Association list that includes two flute parts as part of the standard list. The second significant change was excising the Db piccolo part from the list of parts. The A.B.A. instrumentation list no longer includes it and the instrument is virtually extinct. The third significant change was excising the Eb horn parts from the parts listing. Again, this has not been a part of the standard list for a number of years. As well, Cowell notes "Horns in F" in the holograph. The other alteration to the horn parts was changing the score order from first and third horn in the holograph score to first and second horn in the performance edition. A separate staff listed the second horn part in the holograph. This is standard score order for a modern edition and
is easier for a conductor to read. Furthermore, the third horn part is lower than the second horn part in three out of the six measures (measures 19-24) that are written in three parts. It should be noted that this practice is more common to wind band writing than to orchestral composition. The fourth horn part, missing from all the reference documents, exists only in part form in the published version where it doubles the second horn part.

The fourth and most significant alteration was the designation of the snare drum, bass drum and cymbal as optional. There are a number of reasons for this revision to the original published version. The Lichtenwanger catalogue description, based on the holograph, lists the work as having no percussion. An examination of the holograph score found this to be correct. There is not the slightest pencil marking or note to include percussion. Nor is there mention made of percussion in the published condensed score. Yet an examination of the other Leeds publication by Cowell, Animal Magic, shows a deliberate inclusion of the percussion parts in the condensed score. Hymn and Fuguing Tune No. 1 had no percussion parts listed in the score because they were added later. If they had been part of the fair copy score submitted to Leeds, the percussion parts would have been in the score, as in Animal Magic. The most persuasive argument for the disposition of the percussion parts comes from Mrs. Cowell. She stated that the work may have been conceived for piano, but actually composed with the wind band in mind. There was likely

\[122\text{Lichtenwanger, The Music of Henry Cowell, 198.}\]
a first performance of the piano version by Andor Foldes in 1943. Cowell finished the wind band version "without reference to percussion" by New Years Day 1944. The holograph sketch of the work supports this position. The sketch bears the title "band piece" but is comprised of mostly four-part voicings with "L.H and R.H.", that is left hand and right hand designations. In this performance edition the timpani part remains a part of the core instrumentation as it was found in a recent performance to significantly enhance the tonal and transitional aspects of the work. All other parts included in the performance edition are unchanged from those of the 1945 Leeds edition.

The key signatures and meter signatures were found to be consistent throughout the score with one exception. Both the holograph score and the published parts denote the concert key signature in all parts of *Hymn and Fuguing Tune No.1* with no sharps or flats. The actual tonal center is D dorian. However, the transposed horn key signature in the holograph and the published parts is also in C Major (or A minor). Therefore, to be consistent with the rest of the score, the key signature for the F horn was emended to read one sharp. An examination of the holograph full score of Cowell's *Fantasie (Enigma Variations) on a Theme by Ferdinand Kucken* also reveals the key signature of the F horns without sharps or flats. The

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123Sidney Hawkins Robertson Cowell, telephone conversation with the present writer, July 29, 1992.
actual part is in three flats. The other wind band work of Cowell's published by Leeds, Animal Magic, also shows a transposed key signature for horn of C (or A minor). The parts are actually in F. This writing for horn without the appropriate key signature would appear to be an idiosyncrasy of Cowell's.

Finally, the sequencing of the rehearsal letters in both the holograph and the Leeds version was potentially confusing. The problem was that there were two letter A's in the score and parts; one in the "Hymn" at the thirteenth measure and the other in the "Fugue" at the thirty-third measure. For rehearsal clarity, the consecutive letters A and then B in the "Fugue" were used. The rehearsal letters are still every eight measures, but with no repeated letters.

Restorations and Changes Made to the "Hymn"

The first emendation in the "Hymn" was in the third measure in the baritone saxophone part. The part is an exact duplication of the bassoon at this point. As the bassoon descends to the C two octaves below middle C, the baritone saxophone part was rewritten up an octave to avoid the written low A it would have to execute. It is relatively simple to play a low A on a baritone saxophone if it has that extension, so the part was emended to descend to the low A

with the bassoons. The two notes effected in the saxophone part were bracketed with "optional 8va" to be playable on a saxophone without the extension. Virtually the same part writing occurs again in measure 9 in the baritone saxophone. The "optional 8va" notation was again included for that passage.

One other significant change was made to the baritone saxophone part in the “Hymn”. The baritone saxophone does not project well in the middle register of its range, roughly from written fourth-line-D to top-space-G. For this reason, Cowell’s written part was transposed down an octave (where possible) from beat four of measure 18 to the end of the “Hymn”. The lower register projects much more fully and doubles the tuba, bass saxophone and string bass parts. In most performances, the bass saxophone part would likely not be performed anyway. As before, when a low A was encountered in the line, an “optional 8va” was added to the passage.

In measure 7, on beats three and four, began a series of inconsistencies in the published string bass part. As mentioned in the description of the condensed score, this part was added to the set of published parts and is not in the holograph score. The part is largely a doubling of the bassoon and tuba parts and was therefore compared to those parts for accuracy. Written at the same pitch as the tuba, the string bass sounds an octave lower than written. For this reason, the part was written an octave higher in the “Hymn” except for the following measures where the part was written at the unison; measure 7, beats three and four, measure 11, beat four,
measures 12 and 13, measure 17, beats three and four and measure 18.

Since the double bass would sound an octave lower than the bassoon or tuba when written in unison, in these measures the double bass part was transposed up the octave so as to be accurate to the holograph pitches.

In measure 10 on beat one, a slur was added to the bass clarinet, euphonium and tenor saxophone parts (all three parts are on the same staff in the holograph) so that it would agree with the same articulation in the oboe, first, second and third clarinet, alto clarinet and alto saxophone. This may have been a deliberate edit of Cowell as the former parts were without slur markings in the holograph. However, the heaviness of attack often heard in the larger woodwinds and brass in legato passages, especially in the texture of upper winds, suggested that slurring would be preferable here. Furthermore, there were several omissions of slur marks in this part in the holograph that were emended in the published parts. In measure 14, beat one, measure 15, beat two, measure 18, beat three and measure 20, beat one, slur markings were omitted in the aforementioned part while present in all other parts with the same figuration. It is evident that Cowell overlooked writing in the slur markings in those measures. In measure 20, a second decision had to be made as to where the slur on beat one should extend. The holograph is inconclusive here as the other instruments with similar figuration are a mixture of slurs from beat one to two and a duplet
on beat one. The solution was to slur it as a duplet to match the first
trombone and first and second horn.

Another apparent omission in the holograph score was made in
the first horn part in measures 13-16. A restatement of the "Hymn"
melody occurs in the oboe, alto saxophone, first horn and first
clarinet parts in these measures. All but the first horn have a slur
marking extending for the four measures, to beat one of measure 16.
This omission is corrected in the published part where the slur
marking is included.

There were another set of apparent omissions in the holograph
in measures 20, 21 in the first alto saxophone. These omissions were
apparently corrected in the published parts. A comparison of the
two parts appears below in figures 5 and 6.

Figure 5, Cowell, *Hymn and Fuguing Tune No. 1*, meas. 20-21,
(holograph score).
Figure 6, Cowell, *Hymn and Fuguing Tune No. 1*, meas. 20-21, (published part).

In measure 20, the duplet slur agrees with a duplet slur in the oboe and clarinet on the same beat. It also agrees with a series of slurred duplets in the horn, trombone and upper woodwinds that occur on beat one of the measure. The long slur in measure 20 and 21 was emended to match the one in the holograph second alto saxophone part which has the same line as the first alto saxophone but an octave lower.

The second cornet has the same omission in the holograph on the duplet on beat two in measure 20 as the alto saxophone. However, the missing slur appears in both the Leeds condensed score and in the second cornet part.

In the holograph full score, the instructions for the inclusion of the piccolo are somewhat confusing. Cowell writes "a2" in measure 19, which could be interpreted as the two flute parts and the piccolo. However, in the "Fuguing Tune" at measure 68, Cowell specifically denotes the piccolo part on a separate staff. It would appear that he wanted the piccolo for only the last eight measures of the piece as the holograph is written with the piccolo part rather than a flute part. This is confirmed by both the Db and C piccolo parts which are
written in at measure 68 to the end only. To clarify any confusion in the performance edition full score, the entrance of the flutes in measure nineteen is marked by "Fl." The entrance of the piccolo in measure 68 is marked by "+Picc."

There is one final revision to the flute part in the "Hymn". A redundant phrase marking in measures 21 and 22 of the holograph score was omitted in the flute part. This phrase marking appeared only in the holograph part even though it was the same phrase as in much of the rest of the ensemble. Significantly, that marking showed up in none of the other published parts, including the flute part.

At the double bar line separating the "Hymn" from the "Fugue", a fermata was placed with the instructions "Not too long". These are the words that Cowell uses over a fermata in *Celtic Set*. From a performance perspective, it makes sense to have a slight hesitation between these two sections. Cowell suggests a brief silence from a visual perspective in the holograph full score, where the "Fuguing Tune" begins on a new system after a double bar. The holograph sketch contains the instructions "go into fuging [sic] tune" at the end of the "Hymn". The "Fuguing Tune" begins on a separate piece of paper. The addition of the fermata between measures 24 and 25 was purely an editorial decision, there was no specific corroborating marking in any of the reference documents for its inclusion.
Restorations and Changes Made to the "Fuguing Tune"

In general, there were more restorations and revisions made to the "Fuguing Tune" than to the "Hymn". The examination of the revisions and restorations made to the "Fuguing Tune" will proceed as in the "Hymn", on a measure to measure basis. The first of these was the addition of the direction "detached but full" at measure 25 to describe the style of the "Fuguing Tune". None of the reference documents include any indication of style for the fugal entries, either verbal or with note expressions. As this work could be performed by secondary school ensembles, style instructions are a necessary emendation. This instruction was placed in all parts though it mostly pertained to the first oboe, first clarinet, first bassoon and first alto saxophone parts that all shared the initial fugue subject. The other parts had related motives to the initial theme that would of course have to be performed in the same style.

There was a lack of uniformity and perhaps confusion on the part of the copyist about the initial fugue entrances. The problem was that Cowell did not specifically indicate "solo" in the holograph, even though the entering voices are clearly solo entries. Though the condensed score clearly specifies solo oboe, bassoon, clarinet and alto saxophone, the alto saxophone part is missing the solo indication. The performance edition score was emended to read "1. solo" in these four entries. An "a2" designation was added in the first alto
saxophone part at measure 39 to match the same marking in the holograph score, a marking absent in the published part.

To these solo voices two expressive markings were added as well. In measure 27, an added crescendo in the oboe part gave the line specific direction to its logical high point. The same emendation also applies to the alto saxophone in measure twenty-nine. Because of a lack of dynamic instructions, a “mf” dynamic marking was placed at measure 31 in the bassoon part. As seen below, that measure begins the second phrase of the bassoon entry, beneath the clarinet, an accompaniment phrase rather than a primary melodic line.

![Musical notation](Image)

Figure 7, Cowell, *Hymn and Fuguing Tune No. 1*, Meas. 31-32.

In the entrance of the string bass in measure 35, the part as written is one octave lower than the tuba until the third beat of measure 36. This part was transposed up an octave for the performance edition score. The same transposition applied in measure 42 and 43, where again it was written an octave lower than the tuba. As well, an inexplicable alteration to the string bass part in measure 42 was revised to match the holograph tuba part; on beat two, the quarter note was revised both in octave and in rhythm.
In measure 45 and 46 an articulation emendation was made in the tuba, bass and baritone saxophone part. A slur over the duplet sixteenth notes in both measures matched it to the articulation in the flute and clarinet. This also made it consistent with the same motivic fragment in other measures. Although these parts were without slurs in the previous measure of the holograph, Cowell slurs the very same place in all voices, including the tenor saxophone and euphonium. It would appear that this inconsistency is an omission by Cowell. The four parts that have the same line in these measures, tuba, string bass, bass and baritone saxophone, are somewhat equivocal. The saxophone and tuba parts are without the slurs but the string bass has them.

In measure 47, beat one, a legato marking was appended to the eighth note to avoid confusion in the second and third clarinet, alto clarinet, first and second alto saxophone and the second cornet and second trumpet. This clearly defines the connected nature of beat one to beat two in the phrase. The problem was that the same motive occurs in the previous measure but with an entirely different interpretation; "a detached but full" interpretation. This marking clarifies that juxtaposition.

In measure 49 to 50, the first and second alto saxophones and the alto clarinet published parts were emended in the performance edition to match the holograph. In these parts, there is a slur marking over the bar line into measure fifty.
Figure 8 shows how the voices appear in the holograph.

![Musical notation]

Figure 8, Cowell, *Hymn and Fuguing Tune No. 1*, Meas. 49-50.

The reason for the change is that beat one of measure 50 is the first note of the new phrase, not the second beat as intimated in the parts and condensed score. A slur into beat one of measure 50 blurs that distinction. The articulation into beat one of measure 50 clarifies the unison written D in the three parts. As well, to indicate a taper into the downbeat, a tenuto marking on all the quarter and dotted quarter notes on beat one of measure 50 serves to clarify that effect.

A dynamic marking of “pp” was placed in the three trombone parts, the euphonium, tuba, bass saxophone, string bass and trumpet parts at measure 50 as well. Though not in the holograph or the original parts, Cowell did write a “pp” in the remaining voices in the texture here. This is a logical marking as it comes at the end of a diminuendo in measure 49. Without it, the diminuendo is vague and non-directive.

The holograph clearly denotes the first alto saxophone, first oboe, flute and bassoon as solo instruments at measure 50. However, the solo indication appears only in the bassoon part. Therefore, a
"1. solo" and an "a2" indication were placed in measures 50 and 54 respectively, in the alto saxophone, flute and oboe to match the holograph. A small letter "a2" at the entry of the second bassoon at measure fifty-four serves to make all of these entries consistent. It is clear from the holograph that Cowell intended these four measures to be an equal consort of instruments and not dominated by the bassoon voice.

The holograph has a single "mp" marking that appears in measure 54 for the entry of the low brass and the second bassoon part. Added to the flute, oboe, alto clarinet and alto saxophones as well, this marking indicates to the performer their relative balance within the ensemble.

Concerning dynamics, to give more information to the performer, a "f" and "crescendo" marking omitted in the holograph alto saxophone and alto clarinet staff was added in measure 58. In the same measure a "f" was added to the trumpet, oboe and flute staves. Without this emendation, some of these parts would not have had a dynamic instruction for ten measures; confusing or at the very least nondirective.

In measure 69 of the holograph, Cowell has written "slower." However, it appears in the condensed score and the parts as "meno mosso". Excepting the word "slower", all other expressions used in the holograph full score are in Italian. However, if one considers the undeniable influence Percy Grainger exerted on Cowell in matters of composing and orchestrating for the wind band, it is possible to
believe that the casual usage of the English word may have been natural for Cowell. This is especially true considering the "Blue eyed English" Grainger was known for in his works. Significantly, in the holograph score of "Interlochen Camp Reel", the first movement of what would later become Celtic Set, there is an interesting mix of language. The tempo of the movement appears as "In the time of a fast reel," but Cowell deliberately uses Italian expressive instructions such as “crescendo”, “poco a poco” and “tutti”. Cowell uses English instructions throughout as well, phrases such as "not too long," and "muted trumpet." A similar juxtaposition of English and Italian expressive markings are also seen in his Little Concerto for Piano and Band, composed in 1942. In the third movement, Cowell uses "slower" at measure 64 while in the first movement he uses “meno mosso” at measure 23. Interestingly, in measure 75 of the holograph to the Hymn and Fuguing Tune No. 1, Cowell writes "allarg." but it appears in a slightly lighter pencil, as if it was added later as an afterthought or perhaps after hearing a performance of it.

In measure 70, the timpani part, as published, has a “f” dynamic. This was emended to “ff” as it undergirds the full ensemble that is marked at the “ff” dynamic. As well, the last two measures for the optional snaredrum, cymbal and bass drum were emended with a “ff”. There had been no dynamic marked in the parts.
APPENDIX A

PERFORMANCE EDITION OF HYMN AND
FUGUING TUNE No. 1 FOR SYMPHONIC BAND
Hymn and Fuguing Tune No. 1
for Symphonic Band
Dedicated to Edwin Franko Goldman
New Year's 1944

by
Henry Cowell

Full Score
Revised and Edited by
Jeremy S. Brown

"Hymn and Fuguing No. 1"
Music by Henry Cowell © Copyright 1945, 1973 by Leeds Music Corporation
Rights administered by MCA Inc., 1755 Broadway, New York, N.Y. 10019
This work is written in a manner which is frankly influenced by the early American style of Billings and Walker. However, the early style is not exactly imitated, nor are any of the tunes and melodies taken from these early masters. Rather, I asked myself the question, What would have happened in America if this fine, serious early style had developed? This work which uses old modes and open chords . . . is a modern version of this old style.

Henry Cowell

Approximate Playing Time: 3'30"
APPENDIX B

CHRONOLOGICAL LISTING OF ALL KNOWN WORKS FOR WIND BAND BY HENRY COWELL

The following is a chronological listing of compositions for wind band by Henry Cowell. Also included on this list are a number of works that are scored only for winds, but not conceived for wind band. The number assigned by Lichtenwanger to the respective works will be denoted by LC (Lichtenwanger Catalogue).

* The asterisk means that the work has not been located.

March* LC 253 1918-1919

Waltz* LC 254 1918-1919

How They Take It: Prison Moods* LC 523 1936

Oriental Dance* LC 528 1936.

Reel Irish* LC 535 1937

Celtic Set LC 543 1937-1938 For a full description of this work see Chapter Three.

Air for Band LC 545 1938

Herman's Wedding March* LC 550 1938

Blarneying Lili LC 567/1b 1941
Shoonthree  LC 571   1939 In 3/4 meter and formally sectional, the score bears the instruction for the Bb trumpet to be substituted with the soprano saxophone if possible, in addition to two alto saxophones, tenor, baritone and bass saxophones.\textsuperscript{125}

Christ Lag in Todesbanden LC 572   1939

Crystal Set*  LC 573   1939

Quaint Minuet*  LC 574   1939

Vox Humana  LC 576a   1939 A copy of this work was at one time in the collection of the New York Public Library. It is now lost. Currently, no known copies of the work are known to exist.

The Exhuberant Mexican: Danza Latina for Band LC 579   1937-1939 This work carries two titles, the one appearing above and Danza Latina: Original Dance Tunes in the Style of Various Latin-American Dances.\textsuperscript{126}

Easter Music [for band and chorus]*  LC 586 Completed by March 24, 1940, Lichtenwanger found a program of the work’s first performance with the following program note: “This composition was written especially for the San Quentin Band and Chorus by its concertmaster, Henry Cowell . . . The latter parts use the theme of the of a well known old hymn, ‘Christ the Lord is Risen Today’, written in the seventeenth century”.\textsuperscript{127}

Polonaise by Chopin, arranged for band*  LC 588   1936-1940

58 for Percy LC 595 Composed for Percy Grainger’s 58th birthday on July 8, 1940.\textsuperscript{128}

A Bit O’ Blarney (This One Is a Wisecracker) LC 599   1940.

\textsuperscript{125} Henry Cowell, \textit{Shoonthree}, (New York: Mercury Music Corporation, 1943), 1.

\textsuperscript{126} Lichtenwanger, \textit{The Music of Henry Cowell}, 173.

\textsuperscript{127} Ibid., 174.

\textsuperscript{128} Ibid., 176.
Shipshape Overture  LC 617  1941  The dedication on the first page of the full score reads:  For the Pennsylvania Forensic and Music League.  The holograph score is a revision of an earlier work, Indiana University Overture which was commissioned by Fabian Sevitzky for the Indianapolis Symphony Orchestra.  The holograph corresponds to the published version for band up to letter E, after that, he appears to use some new material and interpolate the previous orchestral version materials.  Percussion parts, as in Hymn and Fuguing Tune No. 1, appear to have been added later, after the wind parts were completed.\textsuperscript{129}

Little Concerto for Piano and Band  LC 620a  1942  This is the same work as Concerto Piccolo, simply re-titled by Cowell at a later time.  A number of wind catalogues list one or the other and they should not be confused as two separate works or versions for band.

Festive Occasion  LC 625  1942  The following caption appears on the holograph:  'Written for and Played by the Goldman Band for Its 25th Anniversary, June 1942'.\textsuperscript{130}

Fanfare for the Forces of the Latin American Allies  LC 634  1944  There are several variations of this title listed in catalogues of wind literature.  This is the title that appears on the published score recently re-issued by Boosey and Hawkes.

Gaelic Symphony  [Symphony No. 3, for band with strings]  LC 636  1942  In addition to strings, the work uses a standard symphonic band instrumentation including four saxophones.  Mrs. Cowell recalls the details surrounding the composition of this work:

"In summer of 1942, HC had been writing his Third Symphony, in which the piece can use either a symphonic band with added massed strings, or can be played by a symphony orchestra with extra brass.  Grainger suggested that his old friend Ernest Williams (author of innumerable teaching books for brass instruments) who ran a combined band and orchestra

\textsuperscript{129}Cowell, Henry, "Shipshape Overture", Music Collection, The Library of Congress.
\textsuperscript{130}Lichtenwanger, The Music of Henry Cowell, 190.
camp near Saugerties, New York, in the Catskills, and might be willing to have his forces try over the piece so that Henry could compare his intentions with the actual sound. Dr. Williams was so agreeable about this that it went on for a month, and the camp players gave the first performance of one movement of the symphony---which has not otherwise been performed that I know of."\textsuperscript{131}

The work has been available for rental from Associated Music Publishers since 1943.

*Fire and Ice* [for men’s chorus and band] LC 640 1943 Mrs. Cowell states about this work: "Another fine concert-quality work is *Fire and Ice*."\textsuperscript{132}

*Hymn and Fuguing Tune No.1 for Symphonic Band* LC 651a 1944 For a complete description of this work, see Chapter Three.

*Animal Magic of the Alaskan Esquimo* LC 659 1944 For a complete description of this work, see Chapter Three.

*Manaunaun’s Birthing*\textsuperscript{*} LC 387A 1944 Arranged from a version for piano and voice composed in 1924. In a letter to his stepmother, Olive, and his father, Harry, dated December 2, 1944 he stated 'Next Sunday... my new orchestra and band version of *Manaunaun’s Birthing* will go over C B Co.' [Columbia Broadcasting System]\textsuperscript{133}

*Band Piece* LC 687 1940-1945

*Grandmas Rhumba* LC 689 1946 The spelling of “Rhumba” is as it appears on the score. The work is out-of-print but is in the Goldman Collection at the University of Iowa. The condensed score indicates a sectional work with the unusual meter (for Cowell’s wind band works) of 3/8/ 3/8 2/8. The work makes use of more than the usual

\textsuperscript{131}Sidney Hawkins Robertson Cowell, in letter to present writer, November 21, 1990.
\textsuperscript{132}Ibid.
\textsuperscript{133}Henry Cowell, letter to Harry and Olive Cowell, 2 December 1944, quoted in Lichtenwanger, *The Music of Henry Cowell*, 100.
percussion for Cowell's wind band works of the time; snare drum, bass drum, timpani, claves and maracas. This work has the appearance of being designed for teaching purposes for the young band. For example, between letter D and F, there are a series of phrases of irregular length that are alternately marked "Slower" and "Faster." It has the appearance of a composed “watch-the-conductor” excercise. As well, it is technically a simple work, subdivision is only to the eighth note. The work was published by Broadcast Music Incorporated in 1947.\textsuperscript{134}

\textit{A Curse and a Blessing} \hspace{0.5cm} LC 732 \hspace{0.5cm} 1949 \hspace{0.5cm} For a full description of this work, see Chapter Three.

\textit{Commencement Parade} \hspace{0.5cm} LC 746 \hspace{0.5cm} 1949

\textit{Air of the Glen/Song of the Glen for Band} \hspace{0.5cm} LC 767 \hspace{0.5cm} 1950-51

\textit{Fantasie (Enigma Variations) on a Theme by Ferdinand Kücken} \hspace{0.5cm} LC 769 \hspace{0.5cm} 1952 \hspace{0.5cm} For a full description of this work, see Chapter Three.

\textit{Singing Band For Concert Band} \hspace{0.5cm} LC 797 \hspace{0.5cm} 1953 \hspace{0.5cm} The dedication in the published score reads “Written for William D. Revelli and the American Bandmasters Association”. It was completed in 1953 though the published version is dated 1957. The published version differs in a number of obvious ways from the pencil sketch at the Library of Congress. The title given by Cowell was \textit{The Singing Band }, not \textit{Singing Band }. As well, in addition to the expression "Flowingly", in both the holograph and the published score, "Cantabile" was also written in the holograph. As in at least two other works for band, he appears to have conceived the work without percussion; the holograph includes none though the published version includes tam-tam, snare drum, tenor drum, timpani and bass drum.

Interestingly, there are frequent timings after the various sections of the work, as if timing was a concern of his. The use of chord symbols under the melodic line suggests that he either used it as a shorthand for vertical sonorities, or he conceived of the

harmonies after the melody.\textsuperscript{135} The work was published by Associated Music Publishers.

"[Possible Malayan National Anthem for Voices and Band]" LC 873
"Henry Cowell was one of three Western composers to be commissioned to write a new anthem for Malaya after it became independent on 31 Aug 1957. [explanatory notes] . . . HC's music was politely declined because it was thought 'too Chinese'--- a delicate matter in the politics and society of Malaya (and now of Malaysia)."\textsuperscript{136}

\textit{Edson Hymns and Fuguing Tunes} LC 881b 1960-1963 This arrangement for wind band and chorus is available on rental from Associated Music Publishers.

\textsuperscript{136}Lichtenwanger, \textit{The Music of Henry Cowell}, 284.
APPENDIX C

COMPARISON OF THE INSTRUMENTATION
OF THE LEEDS EDITION TO THE HOLOGRAPH
SCORE OF HYMN AND FUGUING TUNE No. 1

On the title page of the condensed score for *Hymn and Fuguing Tune No. 1* are two instrumentation lists as suggested by the American Bandmasters Association. The two lists are for "Full Band" and "Symphonic Band," a commercial necessity for the publisher as bands come in a variety of sizes and instrumentation. The lists are identical except for numbers of parts; the "Full Band" is scored for forty-seven separate parts and the "Symphonic Band" for sixty-three separate parts. The number in parentheses is the number of individual parts provided by the publisher. Only the instrumentation for "Full Band" is listed below as it is closer to the original scoring of the holograph.\(^{137}\)

**Full Band**

Condensed Conductors Score

1st and 2nd Flutes (Piccolo in C) (2)

Piccolo in Db

1st and 2nd Oboes

\(^{137}\)Cowell, *Hymn and Fuguing Tune No. 1*, 1.
Eb Clarinet
Solo and 1st Bb Clarinet (2)
2nd Bb Clarinet (2)
3rd Bb Clarinet (2)
Eb Alto Clarinet
Bb Bass Clarinet
1st and 2nd Bassoons
1st Eb Alto Saxophone
2nd Eb Alto Saxophone
Bb Tenor Saxophone
Eb Baritone Saxophone
Bb Bass Saxophone
Solo and 1st Bb Cornet (2)
2nd Bb Cornet
3rd Bb Cornet
1st and 2nd Bb Trumpets
1st Horn in F
2nd Horn in F
3rd and 4th Horns in F (2)
1st Horn in Eb (Alto)
2nd Horn in Eb (Alto)
3rd and 4th Horns in Eb (Altos) (2)
1st Trombone
2nd Trombone
3rd Trombone
Baritone (Bass Clef) (Euphonium)
Baritone (Treble Clef)
Tubas (3)
String Bass
Tympani
Percussion (2)

According to Sidney Cowell, the holograph full score was an arrangement of a work conceived for piano. A piano version was premiered by Andor Foldes in about 1943. The holograph of the score for piano is titled "band piece" even though it was clearly written for piano. The holograph is written to include twenty-eight separate voices.

Holograph Full Score
1st and 2nd Flutes (Piccolo in C) (2)
1st and 2nd Oboes
1st Bb Clarinet
2nd Bb Clarinet
3rd Bb Clarinet
4th Bb Clarinet
Eb Alto Clarinet
Bb Bass Clarinet

138Sidney Hawkins Robertson Cowell, telephone conversation with the present writer, July 29, 1992.
1st and 2nd Bassoons
1st Eb Alto Saxophone
2nd Eb Alto Saxophone
Bb Tenor Saxophone
Eb Baritone Saxophone
1st, 2nd, 3rd Bb Trumpets
1st Horn in F
2nd Horn in F
3rd and 4th Horns in F (2)
1st Trombone
2nd Trombone
3rd Trombone
Baritone (Bass Clef) (Euphonium)
Tubas
APPENDIX D

TIMELINE OF IMPORTANT WIND BAND COMPOSITIONS AND DATES IN THE LIFE OF HENRY COWELL

1897
Born, Menlo Park, California.

1918
In February of this year, enlists in the Army in San Francisco, California and assigned to an Army training center in Allentown, Pennsylvania.

During this year and possibly the following, two arrangements for band are noted in a notebook of compository dates maintained by Cowell beginning in 1912. These early arrangements were undoubtly for the band at Allentown.

1919
In May of this year, he is discharged from the Army and begins a career as a composer and pianist.

1936
On May 22, he was arrested on a warrant under California Penal Code 288a. "The warrant charged that he had engaged in the act with a seventeen-year-old, one of a group of working-class teenage boys who liked to swim in the pond behind his house."139

Sentenced to the standard term of one to fifteen years for such sex offenses at the time, Cowell entered San Quentin on July 8.

139Hicks, The Imprisonment of Henry Cowell, 95.
First known composition for band, a suite in five short movements is completed in September. *How They Take It: Prison Moods* is reviewed enthusiastically by a local newspaper and gives Cowell a favorable audience inside and outside of prison.

1937

“Reel Irish” and “Interlochen Camp Reel” and “Caoine” are written.

Cowell’s sentence was fixed by the California Board of Prison Terms at fifteen years on August 13, largely on the testimony of a Dr. Stanley who claimed "Cowell a 'bad bet' for release from prison, because, in his observation, sex criminals only tended to get worse."\(^{140}\)

1938

“Hornpipe”, the third movement of the set including “Interlochen Camp Reel” and “Caoine” is completed. *Air for Band* is finished as is an arrangement for band entitled *Herman’s Wedding March*.

1939

Completed *Shoonthree*, an original work for band and an arrangement of *Christ lag in Todesbanden*. An arrangement of a an original work for orchestra entitled *Crystal Set* is done as well. His *Quaint Minuet* for band is completed in December of that year and *Vox Humana* is arranged from an orchestral version. *The Exhuberant Mexican: Danza Latina for Band* is completed.

1940

Cowell wins parole in June, is released and moves to Percy Grainger's house in White Plains, New York. As a condition of parole, Grainger

\(^{140}\)Ibid., 106.
has guaranteed Cowell employment as his "musical secretary."

1941
On September 29, Cowell marries Sidney Robertson.

1942
On December 29, Culbert Olson, the lame-duck governor of California grants Cowell unconditional clemency.

1943
Cowell assumes the post of Senior Music Editor of the overseas branch of the Office of War Information.

1943-1953
Continues to write for wind band during this time. His last published work specifically for wind band is Singing Band, dedicated to William Revelli and the American Bandmasters Association.

1965
Dies on December 10 after a lengthy illness.
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**Dissertations**


**Manuscript Music Scores**


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