

Karel Husa's *Apotheosis of this Earth*:
A Conductor's Guide

by
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A thesis submitted to the Moores School of Music,
Kathrine G. McGovern College of the Arts
in partial fulfillment of the requirements for the degree of

Doctor of Musical Arts

in Instrumental Conducting

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University of Houston
August 2021

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ACKNOWLEDGMENTS

There are numerous people to whom I owe eternal gratitude for the help, guidance, encouragement, and support I have received throughout not just the process of completing this document, but in all aspects of my educational journey at the University of Houston:

Members of my committee: Dr. Howard Pollack, thank you for your unending patience, good humor, and invaluable guidance through this long writing process. Dr. Tim Koozin, your kind words and encouragement from the outset of my first semester at UH will never be forgotten. Dr. Cory Meals, you've been a friend and colleague since well before our grad programs, and your unfailing support and friendship are a treasure. Mr. David Bertman, thank you for taking a chance on me. I don't have the space here or enough words to tell you what this experience and your mentorship has meant to me.

My many teachers and mentors at the Moores School of Music, including Noe Marmolejo, Franz Krager, Mark Barton, Dan Gelok, Brian Kauk; and our esteemed panel of band clinicians – John Benzer, Joe Dixon, Marion West, and the late Eddie Green: each of you have inspired me in so many ways and I can't thank you adequately. Just know that you have my gratitude.

Stacia Morgan and Carrie Young, the hardest-working pair of academic advisors in the business: your tireless support and encouragement not just for me but for every student you encounter is appreciated more than I could ever say.

The many wonderful and talented colleagues with whom I shared an office while at UH and who have become dear friends, including Curtis Amrein, Justin Langham, Michael Staub, Joe Eck, Ryan Mohney, Eric Shannon, Jesus Marquez, and Matt Lamm: each of you plays a huge part in not just this document, but in my development as a conductor and educator. Thank you for sharing with me your ideas, your vision, your love of music.

The multitude of amazing young musicians whom I had the honor of conducting and teaching not just on the preparation and performance of *Apotheosis*, but on a daily basis in the ensembles and classes at UH – I can't thank you all enough. I learned so much from you, and I'll never forget the music we made together.

The members of the Sigma Alpha Iota, Tau Beta Sigma, Kappa Kappa Psi, and Phi Mu Alpha chapters at the University of Houston – I thank you for your friendship, camaraderie, and your dedication to the causes of our organizations.

My parents, Cruz and Margaret Mendoza – this degree is as much for you as it is for me. I would never be at this point in my life or in my career without you both. Thank you for giving me the gift of music from day one. Thank you for your unwavering love and support every day of my life. I love you both so much.

And finally, my husband, Abbas – we did it! I've been working on this paper for nearly the entire duration of our life together thus far, and I can't wait to see what's next for us. Thank you for your endless love and encouragement. I love you with all my heart!

ABSTRACT

This document is a detailed conductor's guide for Karel Husa's (1921-2016) *Apotheosis of this Earth* (1970). Following an introductory section and a brief biography of Husa, the document establishes a historical framework for the composition, premiere, and critical reception of *Apotheosis* in each of its three versions.

The following topics are addressed: teaching and performing music that features non-traditional or effect-based notation and performance techniques; technical demands and accessibility for modern ensembles; instrumentation; percussion needs; the use of voices and chorus; conducting issues; and general performance practice concerns. Also included are suggestions for the use of multimedia presentations and other technology in performance.

The document's concluding section addresses the relevance of the work in today's world. Its program note stresses Husa's concern over environmental damage and the potential destruction of the earth, and it can hardly be disputed that these issues remain as urgent today.

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Introduction

The primary purpose of this document is to create a “conductor’s guide” to Karel Husa’s *Apotheosis of This Earth* (1970) in a style similar to conductor’s manuals for numerous other wind band pieces. The guide’s structure mirrors the format that has become standard for such documents: an introductory section that states the need for the research and a brief review of literature related to the topic; a biography of the composer and background of the composition; and the performance guide itself. Further, this guide will also thoroughly examine the impetus for Husa’s composition, as well as the continued relevance of the work’s themes.

Karel Husa (1921-2016) made lasting musical contributions in the course of his long career as a composer, conductor, and teacher. From his almost accidental beginning as a composition student in Czechoslovakia during World War II to his retirement from teaching at Cornell University in 1992, his music has earned him worldwide recognition and respect. His compositional output, across multiple decades, includes a variety of genres – keyboard, vocal and choral, ballet music, solo concertos, chamber music, orchestral, and wind band. His first published work, *Sonatina* for piano, Op. 1, was written in 1943 and his final composition, *Three Studies* for solo clarinet, was composed in 2008.

Husa’s first composition for a group of wind instruments was his *Divertimento* for brass and percussion, composed in 1958. It was, in actuality, an expansion of some of the movements of his *Eight Czech Duets* for piano four-hands from 1955. He had composed some solo and chamber works for winds prior to the *Divertimento*, but this was the first of several, throughout his career, for a wind ensemble of any size.

Husa stepped more decidedly into the concert band genre with *Music for Prague 1968*. Commissioned by Ithaca College, the work expresses Husa's deep feelings about the occupation of his homeland by the Soviets and their crushing of the Prague Spring reform movement there. The work is highly programmatic and combines traditional Czech music, specifically the fifteenth-century Hussite song "Ye Warriors of God and His Law," with instrumental sounds reminiscent of air raid sirens, church bells, Morse code transmissions, and chirping birds.¹ *Prague* premiered in January 1969 at the Music Educators National Conference in Washington D.C. in a performance by the Ithaca College Concert Band, directed by Dr. Kenneth Snapp. The composition has become a highly regarded part of the standard wind band repertoire.

Husa's next work for wind band, *Apotheosis of This Earth*, was commissioned in 1970 by the Michigan School Band and Orchestra Association in honor of the retirement of legendary University of Michigan band director William D. Revelli. The composer's program note for the three-movement work sets forth his reasons for writing this music:

The composition of *Apotheosis of this Earth* was motivated by the present desperate stage of mankind and its immense problems with everyday killings, war, hunger, extermination of fauna, huge forest fires, and critical contamination of the whole environment.

In the first movement, "Apotheosis," the earth first approaches as a point of light in the universe. Our memory and imagination approach it in perhaps the same way as it appeared to the astronauts returning from the moon. The earth grows larger and larger, and we can even remember some of its tragic moments (as struck by the xylophone near the end of the movement).

The second movement, "Tragedy of Destruction," deals with the actual brutalities of man against nature, leading to the destruction of our planet,

¹ Wind Repertory Project, "Music for Prague 1968," accessed June 13, 2020, https://www.windrep.org/Music_for_Prague_1968.

perhaps by radioactive explosion. The earth dies as a savagely, mortally wounded creature.

The last movement is a “Postscript,” full of the realization that so little is left to be said: the earth has been pulverized into the universe, the voices scattered into space. Toward the end, these voices – at first computer-like and mechanical – unite into the words “this beautiful earth,” simply said, warm and filled with regret...and one of so many questions comes to our minds: “Why have we let this happen?”²

There is a wealth of information regarding Husa’s upbringing, education, and career in the form of books, biographical essays, articles, and interviews with the composer. Over a number of years, Husa and his wind band music have been the subject of dissertations and theses that survey these topics from a variety of viewpoints. It should be noted in this context that *Music for Prague 1968* and *Apotheosis of this Earth* are not his only major wind band works; his catalog includes also *Al Fresco* (1973), *Concerto for Wind Ensemble* (1982), *Smetana Fanfare* (1984), *Les Couleurs fauves* (1996), and *Cheetah* (2006).

Among the varied literature on this repertory, Gregory Fox’s 1986 dissertation included *Al Fresco* in a study that identified performance, conducting, and rehearsal problems in a survey of five contemporary wind band works,³ while David Fullmer compared Husa’s compositional styles with the writing of two other contemporary wind band composers in a 2003 dissertation.⁴ Additionally, some professional conductors and

² Karel Husa, *Apotheosis of This Earth* (New York: Associated Music Publishers, Inc., 1971).

³ Gregory Carl Fox, “Performance, Conducting, and Rehearsal Problems in Five Selected Contemporary Works for Wind Band” (Ed.D. diss., University of Illinois at Urbana-Champaign, 1986), 221-254.

⁴ David Charles Fullmer, “A Comparison of the Wind Band Writing of Three Contemporary Composers: Karel Husa, Timothy Broege, and Cindy McTee” (DMA diss., University of Washington, 2003), 7-102.

music educators have published articles and analyses of Mr. Husa's music. In 2001, noted wind band conductor and music educator Mallory Thompson published an analytical study of the Concerto for Wind Ensemble,⁵ and Brian Alber, also a collegiate band conductor and music educator, included *Music for Prague 1968* in a 2007 study of the evolution of melodic construction in three twentieth-century wind band works.⁶

Some writers of dissertations and theses have included Husa's *Prague* in surveys and comparisons that focus even more specifically on certain compositional aspects in contemporary wind band writing, such as Richard L Mason's 2004 study of aleatoric techniques,⁷ and Chris Sharp included *Music for Prague 1968* in a 2001 thesis about orchestration techniques in ten works for wind band.⁸ Craig Pare included Husa's innovative percussion writing in *Prague* in a 1993 dissertation,⁹ and Thomas O'Neal's study of the use of timbre and instrumentation included the work, also in 1993.¹⁰ In 1986, C. Oland Summers included *Prague* in his survey of scoring techniques used by an "American professional band composer," such as Husa, as opposed to those by "professional march composers" or "march kings," such as John Philip Sousa or Edwin

⁵ Mallory Beth Thompson, "Concerto for Wind Ensemble by Karel Husa: An Analytical Study," *Journal of Band Research* 36, no. 2 (Spring 2001): 46-82.

⁶ Brian Alber, "The Evolution of Melodic Construction in Three 20th-Century Wind Band Works," *Journal of Band Research* 43, no. 1 (Fall 2007): 63-78.

⁷ Richard L. Mason, "Aspects of Aleatoric Techniques used in Selected Wind Band Works of Karel Husa, William Kraft, Krzysztof Penderecki, Verne Reynolds, and Joseph Schwantner" (DMA diss., The University of Alabama, 2004), 13-28.

⁸ Chris Sharp, "A Study of Orchestration Techniques for the Wind Ensemble/Wind Band as Demonstrated in Seminal Works" (Ph.D. diss., University of Florida, 2011), 213-236.

⁹ Craig T. Paré, "Innovative Percussion Writing in the Band Music of Four Composers: Vincent Persichetti – *Symphony for Band*; Karel Husa – *Music for Prague 1968*; Joseph Schwantner – *and the Mountains Rising Nowhere*; Michael Colgrass – *Winds of Nagual*" (DMA diss., University of Cincinnati College-Conservatory of Music, 1993), 27-52.

¹⁰ Thomas John O'Neal, "Timbre as a Compositional Device in Selected Band Repertoire Since 1950" (DMA diss., The University of Arizona, 1993), 43-55.

Franko Goldman, “English tradition band composers” such as Gustav Holst and Percy Grainger, and “American school band composers,” such as Vaclav Nelhybel.¹¹ William Lytle included Husa and his music in a 2007 thesis that analyzes Czech-American composers for wind band, focusing on Husa’s heritage and the ways in which he maintained it in his music, even after becoming a citizen of the United States in 1959.¹² Likewise, Zachary Cairns specifically framed *Music for Prague 1968* as an “obvious nationalistic statement” with its use of a “traditional war song submersed in an entirely Western European/American musical language.”¹³

Husa’s best-known work for wind band, *Music for Prague 1968*, has itself been wholly the subject of several studies over the years. In his 1976 master’s thesis, Richard Davidson analyzed the topic of “growth” in *Prague*.¹⁴ Christopher Neal’s 2002 doctoral document explored Husa’s compositional process in the creation of *Prague*,¹⁵ and in the same year, Andrew Wolverton presented a thorough “conductor’s guide” for the rehearsal and performance of that work in his dissertation.¹⁶ In addition to these various studies,

¹¹ C. Oland Summers, “The Development of Original Band Scoring from Sousa to Husa” (DA diss., Ball State University, 1986), 530-574.

¹² William Adam Chamberlain Lytle, “Czech-American Composers for Wind Band, an Historical and Conducting Analysis” (MM thesis, The University of Texas at El Paso, 2007), 59-81.

¹³ Zachary Cairns. “*Music for Prague 1968: A Display of Czech Nationalism from America*,” *Studia Musicologica* 56, no. 4 (2015): 443.

¹⁴ Richard C. Davidson, “An Analysis of Growth in Karel Husa’s *Music for Prague 1968*” (MM thesis, North Texas State University, 1976).

¹⁵ Christopher Michael Neal, “Karel Husa’s *Music for Prague 1968: An Exploration of Compositional Process and Historical Background*” (DMA diss., University of Oklahoma, 2002).

¹⁶ Andrew Hunt Wolverton, “Preparation and Performance of Karel Husa’s *Music for Prague 1968: A Conductor’s Guide*” (DMA diss., The University of Southern Mississippi, 2002).

Prague has also been the subject of numerous journal articles and book chapters, such as the 1987 interpretive analysis by Byron Adams in *The Instrumentalist*.¹⁷

Other authors have turned their attention to Husa and his wind music in the form of detailed analyses and performer's or conductor's guides to specific works. In 1982, John Duff selected Husa's Concerto for Alto Saxophone and Concert Band (1968), and Concerto for Percussion and Wind Ensemble (1972), along with his *Fantasies* for Orchestra (1956), for a dissertation that studies the form, style, and content of these particular works.¹⁸ Christopher Loy surveyed selected Husa works and wrote an analysis of the Concerto for Trumpet and Orchestra in his 1993 dissertation;¹⁹ Joel Treybig analyzed the Concerto for Trumpet and Wind Orchestra in his 1999 dissertation;²⁰ and Kevin Burns created a performer's analysis of Husa's Concerto for Alto Saxophone and Concert Band in his 2000 dissertation.²¹ More recently, in his 2017 dissertation, Benjamin Tomlinson examined the percussion writing in Husa's major wind ensemble works, again including *Apotheosis* and *Prague*, as well as *Divertimento*, *Al Fresco*, and the Concerto for Wind Ensemble.²²

¹⁷ Byron Adams, "Karel Husa's *Music for Prague 1968*: An Interpretive Analysis," *The Instrumentalist* 42, no. 3 (October 1987): 19-24.

¹⁸ John Andrew Duff, "Three Works of Karel Husa: An Analytical Study of Form, Style, and Content" (Ph.D. diss., Michigan State University, 1982).

¹⁹ Christopher Morgan Loy, "Karel Husa: A Survey of Selected Works and an Analysis of his *Concerto for Trumpet and Orchestra*" (DMA diss., Cornell University, 1993).

²⁰ Joel Andrew Treybig, "An Investigation and Analysis of Karel Husa's *Concerto for Trumpet and Wind Orchestra*" (DMA diss., The University of Texas at Austin, 1999).

²¹ Kevin Robert Burns, "Karel Husa's *Concerto for Alto Saxophone and Concert Band*: A Performer's Analysis" (DMA diss., Louisiana State University and Agricultural and Mechanical College, 2000).

²² Benjamin John Tomlinson, "The Percussion Writing in the Wind Ensemble Works of Karel Husa" (DM diss., Florida State University, 2017).

Notwithstanding the respect given the work by conductors and educators, however, *Apotheosis* has received much less scholarly attention than has *Prague*. In 1976, six years after its composition, Kjellrun Hesterkin examined the work in a thesis entitled “Structural Elements in Karel Husa's *Apotheosis of This Earth* (1970),” an invaluable source in preparing the piece for performance.²³ Two other theses analyze the theoretical and historical aspects of the work: Jimmy L. Smith's 1978 “An Analysis of Karel Husa's *Music for Prague 1968* and *Apotheosis of This Earth*,”²⁴ and An Analysis of Karel Husa's *Apotheosis of This Earth: A Thesis in Music Theory and History*” by Margaret Stanley Smith in 2000.²⁵ Despite all this, no document offers a comprehensive conductor's guide for teaching and rehearsing the work.

Shorter writings about the piece do exist, of course. Conductors and performers are fortunate that the composer himself discussed the work in a 1973 *Journal of Band Research* article entitled “*Apotheosis of this Earth: Some Thoughts*.”²⁶ Mark Scatterday, Professor of Conducting and Ensembles at the Eastman School of Music and a former student of Husa, has written a number of articles about the history and performance of *Apotheosis*, including a brief performance study guide in a larger collection of such guides.²⁷ Donald McLaurin's 1985 dissertation offers detailed biographical information

²³ Kjellrun Kristine Hesterkin, “Structural Elements in Karel Husa's *Apotheosis of this Earth* (1970)” (MM thesis, University of Wisconsin-Madison, 1976).

²⁴ Jimmy L. Smith, “An Analysis of Karel Husa's *Music for Prague 1968* and *Apotheosis of this Earth*” (MM thesis, Sam Houston State University, 1978).

²⁵ Margaret Stanley Smith, “An Analysis of Karel Husa's *Apotheosis of This Earth: A Thesis in Music Theory and History*” (MS thesis, Pennsylvania State University, 2000).

²⁶ Karel Husa, “*Apotheosis of this Earth: Some Thoughts*,” *Journal of Band Research* 9, no. 2 (Spring 1973): 6-9.

²⁷ Mark D. Scatterday, “Karel Husa: *Apotheosis of this Earth*” in *Performance Study Guides of Essential Works for Band*, ed. Kenneth L. Neidig, (Galesville, MD: Meredith Music Publications, 2007), 26-33.

on Husa, as well as extensive discussions of his many wind band compositions, including *Apotheosis of this Earth*.²⁸ Additionally, a 2005 doctoral document by Ronald Montgomery includes *Apotheosis* in a study of wind band compositions which require the performers to vocalize some part of the music, but the scope and breadth of available literature about the work seems relatively limited, considering its importance to the repertoire.²⁹

Following the introductory section of this essay, a short biography of composer Karel Husa is provided, one that also establishes a historical framework for the composition, premiere, and critical reception of *Apotheosis of This Earth*. Additionally, this section describes the creation and reception of two later versions of the work: an orchestral/choral transcription in 1972, and a third edition in 1990 that combines the original band score with the choral parts.

The remainder of the document is a detailed examination of performance considerations and challenges concerning *Apotheosis of This Earth*. This will address the following topics: teaching and performing music that features non-traditional or effect-based notation and performance techniques; individual and ensemble-related technical demands and accessibility for modern ensembles; instrumentation; soloists; percussion needs; the use of voices and chorus; conducting issues; and general performance practice concerns and rehearsal notes. Many of these topics will be discussed within the framework of the particular instrumental pedagogy developed, implemented, and

²⁸ Donald McLaurin, “The Life and Works of Karel Husa with Emphasis on the Significance of His Contribution to the Wind Band” (Ph.D. diss., The Florida State University, 1985).

²⁹ Ronald M. Montgomery, *The Use of the Voice in Five Selected Works for Band* (DMA diss., The University of Arizona, 2005), 28-42.

practiced at the University of Houston, widely referred to as “the Green method.” (For a closer examination of Green’s teaching philosophies, consult *On Teaching Band: Notes from Eddie Green* (2012), edited by Mary Ellen Cavitt.³⁰ This book includes not only a thorough interview with Green, covering a variety of topics regarding his teaching career, but also comprehensive notes on instrumental techniques for wind instruments.) The conductor’s guide also includes suggestions for effective and enhanced performances, such as the use of multimedia presentations and other visual aids.

The discussion of the possibility of a visual component in the performance of this music leads directly into the document’s concluding section, which addresses the relevance of *Apotheosis of This Earth* in today’s world. The work’s program note stresses Husa’s concern, at the time of its composition, for environmental damage and the potential destruction of the earth, and it can hardly be disputed that these issues remain even more urgent today. *Apotheosis* was composed at a time when the environmental or “green” movement was beginning to take hold worldwide. Rachel Carson’s book *Silent Spring*, published in 1962, presented themes similar to those found in *Apotheosis* – the powerful and often negative effect humans have on the natural world³¹ – although there does not appear to be a direct connection between the book and the composition. Since 1970, environmental studies programs in academia have developed in the physical, natural, and social sciences as well as in the humanities, and the term “ecomusicology”

³⁰ Mary Ellen Cavitt, *On Teaching Band: Notes from Eddie Green*, ed. Cavitt (Milwaukee, WI: Hal Leonard Corporation, 2012).

³¹ Mark Hamilton Lytle, *The Gentle Subversive: Rachel Carson, Silent Spring, and the Rise of the Environmental Movement* (New York: Oxford University Press, 2007), 166-167.

began to be used in North American and Scandinavian academic circles around the turn of this century.³²

Ecomusicology, or ecocritical musicology, “considers musical and sonic issues, both textual and performative, related to ecology and the natural environment.”³³ This part of the document examines a possible relationship between Husa’s work and the environmental movement, particularly in an educational context. Perhaps such a connection, along with the detailed conductor’s guide and multimedia performance suggestions outlined in this document, could help bring an appreciation and popularity to *Apotheosis* comparable to that of *Music for Prague 1968*.

Apotheosis of This Earth, along with *Music for Prague 1968* and the music from Husa’s 1980 ballet *The Trojan Women*, are considered to comprise the composer’s “three great ‘manifestos’ that express his humanitarian and environmental concerns.”³⁴ (*Prague*, of course, was Husa’s reaction to the Soviet invasion of Czechoslovakia in 1968; the ballet depicts the enslavement of Trojan women following the destruction of Troy by Greece, but also confronts the ravages of war generally, including the Nazi occupation of Husa’s homeland.) This document ultimately aims to assist conductors and ensembles in preparing rehearsals and performances of *Apotheosis*, as well as to highlight ways in which the work might be used to create and strengthen connections with the environmental movement.

³² *Ecomusicology Review*, “What is Ecomusicology?” accessed June 18, 2020, <https://ecomusicology.info/>.

³³ *Ecomusicology Review*, “What is Ecomusicology?”

³⁴ Byron Adams, “Karel Husa,” *Notes* 65, no. 3 (March 2009): 577.

A Brief History of the Composer and his *Apotheosis of this Earth*

Born on August 7, 1921, in Czechoslovakia, Karel Husa grew up in Prague. Neither of his parents had musical backgrounds, but they agreed that the study of a musical instrument was important for the development of their two children. Husa's mother "firmly believed in the arts as the most important thing in the world,"³⁵ and the children were enrolled in music lessons twice a week. Husa began violin study at age eight and progressed quickly. By the time he was fourteen, Husa's violin teacher told him that he had already reached the level of a first- or second-year conservatory student.³⁶ Both Husa and his younger sister studied piano as well – he actually took lessons from her for some time - and Karel found an additional interest in composition around age thirteen.³⁷ Husa's family gave him continuous support and encouragement in his musical development, but in spite of this early talent, it was expected that Karel would become an engineer, and that music or art would be an avocation. Husa said, "What [my mother] imagined in my case was that I would enjoy playing the violin to myself in the evenings after my engineering work."³⁸

To work toward this goal of becoming an engineer, Husa attended a technical high school in Prague. The busy pre-engineering curriculum, coupled with the family's need for his help in their shoe business, led Karel to stop his formal music study around

³⁵ Jana Marhounová, *Czech Music in the Web of Life* (Prague: Empatie, 1993), 176.

³⁶ James Reel, "Master Class: Music & Musicians – One Way, or Another: Karel Husa and the Paths He Might Have Taken," *Strings* 21 (Jan. 2007): 39.

³⁷ Judy Ruppel Nelson, "Karel Husa – Echoing Mankind Through Music," *The Instrumentalist* 42, no. 7 (October 1987): 14.

³⁸ Marhounová, 177.

age sixteen.³⁹ But while studying mathematics and modern languages, he also took courses in drawing and painting, and showed talent in this area as well.⁴⁰ Husa credits his music lessons with leading him into other expressive fields: “I knew that when I played the violin, it did something to me. It was like writing poetry, it brought me to poetry; it brought me to painting...those were great moments!”⁴¹

In a turn of events that would become fortunate for the music world, Husa was ultimately unable to complete his engineering training. He had finished high school and went on to college in Prague. Following a protest at the funeral of Jan Opletal, a university student who was killed in an anti-Nazi demonstration during the 1939 German occupation of Czechoslovakia, the universities were closed, and the high schools later suffered the same fate. Arts schools remained open, however, and Husa attempted to enroll in painting classes to avoid being sent with other students to Germany to work in ammunition factories.⁴² His application was rejected because the school was not permitted to accept students who had previously been enrolled in a technical school. However, this rule did not apply to the conservatories. Ignoring government orders to report for transport to Dresden, Husa took private composition lessons with composer and harpist Jaroslav Řídký, and was accepted as a composition student by the Prague Conservatory in 1941. Thus, were it not for the political climate during the years of Karel Husa’s youth, his artistic legacy might have been mechanical instead of musical.

³⁹ McLaurin, 11.

⁴⁰ Adams, “Karel Husa,” 575.

⁴¹ McLaurin, 10.

⁴² Arthur Hegvik, “Karel Husa Talks About His Life and Work,” *The Instrumentalist* (May 1975): 32.

Because of his previous training in music, he placed into the second year of the five-year program at the Prague Conservatory, where he continued his composition studies with Řídký, and eventually studied conducting with Pavel Dědeček.⁴³ Husa's training at the conservatory was influenced by wartime restrictions. Because of the German occupation, the music of many composers was restricted or forbidden. In a 1995 interview, Husa recalled, "I hadn't seen a score of Bartók, nor Stravinsky. We only spoke about them, but you couldn't get scores. Bartók's, Schoenberg's, and Stravinsky's scores in 1943 were forbidden."⁴⁴ He further recollected that "discussion of contemporary music had to be done with discretion during this period, for the Nazis had branded all modernist music as 'degenerate,' and banned it."⁴⁵ Of his initial musical foundations, Husa stated, "I was influenced, at the time, by the Czech music, because that is the only music I heard. [...] So I was influenced by my teacher, Jaroslav Řídký, and then by Smetana, Dvořák, Novák, and Suk...and Janáček, of course, a little later."⁴⁶ Czech folk music and Czech composers were some of the main influences on Husa's style during his years as a student, and it wasn't until later that he was exposed to other modern composers who may also have been influential: "[...] immediately after the war, 1945-46, I heard *The Rite of Spring* played by the Czech Philharmonic. I thought that was a revelation."⁴⁷

⁴³ Lawrence W. Hartzell, "Karel Husa: The Man and the Music," *The Musical Quarterly* 62, no. 1 (January 1976): 88.

⁴⁴ Robert Rollin, "A Conversation with Karel Husa in Honor of His 75th Birthday," *ex tempore* 8, no. 1 (Summer 1996): 27.

⁴⁵ Adams, "Karel Husa," 576.

⁴⁶ Rollin, 27.

⁴⁷ Rollin, 27.

Three of Husa's earliest published compositions represent the type of work that led to his advanced degrees and resulted in him being called "one of the greatest hopes of Czech music,"⁴⁸ high praise for a student composer. The first of these was his *Sonatina* for piano, published in 1943. This piece not only illustrates Řídký's influence on his student, as it contains elements of Czech folk music, such as "modal scale materials and coloristic elements," but also "the influence of Prokofiev in its rather clear, neoclassical approach to formal organization."⁴⁹ The next work, the *Overture for Large Orchestra*, was published the following year. It was his master's thesis, and after completing the degree requirements at the conservatory, he was accepted at the Academy of Musical Arts for advanced study.

As part of his doctoral work at the Academy, Husa composed a chamber orchestra work entitled *Sinfonietta*. He completed this piece in 1946, and it received its premiere by the Prague Radio Symphony Orchestra in 1947. The *Sinfonietta* earned high praise; in 1947, the Czech music critic Emil Hradecký, for instance, wrote, "Karel Husa's *Sinfonietta* would be sufficient to defend his leading position even in the strong competition of the youngest composing generation."⁵⁰ The success of the *Sinfonietta*, only his third publicly performed work, along with the highly positive reception of his undergraduate and master's work, helped propel Husa toward further recognition as a composer.

In 1948, Husa was awarded a fellowship for study abroad from the Czech Academy for Science and Art, and he left Czechoslovakia for Paris. He had become

⁴⁸ Hartzell, 88.

⁴⁹ Hartzell, 88.

⁵⁰ Adams, 576.

familiar with the music of Arthur Honegger, and he chose Paris partly to study composition with the Swiss composer, but also to study conducting with Charles Munch, whom Husa had heard conduct Honegger's Second Symphony in 1946. Husa remarked, "I was so amazed by the piece. By that time I was already decided I would go to Paris."⁵¹ However, Munch had left Paris in 1947 to become the musical director of the Boston Symphony Orchestra, so Husa instead became a conducting student of André Cluytens, and later studied conducting with Eugène Bigot and Jean Fournet as well.⁵² Although Husa focused more on his composition studies than on conducting, he still fulfilled his goal of receiving conducting degrees, one from the École Normale de Musique and one from the Paris Conservatory.⁵³

While studying in Paris with Honegger, Husa had the good fortune also to work with the renowned pedagogue Nadia Boulanger. A music librarian at the Paris Conservatory had received a copy of Husa's *Sonatina*, his first published work, and she showed the music to Boulanger, who invited Husa to meet with her.⁵⁴ He brought Boulanger the music he was working on, and they continued to work together. She submitted Husa's 1948 String Quartet to the Lili Boulanger Memorial Foundation composition contest, and the piece won the \$400 prize. Husa had lost his fellowship from the Czech government when he did not return to Prague in 1949, so the prize money helped support him for a time.⁵⁵

⁵¹ Rollin, 27.

⁵² Hartzell, 88.

⁵³ Hegvik, 34.

⁵⁴ Nelson, 14.

⁵⁵ Rollin, 27.

The loss of his initial scholarship was not Husa's only setback, financial or otherwise. He was offered a grant from UNESCO (United Nations Educational, Scientific, and Cultural Organization) in the amount of \$5,000 a year for five years, but he needed to secure travel approval from the Czech government. When he went to meet with a government official in Paris, the interview went badly and Husa failed to secure the necessary approval. When he subsequently applied for a passport extension, he was denied, and was ordered to return to Czechoslovakia within a month, or forfeit his citizenship.⁵⁶

Faced with a decision, Husa chose his career over his home. In his words, "I had marvelous teachers and didn't want to be a composer known only inside his own country. So I decided to live alone in the world, without official permission."⁵⁷ He was able to travel and work by obtaining a residence permit from the French government. He married in 1952, and maintained a busy composing and conducting schedule, not only in France but also in other parts of western Europe, Australia, and the United States.

Husa's next career move came in 1954. An American friend from the Paris Conservatory, Elliott Galkin, contacted Husa to notify him that Cornell University in New York was seeking a theory and conducting instructor for a three-year appointment. Husa immediately communicated his interest in such a position, and he received a formal letter of invitation from the chair of Cornell's music department, musicologist Donald J. Grout. Husa moved to the United States in September of that year, with his family following the next month.⁵⁸

⁵⁶ Marhounová, 181.

⁵⁷ Marhounová, 181.

⁵⁸ Nelson, 15.

The entire family gained American citizenship in 1959, and the original three-year teaching appointment at Cornell extended until his retirement in 1992. His decision to accept the Cornell position was twofold: “He felt it would provide him with more time for composition, and as a teacher he would be brought into contact with young people, something that is very important to him, for, as he has observed, ‘it prevents me from getting senile.’”⁵⁹ In the ensuing years, he composed several works for those young people in the ensembles at Cornell, and also traveled and accepted a number of commissions. In 1967, Husa accepted an additional teaching position, Lecturer in Composition, at the Ithaca College School of Music, which he held until 1986.

As early as 1958, Husa arranged several movements of his *Eight Czech Duets* (1955) for piano four-hands into his *Divertimento* for brass and percussion. However, *Music for Prague 1968* was his first composition for full wind ensemble; the work had been commissioned on the occasion of a performance by the Ithaca College concert band at the Music Educators National Conference in Washington, D.C. in 1969. Although *Prague* is arguably Husa’s best-known work for large-scale winds, others written during this period include the *Apotheosis*, the Concerto for Alto Saxophone and Concert Band (1967), Concerto for Percussion and Wind Ensemble (1971), Concerto for Trumpet and Wind Orchestra (1973), and *Al Fresco* for concert band (1973). *Music for Prague* seems to have been a sort of impetus for his writing for wind band in this period. “Husa [...] had always been fascinated by winds; that he is a great Berlioz enthusiast; and that he would have written a piece for winds sooner, had he been asked to do so.”⁶⁰

⁵⁹ Hartzell, 91.

⁶⁰ George Sturm, “Encounters – Karel Husa,” *MadAminA! A Chronicle of Musical Catalogues* 1 (1981): 2.

Following the success and popularity of *Music for Prague 1968*, Husa received a request for a composition in honor of the retirement of University of Michigan band director Dr. William Revelli. Just as *Prague* addressed rather serious social concerns, *Apotheosis of This Earth* was also motivated by Husa's feelings regarding "the barbaric treatment of nature."⁶¹ In his words:

I remember traveling that past spring in Europe, and I saw a picture of a baby seal being clubbed. That picture went all over the world. It was revolting. Then I came back here, to Ithaca. All these events, how brutal we are with nature, somehow touched me. I remember going to my summer place on Cayuga Lake. In the morning there were dead fish, because the power station here – and I don't accuse the power station; I know they had to expand – was pouring hot water into the lake. At the same time, the scientists here at Cornell were in disagreement with the city about what to do. The power station wanted to become nuclear and so forth.⁶²

He commented further about what he saw near his home, and how greatly it affected him:

The lake started to be polluted, and it was necessary to somehow stop it, and clean it. Every morning there were beer cans and things floating out, you see. It sort of made me sick.⁶³

Around the same time, he was introduced to the sound of humpback whales by a former student; this experience made him think about nature, particularly animals, in a different way:

So it was the awareness of the intelligence of these animals, and suddenly I started to think about all animals and these birds. They are intelligent, too. They have their own life.⁶⁴

These experiences, coupled with his love of nature, became the inspiration for

Apotheosis.

⁶¹ Rollin, 50.

⁶² Rollin, 49.

⁶³ Rollin, 50.

⁶⁴ Rollin, 50.

Throughout his long career, William Revelli developed into an important figure in the band world who had a close relationship with Husa's music. He had performed *Music for Prague 1968* over 150 times with bands across the United States and in Europe within the first five years of the work's composition, and once wrote to Husa, "It is my personal opinion that this will become one of the most widely accepted works of the band repertoire in time."⁶⁵ When Husa was commissioned by the Michigan Band and Orchestra Association to write a new work in honor of Revelli's retirement, he honored the latter by dedicating the piece, *Apotheosis of This Earth*, to the conductor for his "devoted service to music, to education, and to his colleagues."⁶⁶

Once rehearsals for the premiere of *Apotheosis of This Earth* began, and even up through the premiere on April 1, 1971, in Ann Arbor, Revelli did not embrace the new piece with the same enthusiasm that he had shown *Music for Prague 1968*. In a letter to conductor David Whitwell in June 1972, Husa remarked, "I am glad to know that the music is playable and your excellent performance proves it. Dr. Revelli thought last year that this piece will not be played often because of its difficulty; fortunately it is not so."⁶⁷ Certainly the composition is a challenging one, but not prohibitively so. Writes David Whitwell, "In spite of its technical demands and in spite of its unusual musical expression it achieved some three hundred performances [via collegiate and high school

⁶⁵ Mark A. Radice, "Karel Husa: A Biographical Essay," in *Karel Husa – A Composer's Life in Essays and Documents*, ed. Radice (Lewiston, NY: The Edwin Mellen Press, 2002), 26.

⁶⁶ Radice, 27.

⁶⁷ David Whitwell, "Karel Husa," WhitwellEssays.com, http://www.whitwellessays.com/docs/doc_383.doc (accessed March 3, 2013).

programming] in the first two years after its premiere.”⁶⁸ Even a decade after its premiere, Husa conducted the work on a 1983 concert of the Wisconsin High School Honors Band at the Wisconsin State Music Conference; many other secondary school bands, honor bands, and collegiate ensembles performed the work about this same time.

Following initial performances, the music, specifically the third movement (“Postscript”), was criticized for the depressed mood it creates and the “unmusical and radical” vocalization parts.⁶⁹ It was even suggested that Husa should end the work with the exciting and thunderous second movement and simply drop the third. Husa’s response was that “the Postscript had to come” as a “natural outgrowth of the entire work.”⁷⁰

Regardless of opinion or concerns about the work’s difficulty or accessibility, the piece has long been held in high regard. *Apotheosis*, along with *Music for Prague* and Husa’s Concerto for Percussion, was included on a “Selective List of American Music for the Bicentennial Celebration – Band.” This list of representative works by American composers, published in May 1975, was compiled by the College Band Directors National Association and the National Association of College Wind and Percussion Instructors in collaboration with the former Music Educators National Conference (now National Association for Music Education) as a Bicentennial Commission project.⁷¹

Furthermore, an intensive survey of wind band literature was published in 1978, in which *Apotheosis* retained its favorable distinction. Acton Eric Ostling Jr.’s doctoral

⁶⁸ Jan Ledec, “Prohibited Czech Music: Karel Husa,” *Music News from Prague* 2-3 (1991): 5.

⁶⁹ Mark Scatterday, “Karel Husa: *Apotheosis of this Earth*,” *Band Director’s Guide* 29 (September/October 1993):16.

⁷⁰ Scatterday, “Karel Husa: *Apotheosis of this Earth*,” 16.

⁷¹ “Selective List of American Music for the Bicentennial Celebration: Band,” *Music Educators Journal* 61, no. 9 (May 1975): 48.

thesis, “An Evaluation of Compositions for Wind Band According to Specific Criteria of Serious Artistic Merit,” analyzed data from a survey of 1,481 wind band titles ranked by twenty collegiate wind band conductors. In Ostling’s study, “evaluators were directed to use the five-point Likert-type summated rating scale to measure the strength of reaction to the composition in question, based solely on the Criteria for Judgments (specific criteria).”⁷² Ostling’s criteria were as follows:

1. The composition has form – not a form but form – and reflects a proper balance between repetition and contrast.
2. The composition reflects shape and design, and creates the impression of conscious choice and judicious arrangement on the part of the composer.
3. The composition reflects craftsmanship in orchestration, demonstrating a proper balance between transparent and tutti scoring, and between solo and group colors.
4. The composition is sufficiently unpredictable to preclude an immediate grasp of its musical meaning.
5. The route through which the composition travels in initiating its musical tendencies and probable musical goals is not completely direct and obvious.
6. The composition is consistent in its quality throughout its length and its various sections.
7. The composition is consistent in its style, reflecting a complete grasp of technical details, clearly conceived ideas, and avoids lapses into trivial, futile, or unsuitable passages.
8. The composition reflects ingenuity in its development, given the stylistic context in which it exists.
9. The composition is genuine in idiom, and is not pretentious.

⁷² Frederick Umar, “An Evaluation of the Ostling Research Design for Establishing a Repertoire of Serious Artistic Merit” (D.Ed. diss., La Sierra University, 2017), 100.

10. The composition reflects a musical validity which transcends factors of historical importance, or factors of pedagogical usefulness.⁷³

Score values assigned to the scale were as follows: 0 (the answer cannot be determined or is unknown), 1 (strongly disagree that the composition meets the qualitative criteria), 2 (disagree that the composition meets the qualitative criteria), 3 (undecided if the composition meets the qualitative criteria), 4 (agree that the composition meets the qualitative criteria), and 5 (strongly agree that the composition meets the qualitative criteria).⁷⁴ Based on responses to the scale, *Apotheosis of this Earth* earned a 4.48% average rating and 89.5% of the maximum points received.⁷⁵ In subsequent decades, two other researchers - Jay Warren Gilbert in 1993⁷⁶ and Clifford N. Towner in 2011 - replicated Ostling's study and updated the rankings of meritorious wind band literature. In Towner's study, conducted forty years after the work's composition, *Apotheosis* was still highly respected among top professional and collegiate wind band conductors, earning a 4.5% average rating and 90.0% of the maximum points received.⁷⁷

There does, however, seem to be a disconnect between respect and performance frequency. In 1983, Robert Hornyak of the Cincinnati Conservatory of Music issued "a preliminary report on The Repertoire of the College and University Band: 1975-1982

⁷³ Acton Eric Ostling, Jr., "An Evaluation of Compositions for Wind Band According to Specific Criteria of Serious Artistic Merit" (Ph.D. diss., The University of Iowa, 1978), 105.

⁷⁴ Umar, 100.

⁷⁵ Ostling, Jr., Appendix C.

⁷⁶ Jay Warren Gilbert, "An Evaluation of Compositions for Wind Band According to Specific Criteria of Serious Artistic Merit: A Replication and Update" (DM diss., Northwestern University, 1993).

⁷⁷ Clifford N. Towner, "An Evaluation of Compositions for Wind Band According to Specific Criteria of Serious Artistic Merit: A Second Update" (DMA diss., University of Nebraska, 2011), 105.

detailing the most frequently performed pieces during that period.”⁷⁸ Many pieces in Ostling’s study considered to be of “serious artistic merit,” including *Apotheosis*, do not appear on Hornyak’s list. “Pieces on Hornyak’s list are generally for standard wind band instrumentation, technically less demanding, shorter and lighter in character.”⁷⁹

Husa himself was pleased with the premiere, as well as subsequent performances he heard in the following years. In a reflection he wrote in 1973 for the *Journal of Band Research*, he remarked,

I also am amazed at the quality of young performers one finds in colleges, universities and even in high schools today; their technical abilities as well as quick understanding and realizing of musical ideas is most comforting to know. I did not expect when I wrote this work that so many ensembles would be able to perform it so well.⁸⁰

Nearly two decades later, in a 1990 interview, Husa, asked to identify one of his favorite compositions for wind band or wind ensemble, and if there were works of his for which he would like more performances, responded:

Apotheosis of This Earth is a piece I like very much, and I am a little surprised that it is not played more often. Bands mostly play *Music for Prague 1968*, but the message of the *Apotheosis* is strong, too. In the last two years the piece has received more performances. Technically it is not too difficult, but putting it together is difficult.⁸¹

In 1972, Husa prepared a version of *Apotheosis* for orchestra and chorus, a “reverse transcription” of sorts. Until the latter half of the twentieth century, there were few original works for band, and their conductors programmed transcriptions or

⁷⁸ Frank L. Battisti, *The Twentieth Century American Wind Band/Ensemble: History, Development and Literature* (Fort Lauderdale, FL: Meredith Music Publications, 1995), 47.

⁷⁹ Battisti, 48.

⁸⁰ Karel Husa, “*Apotheosis of this Earth*: Some Thoughts,” 7.

⁸¹ Frank Battisti, “Karel Husa: Keeping Ties with Tradition,” *The Instrumentalist* 44, no. 12, (July 1990): 14.

arrangements of orchestral works, alongside military and concert marches. Husa had already created an orchestral transcription of *Prague* shortly after the composition of the original band piece in 1968, and later followed the same pattern with his *An American Te Deum* for baritone, chorus, and wind ensemble in 1976 with a version for baritone, chorus, and orchestra in 1977.

In the case of *Apotheosis*, the Johnson Museum of Art - a new museum at Cornell - requested a dedicatory piece within two months' time, and Husa protested that he "couldn't compose anything new."⁸² (The museum agreed to accept a new edition of an existing work.) In preparing for the premiere of the original, he had noticed an initial reluctance by band members to perform the spoken rhythms in the third movement. In subsequent performances, he felt the spoken word was never loud enough until the entire phrase "this beautiful earth" is fully recited.⁸³ He surmised that "a player who is uninhibited with his instrument, is able to put warmth, gentleness, tragedy, despair when he produces the tone, is shy to say a word or two on stage."⁸⁴ For these reasons, Husa rescored *Apotheosis* to include, in addition to strings, a chorus. However, he did not simply take the spoken parts in the band version and add them to the orchestral score; writes Mark Scatterday,

[H]e also came to the conclusion that no chorus would want to sit through two movements and then just speak. Karel then determined that singing parts for the first two movements were necessary. He developed the text-less vocalizing around

⁸² Vincent Plush, "Interview with Karel Husa," *Yale University Oral History of American Music Series*, Ithaca, New York (November 2, 1983).

⁸³ Husa, "Some Thoughts," 7.

⁸⁴ Husa, 7.

the various lines in the instrumental parts and, *voilà*, a work changed in a dramatic way.⁸⁵

In this new version, states conductor Patrick Dunnigan, the chorus “sings syllables to emphasize various instrumental lines and speaks the phrase ‘this beautiful earth’ at the close, which some members of the band deliver in the original.”⁸⁶ George Sturm further reinforces the effect of the choir’s inclusion: “The chorus is used as a wordless vocal complement to the orchestra – sometimes cooing, hissing, howling, clapping hands, stamping feet.”⁸⁷

This second version of the piece brought further accolades and recognition for Husa. Frederick Fennell, famed conductor of the Eastman Wind Ensemble, was present at a performance in May 1972 and wrote a letter to Husa, stating,

It is a devastating piece, an ultimate piece. I cannot imagine that composition of this milieu can ever be the same. This kind of deification of the earth I am very sure would have dazzled and fascinated Schoenberg – your piece being dodecaphonic in a highly personal way.⁸⁸

Other reviewers of this version, such as Irving Lowens in a review quoted on the publisher’s website for *Apotheosis*, seem to recognize that the orchestral transcription could potentially reach a level of esteem equal to that already bestowed on the band version:

[Apotheosis] is a work of terrifying intensity, a prolonged scream of anguish.... Within the short space of less than 30 minutes, Husa shapes a vast sound picture

⁸⁵ Mark Davis Scatterday, “Working with Karel: A Conductor’s Perspective,” in *Karel Husa – A Composer’s Life in Essays and Documents*, ed. Mark A Radice (Lewiston, NY: The Edwin Mellen Press, 2002), 119.

⁸⁶ Patrick Dunnigan, “Reverse Transcriptions, From Bands to Orchestras,” *The Instrumentalist* 51, no. 7 (Feb. 1997): 23.

⁸⁷ Sturm, 2.

⁸⁸ “Selected Correspondence of Karel Husa,” in *Karel Husa – A Composer’s Life in Essays and Documents*, ed. Mark A. Radice (Lewiston, NY: The Edwin Mellen Press, 2002), 188.

of our planet... The basic material from which this frightening tone poem is constructed is astonishingly simple – long, bleak, bare, non-vibrato horizontal lines; increasingly complex percussion; unremitting dissonance contrasted with unisons; agonizingly slow crescendos.... Despite its technical difficulty, *Apotheosis* has become a smash hit on the band circuit.... In its orchestral garb, it could well become equally popular.⁸⁹

In 1990, a third version of *Apotheosis* came into being, a collaboration between Mark Scatterday, director of the Cornell Wind Ensemble and former student of Husa, and Thomas Sokol, then Music Department chair and Choral Director at Cornell. This version wedded the original wind version with the additional choral parts first introduced with the orchestral transcription.

The premiere of this version took place on March 11, 1990, at Cornell. Husa conducted the Cornell University Wind Ensemble, Chorus, and Glee Club. With this third iteration available for performance, notes Scatterday, “major college ensembles and choral groups have had great success in creating a ‘new’ musical and environmental experience, rediscovering this extremely moving and thought-provoking classic.”⁹⁰

Performance Considerations

Learning, rehearsing, and performing a highly complex work like *Apotheosis of this Earth* can seem daunting to conductors and ensemble members alike. But as with any composition, careful score study and ensemble preparation will lead to a deeper understanding of the music and will result in a successful performance. Application of

⁸⁹ Irving Lowens, “Karel Husa: *Apotheosis of this Earth* (for chorus and orchestra),” <https://www.wisemusicclassical.com/work/29158/Apotheosis-of-this-Earth-for-chorus-and-orchestra--Karel-Husa/> (accessed Feb. 7, 2013).

⁹⁰ Mark D. Scatterday, “Karel Husa: *Apotheosis of this Earth*,” *Performance Study Guides*, 26.

ensemble teaching and learning concepts, such as those developed and espoused by famed music educator Eddie Green, to the various techniques and effects found in *Apotheosis*, will both build individual musicians' skills and strengthen the resulting ensemble performance. Pedagogical suggestions for many of the extended techniques and musical effects required in *Apotheosis* follow; conductors who are unfamiliar with Green's work, or who desire further information, should additionally consult Mary Ellen Cavitt's book *On Teaching Band: Notes from Eddie Green*,⁹¹ and John Pasquale's 2008 dissertation "Directed Listening for Wind Ensemble Conductors: a Pedagogy for Developing Aural Analysis and Effective Rehearsal Strategies,"⁹² as well as the *Essential Musicianship for Band – Ensemble Concepts* method book series, on which Green collaborated with University of Houston faculty members and former students John Benzer and David Bertman.⁹³

In *Apotheosis*, Husa utilizes a number of instrumental techniques that, while they add to the emotional effect of the music, will require preparation and practice. Many of these are effects that play on the plasticity of tone and timbre, including the use of quarter tones, vibrato, glissandi, mutes, and others that are wholly harmonic in their impact, such as tone clusters as well as extremes in volume and range. Enhancing this further, he also calls for highly specific articulations, manipulations of rhythm, and the performance of special notation in the score and parts. In this document, Appendix 1a gathers and defines


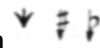
⁹¹ Cavitt, *On Teaching Band: Notes from Eddie Green*.

⁹² John Daniel Pasquale, "Directed Listening for Wind Ensemble Conductors: a Pedagogy for Developing Aural Analysis and Effective Rehearsal Strategy" (DMA diss., University of Oklahoma, 2008).

⁹³ Eddie Green, John Benzer, and David Bertman, *Essential Musicianship for Band – Ensemble Concepts* (New York: Hal Leonard, 2004), 236-237.

many of the ensemble-related terms to be used in this discussion of performance considerations and Appendix 1b replicates the composer's Performance Notes as published in the score. Appendix 2 outlines the various performance effects and skills, listed in order of appearance by movement and Appendix 3 groups the effects and skills in each movement.

Quarter tones are utilized frequently in Movement I of *Apotheosis*, and several times in Movement II. The technique is occasionally partnered with additional effects, like a glissando to a centered pitch, and is mainly found across various woodwind instruments, although the brasses do see the technique occasionally. Regarding this musical device, Husa placed the following instructions in his "Performance Notes:"

Quarter tones are indicated by arrows pointing up for the higher quarter tone  and by arrows pointing down  for the lower quarter tone. These arrows are valid only for the note immediately following, unless that note is tied across the barline.⁹⁴

Before integrating quarter tones into performance, the musicians should ensure that they can first consistently perform the written pitches with characteristic sounds, correct intonation, and in good balance with their section and with the other parts. Only then should the slight bending of pitch to achieve a higher or lower quarter tone be attempted. It is incumbent on the performers to maintain the balance between parts as well as a resonant, characteristic sound, in order to enhance the effect of Husa's alterations, such as in the second movement at measure 25. Here, the entire clarinet family is directed to perform not just a quarter tone higher or lower than the notated pitch, but also to perform with a "harsh, reedy sound." Further, on beat four of that

⁹⁴ Husa, "Performance Notes," *Apotheosis*, n.p.

measure, each player then performs a glissando to the center of their previously raised or lowered pitch. (See Example 1.)⁹⁵

Example 1: Quarter tones, Mvt. II, p. 47, m. 25

The image shows a musical score for five clarinet parts: E♭ Cl, B♭ Cl 2, 3, A Cl, and B Cl. Each part is written on a five-line staff. The notation includes quarter notes, slurs, and glissando markings (gl). The dynamic marking is *ff* (fortissimo) and the sound quality is described as "harsh, reedy sound". The score illustrates a technique where each instrument plays a quarter tone, followed by a glissando to the center of that pitch. The parts are arranged chromatically from C to E.

In this particular example, each instrument is written as part of a tone cluster (another frequently seen technique in *Apotheosis*), here spanning the chromatic pitches from C to E. Players should be made aware of their part's relationship to others – (e.g., who has the same pitch, whose note is a half-step/whole step/minor 3rd/major 3rd away, and so forth) – so that the harmonic purpose of the resulting cluster and its quarter tone alteration is clear to the audience.

It is interesting to note that, at the time of composition, Husa himself was not quite certain whether members of the wind ensemble would have background or knowledge of how to approach effects such as quarter tones. He wrote,

It is always more or less a step into the unknown when one writes a piece, using devices which have not been explored previously. I did not know how many of the young players in bands would know how to finger some of the quarter tones, but I found out that either they experimented with some “false” fingerings, or produced them with lips, or they knew either Bartolozzi's book or other charts on fingerings of these quarter tones.⁹⁶

⁹⁵ Husa, *Apotheosis of this Earth*, 47.

⁹⁶ Husa, “*Apotheosis of this Earth: Some Thoughts*,” 7.

He went on to comment that “I did not expect when I wrote this work that so many ensembles would be able to perform it so well.”⁹⁷

Vibrato is a standard technique for most wind instruments in solo or ensemble performance, with the general exception of clarinet and horn. In *Apotheosis*, Husa specifically indicates a slow vibrato for Clarinet 3, Alto Clarinet, and the saxophones at various moments. Given its deployment and the role of the instruments in these moments, this technique is here meant as a sound effect. Performers and conductor will need to experiment to achieve the desired sound and speed, but again it is important to first establish balance and intonation on the written pitches before adding the effect. (See Example 2.)⁹⁸

Example 2: Slow vibrato, Mvt. I, p. 24, mm. 123-124



The image shows a musical score for three staves, likely representing different woodwind instruments. The notation includes notes, rests, and dynamic markings. The first staff has a marking 'f espr.' and a 'slow vid.' marking above a wavy line. The second staff has 'f espr.' and 'cresc. slow vid.' markings. The third staff has 'f espr.' and 'cresc.' markings. The wavy lines represent the slow vibrato effect.

There are numerous instances of a written “gliss” or “quasi gliss” across all three movements of *Apotheosis*, in all instrument families of the ensemble – woodwinds, brass, and percussion alike. (See Appendices 2 and 3.) Often, the intended effect is further

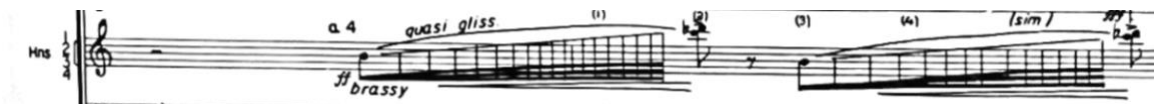
⁹⁷ Husa, “*Apotheosis of this Earth: Some Thoughts*,” 7.

⁹⁸ Husa, *Apotheosis*, 24.

specified as a “slow gliss,” moving from a quarter tone’s distance to the pitch center, or from a unison into a pitch cluster. Some performers, such as those on horn and trombone, and even clarinet, should be fairly accustomed to performing these effects due to the mechanical nature of their instruments and the common demands of their solo and ensemble literature. Saxophone and trumpet players, as well as trombonists, may encounter glissandi in jazz repertoire. Conductors should certainly help their performers make those out-of-ensemble-context connections where the technique is encountered in *Apotheosis*. Regardless of the smearing, oozing sound present within glissando effects, each player’s tone color should maintain its vibrance and resonance. Care should also be taken to start, sustain, and end the effect with rhythmic accuracy and ensemble precision to maintain section balance and achieve optimal musical effect.

One of the most effective uses of this technique occurs in Movement II, beginning at measure 132. The horns are marked “brassy,” and they perform a series of “quasi gliss” rips upward from their B⁴ to a two-note cluster of C⁶ and D-flat⁶. (See Example 3.)⁹⁹

Example 3: Quasi gliss, Mvt. II, p. 89, m. 132

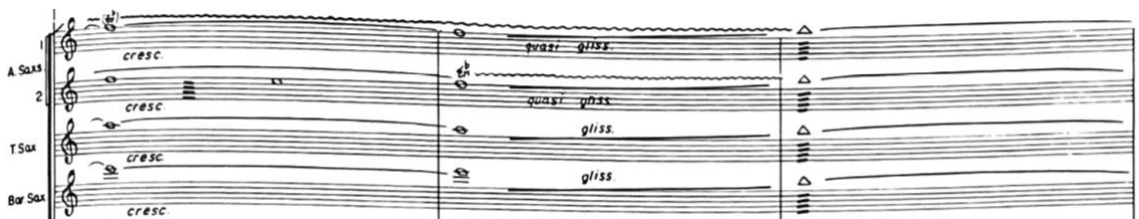


Each glissando crescendos slightly as it rises; these moments can be seen to have a similarity to whale song, appropriate given the context behind Husa’s themes of the earth,

⁹⁹ Husa, *Apotheosis*, 89.

nature, and ecology. As these rips are established, other instruments join the texture with sustained chords colored by tremolos, trills, and other effects such as flutter tonguing. As the intensity builds, the saxophones and trumpets begin a glissando in measure 139, culminating in yet another powerful effect – the use of indefinite pitch in the score. (See Example 4.)¹⁰⁰

Example 4: Glissando to indefinite pitch, Mvt. II, p. 91, m. 139.



For this effect, Husa’s instructions read,

In some parts, especially in Movement II, notes are written without definite

lowest (J J) or highest (P P) possible pitches. Each player on horns, baritones and trombones is to use *pedal tones* of his choice for these notes; they must be strong and powerful. Less experienced players may use the lowest notes which they can produce powerfully. Wind instruments with added low keys (such as the bass clarinet) should take advantage of available extensions; otherwise, the lowest note (e.g., the bass clarinet’s low E) should be played.¹⁰¹

For players of brass instruments, the use of mutes is common, yet their proper usage must not be left to chance. As with many of the other playing techniques and effects described here, intonation and balance must first be achieved *without* the mutes. Once incorporated, the mutes will cause intonation problems – typically sharpness – that

¹⁰⁰ Husa, *Apotheosis*, 91.

¹⁰¹ Husa, “Performance Notes,” *Apotheosis*, n.p.

each player must individually correct. Students may also need to increase the overall quantity of their sound to maintain balance within the rest of the ensemble.

Husa writes for muted brass in all three movements of *Apotheosis*, and it is clear through his deployment of mutes within and between families of instruments that he had specific intentions in doing so. For example, in Movement II, each of the four trumpet parts contributes a different color by using a different mute: Trumpet 1 with a cup mute; Trumpet 2 with a Harmon mute, stem in; Trumpet 3 with a straight mute; and Trumpet 4 unmuted. Each individual enters in a staggered fashion so that each color can be clearly heard; all but Trumpet 4 is marked fortissimo so that the players may overcome the sound projection challenges associated with mute usage. (See Example 5.)¹⁰²

Example 5: Trumpet mutes, Mvt. II, p. 66, mm. 75-76

The image shows a musical score for four trumpets, numbered 1 through 4, across two measures (75 and 76). Trumpet 1 uses a cup mute, starting with a fortissimo (ff) dynamic and transitioning to mezzo-forte (mf) by measure 76. Trumpet 2 uses a Harmon mute, stem in, starting with ff and transitioning to mf. Trumpet 3 uses a straight mute, starting with ff and transitioning to mf. Trumpet 4 is marked as 'open' and starts with ff, transitioning to mf. The overall dynamic for the brass section is marked as 'mf brassy'.

As previously described, Husa utilizes tone clusters in particular, often climactic, moments of *Apotheosis*, such as in the resolution of quarter tones and glissando effects. He uses twelve-tone clusters to great effect in Movement I, beginning in measure 145. The trumpets and horns are at times marked fortissimo or even triple-forte, with straight mutes indicated for all. With the additional direction of “brassy (non dim., non cresc.),”

¹⁰² Husa, *Apotheosis*, 66.

they enter together on the downbeat and sustain the twelve-tone cluster for eight beats in total. In contrast, all members of the clarinet family enter on beat four of measure 146 in their own twelve-tone cluster, but marked pianissimo, and sustain for nine beats in total, creating a pitch overlap with the trumpets as well as a stark difference in volume. (See Example 6.)¹⁰³

Example 6: Tone clusters, Mvt. I, p. 34, m. 145-147

The image displays a musical score for measures 143 through 147. The score is divided into two systems. The first system covers measures 143 to 147 and includes parts for Eb Clarinet (1), Clarinet in Bb (2 and 3), Clarinet in A (1), Clarinet in Bb (1), Saxophones (Alto, Tenor, Baritone, Bass), and Brass instruments (Trumpets 1-4 and Horns 1-4). The second system, starting at measure 143, focuses on the brass instruments. The brass parts are marked with 'St. mute' and 'ff brassy (non dim, non cresc.)'. The woodwind parts in the first system feature 'Solo' and '3 Soli' markings, with dynamics of 'pp senza vib' and 'pp senza vib'.

¹⁰³ Husa, *Apotheosis*, 34.

In both of these tone cluster effects, each player must exit the texture at the same volume with which they entered, and they must sustain their pitch with the same tonal energy and balance throughout.

Performers will likely need to be reminded to maintain confidence in their own playing while these clusters are sounded. Students with strong ensemble skills are accustomed to tuning and balancing in relation to the players on either side. In this case, their neighbors may not be playing the same pitch, and may indeed be a half step different, so it would be more fruitful for students to focus on balance over intonation within the “trio” of themselves and the musicians on either side of them. There are several ways to work on building confidence and comfort in playing in half steps, building up to more dense tone clusters, in the ensemble setting. The use of a drone, either electronically generated such as with a tuner or the Yamaha Harmony Director keyboard system, or played by one or more ensemble member “models,” is a common means of establishing a pitch and practicing the skill moving in and out of unison while maintaining characteristic and resonant wind instrument sounds.

As evidenced in the previous example, among numerous others, Husa requires extreme volume levels on both ends of the spectrum in this work. Although many of the extremes are in the range of the “very loud,” musicians are also asked to create the effect of sound fading away at other times. In Movement I, for example, a sustained tone cluster of F⁴/F-sharp⁴/G⁴ in the trombone parts is marked “perdendosi (ad lib).”¹⁰⁴ Additionally, Husa calls for players to produce effects like flutter tonguing at a loud volume, which is challenging on any wind instrument. In Movement II, both the flutes and the brasses are

¹⁰⁴ Husa, *Apotheosis*, 31-32.

required, separately, to flutter tongue at a fortissimo or triple-forte volume.¹⁰⁵ Regardless of the marked volume, performers navigating these challenging requirements should be mindful of not playing louder or softer than their best sound at any time. A clear and resonant tone should never be sacrificed for volume, and each player's volume should also be balanced within the context of the entire ensemble. The goal will be to still maintain the harmonic content regardless of volume, rather than to allow the ensemble sound to lose clarity or to become noise.

Many of these playing techniques contribute to a sense of aleatory, or at least a level of improvisatory effect, although Husa once commented that he did not leave these sections completely up to chance: "If I do some aleatoric things, they would be in the area of an extended trill, a recitative, or the freedom you find sometimes in jazz but not beyond that."¹⁰⁶ To allow for the maximum experience of chance music within the controlled environment of the ensemble and the composer's notation, performers should be encouraged to take an organic, natural approach to each aleatoric passage. These moments can, and should, be played differently each time within the parameters given – perhaps a player can choose to play the written pitches within a particular capsule at a faster or slower speed from one time to the next, as long as each capsule begins and ends on the conductor's cue. An example of this occurs in the second movement at measure 121.

Husa shifts the notation from common time at ninety beats per minute to two unmeasured sections, measured at six seconds and fourteen seconds, respectively, in which

¹⁰⁵ Husa, *Apotheosis*, 94-97.

¹⁰⁶ Battisti, "Karel Husa: Keeping Ties with Tradition," 12.

players perform quick, repeated swoops of chromatic, staccato sixteenth notes. The effect is a mass of chattering sound that builds in intensity to a bold, brassy, flutter-tongued chord and the return to conducted time. This brief unmetred section is a fine time for the performers to experience music-making on their own terms, while still being subjected to the specifics of pitch. As long as each player follows the contour of their written line and arrives at the downbeat of measure 122 on cue, they need not be overly concerned with playing the figures at exactly the same speed each time.

Although there are many technical demands, *Apotheosis* is by no means out of reach for modern-day collegiate or advanced high school ensembles. Even at the time of composition, though, Husa recognized the challenges of the piece. Mark Scatterday recalls, “He mentioned many times that he knew he was stretching each player’s technique and skill, but that was his intention, and he hoped that we would be motivated to give it our best efforts.”¹⁰⁷ Husa himself had great confidence in the ensembles for which he wrote. In a 1983 interview, he said, “...the students in schools here in the United States, I find that they are open to new things, and they can do it if they say that they will perform it, or if I go and conduct it, they say that they will prepare the music for me, no problem.”¹⁰⁸

On the inside cover page of the score,¹⁰⁹ Husa indicates a minimum instrumentation of fifty-eight players. Several sections require multiple players on a part to account for divisi writing. Husa’s instrumentation list reads as follows in Table 1:

¹⁰⁷ Scatterday, “Working with Karel,” 117.

¹⁰⁸ “Karel Husa,” interview by Vincent Plush, *American Music Series*, Yale University – Oral History of American Music, November 2, 1983.

¹⁰⁹ Husa, “Instrumentation,” *Apotheosis*, n.p.

Table 1: Instrumentation list

[2] Piccolo (+ <i>Flute</i>)	[2] 1 st Trombone
[2] 1 st Flute	2 nd Trombone
[2] 2 nd Flute	[2] 3 rd & 4 th Trombone
3 rd Flute	[2] 1 st & 2 nd Baritones (<i>treble clef</i>)
1 st Oboe	[2] 1 st & 2 nd Baritones (<i>bass clef</i>)
2 nd Oboe	[6] Tubas (Basses)
3 rd Oboe	[2] String Basses (<i>preferably 2, 3 or 4</i>)
[2] 1 st & 2 nd Bassoons	Timpani
Contrabassoon	1 st Percussion
E-flat Clarinet	2 nd Percussion
[3] 1 st B-flat Clarinet	3 rd Percussion
[3] 2 nd B-flat Clarinet	4 th Percussion
[3] 3 rd B-flat Clarinet	Bell Lyre (<i>or 2nd Glockenspiel</i>)
E-flat Alto Clarinet	Chimes
B-flat Bass Clarinet	Glockenspiel
[2] B-flat Contrabass Clarinet (<i>opt.</i>)	Marimba
1 st E-flat Alto Saxophone	Vibraphone
2 nd E-flat Alto Saxophone	Xylophone (<i>2 or 3 if available</i>)
B-flat Tenor Saxophone	3 Suspended Cymbals
E-flat Baritone Saxophone	Sizzle Cymbal
B-flat Bass Saxophone (<i>opt.</i>)	Crash Cymbals
[3] 1 st B-flat Trumpet	3 Gongs
[3] 2 nd B-flat Trumpet	Snare Drum
[2] 3 rd B-flat Trumpet	Field Drum
[2] 4 th B-flat Trumpet	Bass Drum
1 st F Horn	3 Tom-Toms
2 nd F Horn	
3 rd F Horn	
4 th F Horn	

In his book *The Twentieth Century American Wind Band/Ensemble*, Frank Battisti traces the development of symphonic band and wind ensemble literature, as well as the traditions of ensemble size and instrumentation over the years.¹¹⁰ Even by the standard of

¹¹⁰ Battisti, *The Twentieth Century American Wind Band/Ensemble*.

the day, this is an oversized wind ensemble, which could account for a significant reason that *Apotheosis* does not see more frequent programming today. However, these numbers are “consistent with the fixed instrumentation of the traditional large college band” at the time of its composition.¹¹¹ Paradoxically, bands that do have the requisite number of players may find that certain moments are best served by a reduction in forces to address balance or intonation challenges, particularly in the large clarinet and trumpet sections. In these cases, a two- or three-part division is more common than a four-part split, so the director could choose to utilize fewer players when the opportunity (or necessity) arises.

Likewise, if additional players are available, some sections could be bolstered in order to achieve a more desirable balance. Scatterday suggests adding up to three more flutes; an associate principal horn; at least two more string basses; and an additional percussionist “for travel problems and mallet doubling as suggested in the score.”¹¹²

Husa’s instrumentation in 1970 reflected some specific instruments that may be less common in secondary-level and even some collegiate ensembles today – namely, contrabassoon, alto clarinet, contrabass clarinet, and bass saxophone. At the time of composition, Husa listed the contrabass clarinet and the bass saxophone as “optional,” perhaps realizing that these instruments might not always be on hand. However, after hearing the premiere and taking a look at the score, famed wind band conductor and arranger Frederick Fennell wrote to Husa that he was “quite convinced that the contrabass clarinet and the bass saxophone must be lifted from the optional category for ultimate performance, that register being so much a part of the texture that you

¹¹¹ Scatterday, “Karel Husa: *Apotheosis of this Earth*,” *Performance Study Guides*, 26.

¹¹² Scatterday, 27.

conceive.”¹¹³ Fennell recognized that the low reedy sound produced by these instruments is an unmatched quality; unfortunately, those special instruments are not always present in every band hall today. A tech-savvy director (or student) could experiment with synthesizers or music recording software to approximate that timbre on a keyboard and bring that low reed sound back into the ensemble.

In the same correspondence, Fennell suggested the use of electronic instruments to boost the sound of the string bass in the ensemble: “I really believe that within the framework of sound that it is highly desirable to have a Fender bass to augment at least four traditional string contrabasses and that the part should be very carefully edited for the Fender.”¹¹⁴ Husa’s instrumentation list for *Apotheosis* calls for “string bass – preferably two, three, or four;”¹¹⁵ it appears that Fennell wanted to hear more bass sound in general, as he encouraged the use of four basses plus an electric bass as well. Husa never included an electric bass in any version of *Apotheosis*, or any of his other compositions, but today’s technology makes easy work of recreating electronically any part that is not covered by an acoustic instrument.

A creative alternative to synthesizing a missing or weak part is to transpose the part and have it performed on another instrument entirely. As an example, the E-flat alto clarinet part is essential to the composition. It is not doubled on any other instrument’s part. What if a particular ensemble doesn’t own that instrument, or doesn’t have a performer proficient or available to learn? Another instrument in the same range (and preferably the same family) could play a transposed part, such as on the Bassett horn in F.

¹¹³ “Selected Correspondence of Karel Husa,” 188.

¹¹⁴ “Selected Correspondence,” 188.

¹¹⁵ Husa, *Apotheosis*.

Certainly it is not ideal to perform a part on another instrument entirely. But while substitutions of this nature, and the use of keyboards to cover missing parts, bring up discussions of authenticity and the composer's choice of a particular timbre for a part, technology can be embraced as a means of allowing access to great music for ensembles who might not otherwise have the "ideal" instrumentation to perform a particular composition. It is important to note additional concerns of copyright and the creation of derivative material in the discussion of transposed or alternative parts. Some composers and publishers were of great assistance during the challenging times of the COVID-19 pandemic; "flex arrangements" and permission to arrange for non-traditional ensemble instrumentation became common. Perhaps these practices will remain in place, allowing ensembles which lack the ideal instrumentation to nonetheless experience such masterworks as *Apotheosis*.

In considering the needs of the percussion section for *Apotheosis*, the list of instruments provided inside the cover of the concert band score includes Timpani, 1st Percussion, 2nd Percussion, 3rd Percussion, and 4th Percussion, followed by a listing of the specific percussion instruments required:¹¹⁶

- Bell Lyre, with an asterisked note specifying "preferably with steel bars," and a parenthetical "or 2nd Glockenspiel"
- Chimes
- Glockenspiel
- Marimba
- Vibraphone
- Xylophone (2 or 3 if available)
- 3 Suspended Cymbals (small, medium, large)
- Sizzle Cymbal
- Crash Cymbals
- 3 Gongs
- Snare Drum

¹¹⁶ Husa, "Instrumentation," *Apotheosis*, n.p.

- Field Drum
- Bass Drum
- 3 Tom Toms

The “Performance Notes” section, printed just ahead of the first page of the score, indicates Husa’s further instructions for Percussion:

Four percussionists and a timpanist are sufficient to cover all instruments. When available, additional players should be used to double or even triple the very important xylophone part in Mvmt. II, mm. 127-140 and 142-145; here, the xylophone must stand out above the whole ensemble.

The bell lyre part may be played on another glockenspiel if necessary, although the stronger and harsher sound of the bell lyre, with steel bars, is preferable.¹¹⁷

Within the score itself, the parts are grouped more clearly:

- Mvt. I - Timpani; Chimes/Large Gong/Sizzle Cymbal; Glockenspiel/3 Gongs/Small Susp. Cymbal; Vibraphone; and Bell Lyre/Marimba/Xylophone;¹¹⁸
- Mvt. II – Timpani; Tom-toms/Sizzle Cymbal/Glockenspiel; Gongs/Chimes/Vibraphone/Susp. Cymbal/Crash Cymbal; Field Drum/Snare Drum/Sm. Susp. Cymbal/Xylophone; Bass Drum/Gongs/Bell Lyre;¹¹⁹
- Mvt. III – Timpani; Tom-toms/Chimes; Glockenspiel/Chimes; Vibraphone/Large Gong; Bell Lyre/Marimba/Xylophone.¹²⁰

The composer’s specificity in grouping instruments for each player alleviates the need for the conductor to spend time on this task, although if a particular ensemble’s percussion section happens to be larger than five players, the conductor could certainly subsection these part assignments for the additional players.

In his *Performance Study Guide* for this composition, Mark Scatterday further clarifies individual part assignments:

¹¹⁷ Husa, “Performance Notes.”

¹¹⁸ Husa, *Apotheosis*, 1.

¹¹⁹ Husa, 39.

¹²⁰ Husa, 105.

- 3 timpani (4 preferred for problem tuning areas) with one cymbal placed on the middle timpani head in Movement I;
- Percussion I: chimes, large gong, sizzle cymbal, 3 tom-toms, glockenspiel;
- Percussion II: glockenspiel, small/medium/large gongs, suspended cymbals, chimes, vibraphone, crash cymbals;
- Percussion III: vibraphone, field and snare drum, small suspended cymbal, xylophone, large gong;
- Percussion IV: bell lyre, marimba, xylophone, bass drum, field drum, all gongs, suspended cymbal¹²¹

Again, Husa's distribution of instruments among the four percussion parts (plus timpani) could be further divided for a section larger than five players. But, in a one-on-a-part section, each player is required to perform advanced skills on a variety of instruments. If necessary, some instruments within each part could be redistributed to account for individual strengths and weaknesses, but Husa seems to have purposefully challenged each percussionist by assigning keyboards, cymbals/gongs, and drums to each one. As previously stated, Husa specifically writes in his Performance Notes that "four percussionists and a timpanist are sufficient to cover all instruments,"¹²² but also that "when available, additional players should be used to double or even triple the very important xylophone part in Mvmt. II,"¹²³ so that the part is emphasized at key moments in the music.

Husa's percussion writing in *Apotheosis*, as with his other wind band and orchestra works, treats the section as a "full partner with the woodwinds and brass" and "has become a compositional trademark."¹²⁴ The composer was cognizant of the varied tone colors and musical possibilities presented by these instruments, and his writing

¹²¹ Scatterday, "Karel Husa: *Apotheosis of this Earth*," *Performance Study Guides*, 28.

¹²² Husa, "Performance Notes."

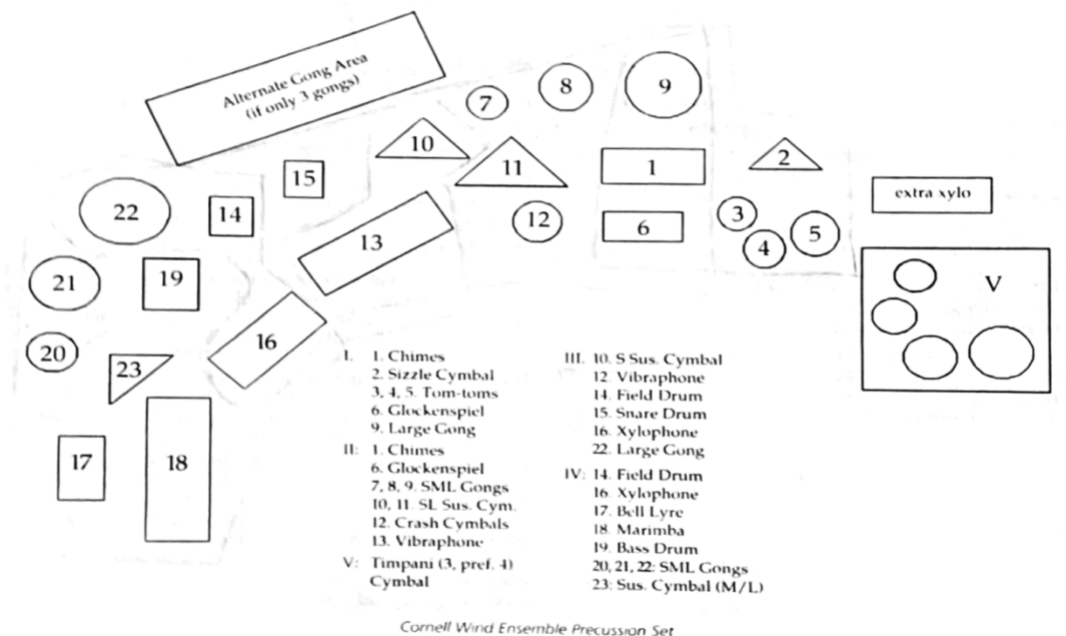
¹²³ Husa, "Performance Notes."

¹²⁴ Scatterday, "Karel Husa: *Apotheosis of this Earth*," *Performance Study Guides*, 27.

features, as Scatterday describes it, “new and diverse color combinations, rhythmic pulse and ostinato, the capabilities of extreme dynamic contrast and other practical availabilities such as interval/chord extensions and vertical/horizontal display of various important motivic material on mallet-keyboard instruments.”¹²⁵

Because of the sheer number of percussion instruments required in this composition, it is essential for the percussion section to be set up in a manner that allows for logical flow and ease of shared equipment. Scatterday’s *Performance Study Guide* includes a diagram of the Cornell Wind Ensemble percussion setup for a performance of *Apotheosis*, as well as a numbered list of each instrument assigned to each percussion part. (See Figure 1.)¹²⁶

Figure 1: Cornell Wind Ensemble Percussion Set



¹²⁵ Scatterday, 27-28.

¹²⁶ Scatterday, 28.

Although this is but one possible configuration, Scatterday's setup reflects close study of the score and individual parts. The instruments are grouped by part, and the equipment that is occasionally shared by two players is positioned within easy reach by both. For example, Player I and Player II use the chimes, the glockenspiel, and a large gong at various moments in the composition. In this setup diagram, these instruments are placed at the right edge of Player I's area and the left edge of Player II's area, allowing for shared access.

One of the most unique features of this composition, as well as one of the most challenging, occurs in the third movement of the original band version, "Postscript." Here, Husa introduces the use of spoken word within the ensemble, as members begin to rhythmically recite syllables and words from the phrase, "this beautiful Earth." (This is the content that led the composer to create the separate choral part for his orchestral transcription.) The text, spoken in rhythm, presented several challenges to the group at the premiere, many relating to the lack of audibility of the words over the instruments playing concurrently. When the piece was first rehearsed and performed, the vocalists could "barely be heard over or even within the ensemble."¹²⁷ To mitigate this problem, those musicians performing the spoken parts in the original band version should be directed to face outward toward the audience, and the volume level of both spoken and played parts may need to be adjusted for balance and audibility. In the newest version that combines the choral part with the band scoring, "Husa asks that the ensemble members should continue to perform the spoken articulations along with the added

¹²⁷ Montgomery, 40.

vocalists,”¹²⁸ with the result that the message is even more dramatically presented. Even in the case of this third version, however, differences between instrumental performance practice and the performance of spoken word will need to be thoroughly addressed in rehearsal.

In Husa’s original scoring, the recitation commences in measure 12 of the third movement, and although marked with a piano dynamic, should enter with immediacy and strength, and with precise rhythmic sounds. The rhythm for this first recitation is set as groups of sixteenth-note sextuplets on each beat. Flutes, oboes, E-flat clarinet, and all members of the percussion section pronounce “This-s-s-s-s” and continue the rhythmic “s” syllable in sextuplets for several ensuing beats or even measures. (See Example 7.)¹²⁹

Example 7: Recitation “This,” Mvt. III, p. 107, mm. 12-14

The musical score for Example 7 shows the recitation "This" in measures 12-14. The score is written for Percussion (Prc.), Flute (Fls.), Oboe (Obs.), Bassoon (Brs.), and Contrabass (Cbn.). The recitation is performed by all these instruments using sixteenth-note sextuplets. The score includes performance markings such as *p*, *dim*, *ppp*, *perdendosi*, and *pp poco espr*. A box at the top of the score reads "See Performance Notes concerning recitation". The flute part includes the instruction "(a 3, tutti) en dehors".

¹²⁸ Scatterday, “Karel Husa: *Apotheosis of this Earth*,” *Performance Study Guides*, 31.

¹²⁹ Husa, *Apotheosis*, 107.

Rather than a hissing sound, the ensemble could use “is” in repetition, as the full word would sound.

The syllable “Beau” from the word “beautiful” is taken by the bassoons, contrabassoon, and saxophone family, with the “u” vowel (sounding like “you”) continuing with the sextuplet rhythm. The trombones, baritones, tubas, and string basses pronounce “Earth-th-th-th-th-th.” Each part of the phrase is marked with a diminuendo throughout this first recitation, and each part should fade away as indicated by “perdendosi.”¹³⁰

The next capsule of spoken rhythm begins at measure 23. The same words or syllables are used, and in the same sextuplet rhythm. This time, however, the trombones and baritones begin on count one with “This-s-s-s-s”; the flutes, alto clarinet and bass clarinet enter on count two with “Beau-u-u-u-u”; and the bassoons, contrabassoon, alto/baritone/bass saxophones, string bass, and percussion all enter on count three with “Earth-th-th-th-th-th.” Each word tapers off as in the previous capsule. It is important to observe the directions printed in the score on count three of measure 24, as the medium tom-toms enter: “The drum beats must follow the exact tempo of the spoken words throughout, maintaining the same rhythm and speed even after the recitation has stopped.”¹³¹

In measure 36, a new element is introduced into the next spoken word capsule: the syllable “ti” from the word “beautiful.” In this capsule, Husa places the most emphasis on the new syllable, but all entrances are again offset by one beat. “This” is

¹³⁰ Husa, *Apotheosis*, 107.

¹³¹ Husa, *Apotheosis*, 110.

pronounced only by the trumpets, “beau” only by the clarinets, and “Earth” by the trombones and baritones. In contrast, “ti” is assigned to contrabass clarinet, alto/baritone/bass saxophones, and three percussionists (tom-tom, chimes, and vibraphone parts.) The conductor and ensemble should strive to practice and select the vowel sound that projects the most clarity, either “tih” or “tee.” As in the previous capsules, each word fades away to staggered exits.

A few measures later, at measure 42, the final syllable of “beautiful” (“fu”) is added. The entire phrase “This beautiful Earth” is heard for the first time, but still not with clarity, as the concluding sound of each syllable is repeated in the same sextuplet rhythm. The “fu” syllable is assigned to the percussion section. As they are furthest in the ensemble from the conductor and the audience, their clear enunciation of “fu” as it would sound in “ful” is essential, and their dynamic may need to be adjusted to be stronger than the written piano in the score.

The capsule beginning in measure 47 brings the phrase much closer to a clear statement. The B-flat clarinets and the percussion (except timpani) pronounce “This” in the sextuplet rhythm, with a reduced number of players continuing to do so through measure 49. However, the alto/tenor/baritone saxophones and horns speak “This” in an eighth-sixteenth rhythm, much like the word would be pronounced in normal speech with a clearly emphasized consonant ending. The word “beautiful” is now also clearly enunciated, elongated into a quarter note triplet rhythm, and spoken by the flutes, oboes, bassoons, E-flat clarinet, alto/bass clarinet, all saxophones, and horns. (See Example 8.)¹³²

¹³² Husa, *Apotheosis*, 119.

Example 8: Recitation “Beautiful Earth,” Mvt. III, p. 119, mm. 47-48

The image displays a musical score for Example 8, consisting of two systems of staves. The first system (left) shows vocal parts (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are marked with a piano (*p*) dynamic and sing the words "Beau - ti - ful" in measure 47. The piano accompaniment features a complex rhythmic pattern of eighth and sixteenth notes, with a sextuplet rhythm. The second system (right) shows the orchestral accompaniment, including Piccolo, Flutes, Oboes, Bassoons, Horns, Trumpets, Trombones, and Cymbals. The orchestral parts are marked with a piano (*p*) dynamic and sing the words "Ear - th" in measure 48. The score features a complex rhythmic pattern of eighth and sixteenth notes, with a sextuplet rhythm.

The phrase is completed as most of the “beautiful” group pronounces “Earth” in an eighth-sixteenth rhythm; the horns and percussion revisit the previous sextuplet rhythm with the repetitive “th” sound.

The entire phrase “This beautiful Earth” is next heard in rhythmic diminution in measure 57. It is now recited in a rhythm that resembles the cadence of normal speech – quarter, eighth note triplet, quarter. (See Example 9.)¹³³

¹³³ Husa, *Apotheosis*, 121.

Example 9: Recitation “This Beautiful Earth,” Mvt. III, p. 121, m. 57

The image shows a musical score for five staves. The lyrics are: "This Beau-ti-ful Earth" on the first staff, "pp This Beau-ti-ful Earth" on the second, "pp This Beau-ti-ful Earth" on the third, "pp This Beau-ti-ful Earth" on the fourth, and "pp This Beau-ti-ful Earth-th-th-th" on the fifth. The dynamics are marked as *pp* (pianissimo) for each staff. The rhythm is a sextuplet, indicated by a bracket over the notes. The notes are eighth notes, and the lyrics are placed below the notes.

The sextuplet rhythm and the repetition of the “th” in “Earth” is continued by just a few voices now – contrabassoon, trombones, baritones, tubas, string basses – fading away in measure 59. As the words of the full phrase are finally brought together, clarity and projection become paramount if the audience is to hear and understand what the performers are saying. Focus on the consonants in each word will aid in the desired clarity. “The players will feel as if they are mouthing the words to someone who is reading their lips. Add sound to this ‘mouthing’ and the vocalizations will be done correctly.”¹³⁴

“Beautiful Earth” is heard one last time, by just one voice (“preferably woman’s voice, coming from the first row – either Picc, Fl or Ob.”)¹³⁵ in measures 63-64. (See Example 10.)¹³⁶

¹³⁴ Montgomery, 39.

¹³⁵ Husa, *Apotheosis*, 123.

¹³⁶ Husa, *Apotheosis*, 123.

Example 10: Recitation “Beautiful Earth,” Mvt. III, p. 123, mm. 63-64



Very little activity is happening within the ensemble here – sustained pitches in clarinets and a very soft roll in the timpani. Regardless, the speaker of this last phrase must project clearly into the hall.

To prepare the vocal parts in this movement, emphasis in rehearsal must be on ensemble precision, both in rhythm and diction. Although unusual, these spoken capsules are part of the music and must be approached with the same respect as anything involving the instruments. Ronald M. Montgomery includes *Apotheosis* in his 2005 dissertation *The Use of the Voice in Five Selected Works for Band*. In it, he offers a bounty of suggestions and tips for vocal production of each word or syllable, with the reminder that “energized breathing and a sufficient and consistent airflow are essential to achieve the ultimate goal, which is for the text to be heard with clarity.”¹³⁷

Scatterday’s *Performance Study Guide* also offers useful suggestions, undoubtedly based both on his study and preparation of the work with Husa, as well as his own experiences with the piece:

The spoken words should be strong so they start to be heard immediately over the music. All the sounds are to be exaggerated, but exactly in tempo and with computer-like (electronic) precision. Progressively the emotional element should take over the recitation, prevailing more and more until the last two phrases where

¹³⁷ Montgomery, 37.

the effect should be warm, human-like and filled with regrets, yet very simple and unaffected.¹³⁸

Mark Scatterday’s *Performance Study Guide*, though more brief in scope, is an invaluable resource for conductors planning to perform *Apotheosis*. Scatterday was both a student and colleague of Husa, and they worked closely together in preparation of performances of several of Husa’s works, including *Apotheosis*. Scatterday’s article highlights the 1990 edition of the work, bringing together the original band score and the chorus parts that were added to the orchestral arrangement. In addition to historical information regarding Husa’s inspiration for *Apotheosis*, Scatterday comments on topics such as instrumentation, including suggestions for percussion part assignments and instrument layout, and an overview of each movement. Conductors should also read carefully his “Performance Suggestions” listed by measure in each movement; his insights will undoubtedly make both score study and ensemble rehearsals more productive.

An additional key feature of Scatterday’s study guide is a list of errata within the individual printed parts. His list, reproduced below in Table 2, is arranged by measure number in each movement; emphasizes in italic font the corrections to be made; and also references the page in the full score where each error occurs.¹³⁹

Table 2: Errata by movement

Movement I:

Measure	Score Page	Error
35	6	E-flat clarinet should be <i>D³</i> , not F ³

¹³⁸ Scatterday, “Karel Husa: *Apotheosis of this Earth*,” *Performance Study Guides*, 32.

¹³⁹ Scatterday, “Karel Husa: *Apotheosis of this Earth*,” *Performance Study Guides*, 33.

62	11	Bassoon should be marked <i>mp</i> , not <i>p</i>
65	12	Oboe 2 should have <i>E-flat</i> ¹ instead of <i>C</i> ¹
75	14	Horns 1/2 should be marked <i>tutti</i>
78	15	Trumpet should be marked <i>tutti</i>
79	15	Baritone should be marked <i>tutti</i>
81	15	3 <i>Flutes</i> not solo (<i>score</i> should say <i>a3</i>)
88	16	Flute 1 <i>D-natural</i> ³ on last beat
98	18	Trombones should be marked <i>open</i>
118	23	Trombone 2 should be marked <i>open</i>
120	24	Trumpet 3/4 should be marked <i>open</i> ; Flute 2 should go to <i>D</i> ³ , not to <i>C#</i> ³
129	25	T. C. baritone written <i>F#</i> ¹ on beat 3
132	26	Flute 2 should go to <i>E</i> ³ , not to <i>D#</i> ³
143	34	Vibraphone <i>E-natural</i> ² on beat 3
162	38	<i>Oboe solo</i> mistakenly in flute part

Movement II:

Measure	Score Page	Error
1	39	<i>Open</i> not marked in all brass parts
9	41	Baritone sax part: <i>C#</i> , <i>B</i> , <i>C-natural</i>
13	43	Beat 4 should be the <i>Large gong</i>
21	45	<i>Harsh, reedy sound</i> not written in bassoon, contra bassoon, bass clarinet, contrabass clarinet, and baritone sax parts
30	49	Oboe parts should be marked <i>start quarter tone flat</i> (then gradually rise to indicated pitch)
36	51	Trumpet 1 <i>G-flat</i> ² for the last pitch

40	53	Trumpets 1/2 and horns 1/2 should be <i>ff</i>
46-47	55	Some of the <i>accents</i> on the beginning of trills are left out
58	59	Bari sax has an <i>extra 16th rest</i> on beat 4
65	62	Baritone should be marked <i>ff</i>
71	64	Horns 1/2 should be marked <i>brassy</i>
113	79	<i>Poco accelerando</i> not marked in all parts
121	81	The <i>duration</i> of measures absent in some parts
122-124	84	<i>A tempo</i> not marked in all parts
125	85	<i>Accelerando</i> not marked in all parts
146	93	The <i>measure # 146</i> not marked in all parts
148	94	All trumpets should be marked <i>brassy</i>
180	104	Field drum part should not have <i>ties</i>

Movement III:

Measure	Score Page	Error
28	112	Trumpet 1 solo should be marked <i>harmon, stem off</i>
58	122	Vibraphone should be marked motor on, slow speed; <i>pedal down throughout</i>

The soundscape created in *Apotheosis of this Earth* will more than likely be unfamiliar to the musicians, not to mention the audience. The players and the conductor should approach especially the first few rehearsals with patience and an open mind. The music is challenging both to play individually and to put together as an ensemble. As with any other program, daily goals and a long-term rehearsal plan should be set; the conductor should take care not to allow early rehearsals to bog down, but rather to keep

moving forward. Allow the ensemble to try a challenging rhythm, gesture, or phrase a few times and then move on, allowing all to “digest” the experience and work on parts individually for the next rehearsal.

Once the ensemble’s preparations are complete and the performance is imminent, it is reasonable to expect that the audience will need some context, perhaps beyond the composer’s note in a printed program, to fully understand and appreciate this music. One approach could be to include a visual or multi-media component during the performance, such as a slide show or video timed to the live music. Husa’s own words support the notion of *Apotheosis* as a soundtrack:

The earth appears first as a little star in the universe (the soft “a” tone played at the beginning by the glockenspiel) and as our mind wanders looking at this very small bright point, our imagination is bringing it closer and closer to us, and its picture getting larger and larger, in the same way it has appeared to the astronauts returning home from the moon, and to our eyes on the television. This picture of the earth coming gradually back to us was the reason for my construction of a *crescendo* taking 9 minutes of time from the beginning to the climax of this movement, when the xylophone starts the anguished solo.¹⁴⁰

Later in the first movement, during the climactic aleatoric passages, Husa indicates that the mallet percussion motives must sound as “alarming” as possible, and he used descriptive language to illustrate the scenes he imagined when writing for the bass drum and gongs: “To give an idea for these terrifying percussion sounds I remember pictures I have seen in movies of the sun during the eclipse; incredible explosions in orange and red color occurred on the sun’s surface.”¹⁴¹ These are but a few musical moments that suggest an openness to visual integration to help the audience better understand and relate to Husa’s message.

¹⁴⁰ Husa, “Some Thoughts,” 6.

¹⁴¹ Husa, 8.

Husa's music, not only in *Apotheosis* but throughout his entire catalog, is thought-provoking and dramatic. He never utilized electronics in his compositions, but he did accept advice and interpretations of his music from conductors. His comments indicate that he may have approved of synthesized parts for support and balance, as well as video illustrations of his music:

The ideas of certain conductors who perform my music are so good I have decided to use those ideas later and to change the score markings. But since a piece of music is not always a definite entity, even though I mark my scores very specifically, this is still only the contour of the piece, which the conductor and ensemble must interpret with an expressive and emotional character.¹⁴²

Current Relevance of the Work

Apotheosis of this Earth was composed over fifty years ago, yet its themes and its program remain as relevant now as they were then; according to Scatterday, “[*Apotheosis*] is probably the best example of the way he views mankind's role in the universe: an ardent commitment to providing a better life for future generations.”¹⁴³ In a 1973 reflection on his composition, Husa himself wrote:

I have used the word, “Apotheosis,” in the title because of its reference to the glorification of a once great being which has passed away. I certainly hope that our beautiful earth will not have to be glorified in this way but I cannot hope to remedy or even affect this situation in any way except through music. So I have composed this work as a kind of warning which, perhaps, will play at least a small part in preventing such a tragedy.¹⁴⁴

Apotheosis was inspired by Husa's concern with environmental damage at Cayuga Lake, near his home in upstate New York; but others of his works, such as the

¹⁴² Scatterday, “Working with Karel,” 123.

¹⁴³ Scatterday, “Working with Karel,” 120.

¹⁴⁴ Karel Husa, “Meet the Composer: Karel Husa – *Apotheosis of this Earth*,” *The Instrumentalist* 28 (Aug. 1973): 36.

Sonata for Violin and Piano, composed in 1973, also reflected his environmental concerns. On this subject, Husa stated: “Perhaps this music has been influenced – although not voluntarily – by some events of the past years, such as continuous wars, senseless destruction of nature, killing of animals, and, on the other hand, man’s incredible accomplishments in space.”¹⁴⁵

Husa used some of the same musical effects, including quarter tones, in *Apotheosis* and the Sonata. In the following year, his Concerto for Trumpet and Wind Orchestra showcased techniques also found in *Apotheosis*. “Microtonal passages, glissandi, flutter tongue, control of vibrato, passages of indeterminate pitch, and unusual performance practices all contribute to the timbral scheme of this work.”¹⁴⁶ Some, if not all, of these performance practices may be new to students and conductors who choose to prepare *Apotheosis*; more exposure to other music written in the same style will help such extended techniques to become more familiar-sounding.

In 1976, Husa made another attempt in combining wind instruments and voices, with his *An American Te Deum*. Originally composed for wind band and mixed chorus with solo baritone voice, he later created an orchestral version, mirroring his process with *Apotheosis*. This composition includes text in “spoken form, dividing lines, syllables, and sentences thus giving a somewhat different meaning to their substance.”¹⁴⁷

One of his compositions which most clearly features themes of both nature and tragedy, Husa’s 1977 *Landscapes for Brass Quintet*, depicts scenery through three movements entitled “Northern Woods,” “Northern Lakes,” and “Voyageurs.” Regarding

¹⁴⁵ Loy, 10.

¹⁴⁶ Loy, 12.

¹⁴⁷ Loy, 14.

these titles, Husa commented that they are “self-explanatory though not descriptive. The work reflects our time with views of majestic, mysterious nature embellished by travelers such as northern geese and spaceships exploring the universe. These are meant as landscapes of today.”¹⁴⁸

Husa’s music reveals not only a love of and concern for nature, but also for humankind through a historic lens. In 1981, he composed music for a ballet, entitled *The Trojan Women*. Often referred to as the third work in his “manifesto,” the other two being *Prague* and *Apotheosis*, here he addresses the tragedy of war. The subject matter is derived from Euripides’ play of the same name, in which the Greeks enslave Troy’s women after the city’s fall. Husa created a musical depiction of war by recalling his own experience:

I have lived these things. In 1942 in Czechoslovakia, there was a little village (Lidice) close to Prague. The people in the village maintained ties with the Czech government in exile in London. When the Nazis got wind of it, they behaved in a manner very similar to that of the Greeks. The Germans went on a murderous rampage. They killed all the men of that village. They lined the men up and turned machine guns on them. The women were made to watch.”¹⁴⁹

Husa went on to state, “I want my music to move people, to alert them to this kind of tragedy. I want them to realize that, even though 2,000 years have passed since the fall of Troy, we still have war and killing and no freedom.”¹⁵⁰ Likewise, over fifty years since Husa saw environmental threats near his home, we still have pollution, contaminated water, climate change, and so forth, not only throughout the United States but across the entire world. Efforts have been made, of course, and some gains have been seen, but the

¹⁴⁸ Loy, 16.

¹⁴⁹ Loy, 18.

¹⁵⁰ Loy, 19.

problems identified by Carson, Husa, and others after them have by no means been eradicated.

The Concerto for Cello and Orchestra, composed in 1987-88, was also written with the composer's mind on similar themes. Husa commented on "the excitement of living in this world of much progress, yet with such basic problems as freedom, respect for man and nature unfulfilled."¹⁵¹

In 1992, Husa composed two additional works that commented on nature and the human condition. *Cayuga Lake Memories*, a four-movement work for a chamber orchestra made up of a wind quartet, brass quartet, string quartet, piano, and percussion, is a positive contrast to the strong message of *Apotheosis*. Regarding its themes, Husa stated,

I have lived in this region for over 38 years and this lake has become part of my life as a composer. Since 1964 I have written practically all of my music in my summer home, a few feet from its gentle or stormy waters. I am fascinated by the changes of the lake's colors, which happen not only every season, but every day or hour and even within minutes. It is a beautiful palette of blue, yellow, green, gray, orange and red in so many combinations and shades, reaching sometimes a complete darkness. The singing of birds, winds, and colorful fish bring the lake to life every day and you can actually hear in these waters the flutes, drums, bells, and imagine the habitants of the surrounding territories, so unjustly silenced.¹⁵²

In contrast, the Concerto for Violin and Orchestra (1992) seems to return to the stern warnings and bleak future issued in *Apotheosis*. In describing the work's three movements, the composer commented,

We live in a world of many societies, but more than ever there is a feeling of aloneness among people (*Moderato ma deciso* – a monologue and recitative). We can see the Earth from a spacecraft of another planet, but we have not been able to stop hungry children from dying or the destruction of our glorious natural

¹⁵¹ Jan Ledec, "Prohibited Czech Music," 6.

¹⁵² Jan Ledec, "Karel Husa: an Eightieth Birthday Tribute," *Czech Music: the journal of the Dvorak Society for Czech and Slovak Music* (1999-2000, 21): 207.

resources (Adagio). And yet we contemplate life's mystery and beauty, its joy, its lights and darkness, its magnificent colors, like the forests of Donanier, Rousseau, or the flight of birds painted by Chegall. In these troubled times, we have so much to learn from the majesty of Nature. (Allegro giocoso).¹⁵³

Although not directly related to one another, it is telling that *Apotheosis* was composed in the same year that the modern Earth Day movement was born. *Apotheosis* was inspired in part by the toxic pollution from power plants; by the end of 1970, the first Earth Day led to the creation of the United States Environmental Protection Agency and the passage of other first-of-their-kind environmental laws, including the National Environmental Education Act, the Occupational Safety and Health Act, and the Clean Air Act. Two years later Congress passed the Clean Water Act.¹⁵⁴ The study of the history of these laws, along with the science behind their effects, could be brought to life through added study of the arts – in this case, music with a program that relates to these themes. Whether at the secondary level or in a college or university, a celebration of Earth Day could easily include cross-curricula presentations and musical performances to more broadly emphasize the past, present, and future of the movement, its goals, and the environmental conditions that make it important to so many.

Apotheosis is, of course, not the only wind band work in the repertoire to feature extended playing and aleatoric techniques, nor is it the only composition to express concern about the planet and its future. Especially in the past twenty years, many composers have addressed this theme in their own way. With a wide range of choices at various levels of player experience, an entire campus music program, or even all the

¹⁵³ Loy, 31.

¹⁵⁴ "The History of Earth Day," <https://www.earthday.org/history/>, accessed 10 July 2021.

ensembles within an aligned cluster of schools (elementary through high school), could present an “Earth Day” performance. Likewise, a college campus could bring together the band and choir, or orchestra and choir, to perform *Apotheosis*, in addition to other related works for the respective ensembles. Coordinated with history presentations, science projects, and contributions from other disciplines, such a comprehensive program begins to align with the stated ideals of ecomusicology. “The field is deeply interdisciplinary – ecomusicologists come from the fields of composition, acoustic ecology, ethnomusicology, historical musicology, biology, and others – and is similar in many fundamental ways to literary ecocriticism, the interdisciplinary study of literature and the environment.”¹⁵⁵ With the current educational emphasis on STEM courses (science, technology, engineering, mathematics) and more recent acknowledgement of the importance of the arts by changing the acronym to STEAM, these collaborations surely would be welcome in schools today.

Without direction, it could be daunting for music educators to find appropriate literature to program for a themed program such as this. Fortunately, the online Wind Repertory Project (WRP), a database of works for wind band, categorizes compositions by a variety of searchable headings such as composer ethnicity, featured soloist, type of ensemble, and grade level. Most helpful in the case of programming based on theme is the list of “form and style categories.” This WRP list includes such headings as “Aleatoric Works” and “Socially Relevant” compositions,¹⁵⁶ both of which may be

¹⁵⁵ Ben Cosgrove, “Introducing Ecomusicology,” *Ethnomusicology Review*, May 20, 2014, accessed July 14, 2021,

<https://ethnomusicologyreview.ucla.edu/content/introducing-ecomusicology>.

¹⁵⁶ “Main Page,” last modified May 21, 2021, accessed July 14, 2021, https://www.windrep.org/Main_Page.

perused in search of pieces that could complement *Apotheosis* in style and content. Each WRP entry, regardless of category, includes information on the grade level and publisher; an instrumentation list; and program notes as available. These key pieces of information will greatly assist conductors who are searching for appropriate literature not just in the event of an Earth Day program or the like, but also for numerous other performance situations.

Apotheosis of this Earth is a challenging and thought-provoking composition, one that warns of man's destructive behavior towards this planet, and that asks, "Why did we let it happen?" Although seemingly not as generally well-known or as frequently performed as Husa's *Music for Prague 1968*, *Apotheosis* stands as an immensely important work in the band repertoire. Remarks Jan Ledeċ:

It remains to be said that the composition [*Apotheosis*] was met with exceptional response and that in spite of its technical demands and in spite of its unusual musical expression it achieved some three hundred performances in the first two years after its premiere. 'Rarely is a modern composition enthusiastically received at first hearing,' we learn from the press reports, 'but this one moved its audience to a standing ovation.'¹⁵⁷

Given its initial positive reception, the work's waning popularity in more recent years may be a bit surprising, yet understandable given the many challenges present in its preparation. Certainly, before committing to programming such a difficult piece, the conductor must study the score sufficiently to ensure both that her musicians possess the maturity and skill to learn and perform the music, and that she herself can effectively teach and conduct the music as well.

¹⁵⁷ Ledeċ, "Prohibited Czech Music," 5.

But technical preparation alone will not ensure a successful performance. The conductor and the ensemble members must also be willing to consider and experience the emotion present in the music, and to express that emotion to the audience. Husa's program note introduces the music and hints at the sonic experience to come. The performance itself, along with the option of combining the music with visual elements, will speak volumes if the performers fully understand both the technical challenges and the message being communicated. There are several resources that address some of these various challenges; this document will assist conductors in both compiling and applying these resources towards a successful, meaningful, and memorable performance of *Apotheosis of this Earth*.

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Appendix 1a: Definitions of terms to be used in discussion of Performance Considerations¹⁵⁸

Balance <i>or</i> Balanced	“Each instrument being heard at the tonal strength appropriate for the music. Balance is achieved when the conductor has assigned and prioritized the listening responsibilities. Without this information an ensemble will have a difficult time balancing.”
Capsule	“Any module of musical ideas – rhythmic, intervallic, stylistic, etc.”
Color	“The most mature, vibrant sound, consistent throughout all registers. Specific characteristic sounds combine to create the color of the ensemble. The conductor can create any color desired by layering the characteristic sounds of the instruments in any order.”
Energy <i>or</i> Energize	“A conceptual word relating to ensemble fundamentals. It can describe any aspect of musical performance (i.e., tonal resonance, line movement, specific styles, etc.)”
Matching <i>or</i> Match	“Relating any aspect of playing to a specific player or section.”
Model	“The performer selected by the conductor to demonstrate an aspect of a musical idea. Occasionally an entire section can be utilized in the same manner.”
Strength	“The degree to which a note is articulated. It is important to be consistent throughout a chosen style.”
Texture	“The sound created when all lines of music are in balance and treated properly within the intent of the composer.”
Timbre	“The characteristic quality of an instrument when it is allowed to vibrate sympathetically in the harmonic series.”
Tone <i>or</i> Tonal Color	“The effect of instrument timbres being layered to create a new, more sophisticated sound.”

¹⁵⁸ Eddie Green, *et al*, 236-237.

Appendix 1b: From score – Performance Notes¹⁵⁹

Soli and tutti playing	<p>“From the beginning until at least m. 70, all instruments are to play only one per part (solo) unless otherwise indicated. The doublings (tutti) will start as follows: m. 71: all woodwinds m. 72: all saxophones and contrabass clarinet m. 74: all trombones m. 75: all horns m. 78: all trumpets m. 79 (3rd beat): baritones, tubas, string bass and contrabassoon.”</p>
Breathing	<p>“Staggered breathing is to be used in the long tutti passages, especially in Movement I. Long notes played by solo instruments may be interrupted as necessary for short breaths. These interruptions should be as natural as possible (like an interrupted single sound) and should neither be hurried or forced.”</p>
Indefinite High and Low Pitches	<p>“In some parts, especially in Movement II, notes are written without definite lowest (♭) or highest (♮) possible pitches. Each player on horns, baritones and trombones is to use <i>pedal tones</i> of his choice for these notes; they must be strong and powerful. Less experienced players may use the lowest notes which they can produce powerfully. Wind instruments with added low keys (such as the bass clarinet) should take advantage of available extensions; otherwise, the lowest note (e.g., the bass clarinet’s low E) should be played.”</p>
Quarter tones	<p>“Quarter tones are indicated by arrows pointing up for the higher quarter tone (♯) and by arrows pointing down (♭) for the lower quarter tone. These arrows are valid only for the note immediately following, unless that note is tied across the barline.”</p>
Notation for indefinite change of speed	<p>“Increasing and decreasing speeds for repeated notes are marked as follows:  The change is approximately from an eighth note</p>

¹⁵⁹ Karel Husa, “Performance Notes,” *Apotheosis*.

	<p>to a tremolo. In the case of the glissando notation in the horn parts (Mvmt. II, mm. 132-139), the players will proceed from slower notes to faster and faster ones.”</p>
Percussion needs	<p>“Four percussionists and a timpanist are sufficient to cover all instruments. When available, additional players should be used to double or even triple the very important xylophone part in Mvmt. II, mm. 127-140 and 142-145; here, the xylophone must stand out above the whole ensemble.</p> <p>The bell lyre part may be played on another glockenspiel if necessary, although the stronger and harsher sound of the bell lyre, with <i>steel bars</i>, is preferable.”</p>
Recitations	<p>“Regarding the recitation by the players in Movement III, it should be noted that the syllables, and later the words, are to be spoken mechanically at first. The sound should be comparable to that of a computer-like or electronic instrument.</p> <p>Progressively, however, emotion will prevail more and more until the recitation reaches the last two phrases (mm. 57-58 and 63-64: <i>This beautiful earth</i> and <i>Beautiful earth</i>); here, the recitation should be warm, human-like and filled with regrets, yet very simple and unaffected.</p> <p>It is recommended that the number of narrating voices be reduced gradually. In the next-to-last phrase (mm. 57-58), the recitation should come from about the first three rows of the band; the last phrase (mm. 63-64) should be recited by one person only – preferably a woman’s voice. Again, the pronunciation should be simple, although filled with emotion.”</p>

Appendix 2: Performance effects and skills - listed in order of appearance by movement; concurrent skills of other types are also listed for reference

MOVEMENT I

Measure(s)	Instrument(s)	Effect/Skill
2-8	Clar1	Quarter tones
12-19	Clar1	Quarter tones
15-16	Clar3	Slow vibrato
17-25	Fl3	Quarter tones
17-18	Clar2	Quarter tones
19-25	Fl1/Fl3	Quarter tones
24-26	BCl	Quarter tones with slow glissando to pitch center
27-35	Clar3	Very slow vibrato
31-33	Marimba	Increasing/decreasing rate of speed
40+	Brasses	Variety of mutes
41-44	Tpt1-3	Slow glissando from unison to cluster
43-46	Vibraphone	Increasing/decreasing rate of speed
47-48; 51-52; 59-60	Mallet percussion	“Liberamente”: consecutive entrances in 32nd notes
51-52	TSax	Slow vibrato
54-58	ASax1	Slow vibrato with quarter tones
58-61	ASax2	Quarter tones with slow glissando to pitch center
76-85	EbCl	Quarter tones
80-89	Tbns	Extended flutter tongue
80-85	Tpts	Quasi glissando
81-85	Fl	Quarter tones
89-108	Tpts	Extended flutter tongue; muted
98-108	Picc/Fl/EbCl	Quarter tones
109	Tpts/Tbns	Quasi slow glissando/slow glissando
122-127	Saxes	Slow vibrato
131-133	Oboes	Quasi glissando
131-133	Clars	Tremolo with increasing rate of speed; quasi glissando after fermata
134+	Xylo	Ad lib character
135+	WW	Staggered entrances: "approximate; need not be followed with exact precision"; quarter tones
137+	Brasses	Staggered entrances; mute techniques; quarter tones
140	Tbn3/4	Rhythmic effect: slowing down flutter tongue speed
141-142	WW	Chattering effect: free speed to end of m. 142

141-143	Timpani	Slow glissandi
141-143	Tbns	Fermata fades, soft as possible
145-146	Tpts/FH	Brassy; fortissimo/triple-forte; 12-tone cluster
146-148	All Clars	12-tone cluster; pianissimo
149-152	Tpts/FH	12-tone cluster with staggered releases; mezzo-forte fading to pianissimo
154-158	ASaxes	Quarter tones
155-156	Flute	Rhythmic motive
157	Flute	Harmonic
158-159	Flute	Quarter tones w/ glissando to tonal center
162-end	Oboe	"This notation indicates lip interruptions (squeezing reed) of an excessive velocity of air, fast at the beginning, then slowing down more and more toward the end."
164-end	Clar1	Quarter tones; senza vib./ poco vib.

MOVEMENT II

Measure(s)	Instrument(s)	Effect/Skill
1-4++	BCl/Euph	Lowest possible sound
17-18	Timp	Irregular tremolo (alternate fast/slow strokes)
18	Bssn/Cbn/EbCl/Cl/BCl/CbCl/Tbns/Euph/Timp	Glissando figure to D/E cluster
18-19	Saxes/Tpts/FH/Perc	Staggered entrances on non-unison rhythm
25	EbCl/Clars/ACl/BCl	Quarter tones; glissando to cluster of centered pitches
28-29	EbCl/Clars/ACl/BCl	Quasi glissando; descending chromatic pitches
29-34	Tbns	Lowest possible pitch for 6 mm at fortissimo
30-33	Ob 1&2	Tremolo starting on lower quarter tone and gradually raising to indicated pitch
38-40	Clars	Repeat rhythmic capsule as fast as possible
41-42	Euph/Tuba	Quasi glissando from F#-F
43-44	FH	Tremolo
43-45	Tpts	Quarter tones with flutter tongue; glissando to exact pitch
45-49	ACl	Slow vibrato with quarter tone pitch bending
50-51	Tbns/StringBass/Timp	Slow descending glissando with exact starting and ending pitches
50-53	Saxes/Tpts/FH	Breakdown of rhythmic unison; no one instrument completes the entire capsule
53-55	Tbns	Slow glissando with notated pitches on specified beats

54-55	FH	Slow glissando with notated pitches on specified beats
56-58	Bssn/BCI/Tbns	Quasi glissando or glissando
57-60	Fl/Ob/EbCl/Cl	Staggered entrances one 16 th -note apart
59-60	BCI/Tbn	Quasi glissando or glissando
62+	most parts & perc	Staccato 16 th -note sextuplets and triplets on repeated pitches: fanfare-like approach
62-64	Tbn2	Flutter tongue with straight mute
75-81	Tpts	Staggered entrances; bells up; fortissimo; using different mutes for each player
97-99	FH/Tbns	Slow glissando with notated pitches on specified beats
115-121	Tbns/Euph	Flutter tongue, changing gradually to sustained sound
120-124	All	Strict tempo stops; each player performs their capsule repeatedly; individual entrances cued throughout
122-128	Saxes/Tpts/FH/Tbns/Euph	Flutter tongue; individual entrances; concludes with glissando to highest possible pitch
128-132	Picc/Fl/Ob/EbCl	Flutter tongue
128-132	Xylo	Solo; rhythmic capsules/flourishes until vamp
132-140	FH	Quasi glissando/rip-like figures (whale song)
132-139	Tbns/Euph/Tuba	Flutter tongue to glissando
139-141/145	Saxes/Tpts	Glissando from written pitch to highest pitch possible
140-145	BCI/Saxes/Tbns/Euph/FH	Lowest/highest possible pitch with flutter tongue (except FH)
142-145	Picc/Fl/Ob/Bssn/EbCl/Clars/ACI/BCI	Begin together, then play independently
148-150	Saxes	Trill with "harsh reedy sound"
148-152	Tpts/FH/Tbns/Euph	Flutter tongue at triple forte
151-163	Chimes	Suggested pitches and rhythms; part notated as curved lines approximating player's path around the notes; later progressively faster and louder
154-156	Tpts/FH/Tbns/Euph	Flutter tongue at forte-piano
159-163	Picc/Fl	Flutter tongue at triple forte
164-end	Low Brass	"Harsh, brassy sound until end"
170-175	Low Brass	Flutter tongue in extreme low range; forte-piano with crescendo past fortissimo
173-174	Tomtom/Field Drum	Irregular tremolo

175	Picc/Fl/Ob/Bssn/EbCl/ Clars/ACl/BCl/Saxes/ Tpts	Staggered entrances of repeated capsules, repeated as necessary and as fast as possible
175	Timpani	Long descending glissando
176-183	BCl/FH/Tbns/Euph/Tu ba	Lowest pitch possible at triple forte
176-183	Bssn/Cbn/BCl/CbCl/ BariSax	Extreme low range, "harsh, reedy sound" at triple forte

MOVEMENT III

Measure(s)	Instrument(s)	Effect/Skill
12-14	Picc/Ob/Bssn/Eb Clar/ CbClar/Saxes/Tbn/ Euph/Tuba/Perc	Recitation: This/Beau/Earth
12-14	Tpts	Harmon mute, open/closed
17-22	FH	Muted and stopped with glissando
22-26	Tpts	Harmon mute, open/closed
22-25	FH	Flutter tongue
23-25	Picc/Fl/Bssn/Cbn/ACl/ BCl/CbCl/ASax/ BariSax/Tbn/Euph/ StringBass/ Perc	Recitation: This/Beau/Earth
25-27	Picc/Fl/Clar/Tomtom	Rhythmic capsule: entrances staggered one 16 th -note after previous entrance
32	Flute 1 & 2	Glissando
34	FH	Quasi glissando
36-39	Clar 2/CbCl/ASax/ BariSax/Tpts/Tns/ Euph/ Perc	Recitation: This/Beau/Ti/Earth
42-44	Oboe/ACl/BCl/ASax/ TSax/BariSax/Tpts/ Tbns/Euph/ Perc	Recitation: This/Beau/Ti/Fu/Earth
47-49	Picc/Fl/Oboe/Bssn/Eb Clar/Clar/ACl/BCl/ CbClar/Saxes/FH/Perc	Recitation: This/Beautiful/Earth
57-59	Picc/Fl/Oboe/Bssn/ Cbssn/EbCl/BCl/ CbCl/Saxes/Tbns/ Euph/Tuba/StringBass	Recitation: This Beautiful Earth
63-64	Solo Voice (Picc, Fl, or Oboe)	Recitation: Beautiful Earth
64-65	Solo flute	"Lip interruptions"

Appendix 3: Performance effects and skills - grouped by effect in each movement

Quarter tone effects - Mvt. I

Measure(s)	Instrument(s)	Effect/skill
2-8	Clar1	Quarter tones
12-19	Clar1	Quarter tones
17-25	Fl3	Quarter tones
17-18	Clar2	Quarter tones
19-25	Fl1/Fl3	Quarter tones
24-26	BCl	Quarter tones with slow glissando to pitch center
54-58	ASax1	Slow vibrato with quarter tones
58-61	ASax2	Quarter tones with slow glissando to pitch center
76-85	EbCl	Quarter tones
81-85	Fl	Quarter tones
98-108	Picc/Fl/EbCl	Quarter tones
135+	WW	Staggered entrances: "approximate; need not be followed with exact precision"; quarter tones
137+	Brasses	Staggered entrances; mute techniques; quarter tones
154-158	ASaxes	Quarter tones
158-159	Flute	Quarter tones with glissando to tonal center
164-end	Clar1	Quarter tones; senza vib./ poco vib.

Quarter tone effects - Mvt. II

Measure(s)	Instrument(s)	Effect/skill
25	EbCl/Clars/ACl/BCl	Quarter tones; glissando to cluster of centered pitches
30-33	Ob 1&2	Tremolo starting on lower quarter tone and gradually raising to indicated pitch
43-45	Tpts	Quarter tones with flutter tongue; then glissando to exact pitch
45-49	ACl	Slow vibrato with quarter tone pitch bending

Vibrato effects - Mvt. I

Measure(s)	Instrument(s)	Effect/skill
15-16	Clar3	Slow vibrato
27-35	Clar3	Very slow vibrato
51-52	TSax	Slow vibrato

54-58	ASax1	Slow vibrato with quarter tones
122-127	Saxes	Slow vibrato

Vibrato effects - Mvt. II

Measure(s)	Instrument(s)	Effect/skill
45-49	ACl	Slow vibrato with quarter tone pitch bending

Glissando effects - Mvt. I

Measure(s)	Instruments(s)	Effect/skill
24-26	BCl	Quarter tones with slow glissando to pitch center
41-44	Tpt1-3	Slow glissando from unison to cluster
58-61	ASax2	Quarter tone with slow glissando to pitch center
80-85	Tpts	Quasi glissando
109	Tpts/Tbns	Quasi slow glissando/slow glissando
131-133	Oboes	Quasi glissando
131-133	Clars	Tremolo with increasing rate of speed; quasi glissando after fermata
141-143	Timpani	Slow glissandi
158-159	Flute	Quarter tone with glissando to tonal center

Glissando effects - Mvt. II

Measure(s)	Instrument(s)	Effect/skill
18	Bssn/Cbn/EbCl/Clars/ BCl/CbCl/Tbns/Euph/ Timp	Glissando figure to D/E cluster
25	EbCl/Clars/ACl/BCl	Quarter tones; glissando to cluster of centered pitches
28-29	EbCl/Clars/ACl/BCl	Quasi glissando; descending chromatic pitches
41-42	Euph/Tuba	Quasi glissando from F#-F
43-45	Tpts	Quarter tones with flutter tongue; then glissando to exact pitch
50-51	Tbns/StringBass/Timp	Slow descending glissando with exact starting & ending pitches
53-55	Tbns	Slow glissando with notated pitches on specified beats
54-55	FH	Slow glissando with notated pitches on specified beats
56-58	Bssn/BCl/Tbns	Quasi glissando or glissando

59-60	BCI/Tbn	Quasi glissando or glissando
97-99	FH/Tbns	Slow glissando with notated pitches on specified beats
122-128	Saxes/Tpts/FH/Tbns/ Euph	Flutter tongue; individual entrances; concludes with glissando to highest possible pitch
132-140	FH	Quasi glissando/rip-like figures (whale song)
132-139	Tbns/Euph/Tuba	Flutter tongue to glissando
139-141/145	Saxes/Tpts	Glissando from written pitch to highest pitch possible
175	Timpani	Long descending glissando

Glissando effects - Mvt. III

Measure(s)	Instrument(s)	Effect/skill
17-22	FH	Muted and stopped with glissando
32	Flute 1 & 2	Glissando
34	FH	Quasi glissando

Mute effects - Mvt. I

Measure(s)	Instrument(s)	Effect/skill
40+	Brasses	Variety of mutes at once
89-108	Tpts	Extended flutter tongue while muted
137+	Brasses	Mute techniques

Mute effects - Mvt. II

Measure(s)	Instrument(s)	Effect/skill
62-64	Tbn2	Flutter tongue with straight mute
75-81	Tpts	Staggered entrances; bells up; fortissimo; using different mutes for each player

Mute effects - Mvt. III

Measure(s)	Instrument(s)	Effect/skill
12-14	Tpts	Harmon mute, open/close
17-22	FH	Muted and stopped with glissando
22-26	Tpts	Harmon mute, open/close

Articulation effects - Mvt. I

Measure(s)	Instrument(s)	Effect/skill
80-89	Tbns	Extended flutter tongue

89-108	Tpts	Extended flutter tongue while muted
140	Tbns3/4	Flutter tongue slows down
162-end	Oboe	"This notation indicates lip interruptions (squeezing reed) of an excessive velocity of air, fast at the beginning, then slowing down more and more toward the end."

Articulation effects - Mvt. II

Measure(s)	Instrument(s)	Effect/skill
43-45	Tpts	Quarter tones with flutter tongue; then glissando to exact pitch
62+	most parts & perc	Staccato 16 th -note sextuplets and triplets on repeated pitches: fanfare style
62-64	Tbn2	Flutter tongue with straight mute
115-121	Tbns/Euph	Flutter tongue, changing gradually to sustained sound
122-128	Saxes/Tpts/FH/Tbns/Euph	Flutter tongue; individual entrances; concludes with glissando to highest possible pitch
128-132	Picc/Fl/Ob/EbCl	Flutter tongue
132-139	Tbns/Euph/Tuba	Flutter tongue to glissando
140-145	BCI/Saxes/Tbns/Euph/FH	Lowest/highest possible pitch with flutter tongue (except FH)
148-152	Tpts/FH/Tbns/Euph	Flutter tongue at triple forte
154-156	Tpts/FH/Tbns/Euph	Flutter tongue at forte-piano
159-163	Picc/Fl	Flutter tongue at triple forte
170-175	Low Brass	Flutter tongue in extreme low range; forte-piano with crescendo past fortissimo

Articulation effects - Mvt. III

Measure(s)	Instrument(s)	Effect/skill
22-25	FH	Flutter tongue
64-65	Solo flute	"Lip interruptions"

Rhythmic effects - Mvt. I

Measure(s)	Instrument(s)	Effect/skill
31-33	Marimba	Increasing/decreasing rate of speed
43-46	Vibraphone	Increasing/decreasing rate of speed
47-48; 51-52; 59-60	Mallet percussion	"Liberamente": consecutive entrances in 32nd notes
131-133	Clars	Tremolo with increasing rate of speed; quasi glissando after fermata

134+	Xylo	Ad lib character
135+	WW	Staggered entrances: "approximate; need not be followed with exact precision"; quarter tones
137+	Brasses	Staggered entrances; mute techniques; quarter tones
140	Tbn3/4	Rhythmic effect: slowing down flutter tongue speed
141-142	WW	Chattering effect: free speed to end of m. 142
149-152	Tpts/FH	12-tone cluster with staggered releases; mezzo forte fading to pianissimo
155-156	Flute	Rhythmic motive

Rhythmic effects - Mvt. II

Measure(s)	Instrument(s)	Effect/skill
17-18	Timp	Irregular tremolo (alternate fast/slow strokes)
18-19	Saxes/Tpts/FH/Perc	Staggered entrances on non-unison rhythm
30-33	Ob 1&2	Tremolo starting on lower quarter tone and gradually raising to indicated pitch
38-40	Clars	Repeat capsule as fast as possible
43-44	FH	Tremolo
50-53	Saxes/Tpts/FH	Breakdown of rhythmic unison; no one instrument completes the entire capsule
57-60	Fl/Ob/EbCl/Cl/	Staggered entrances one 16 th -note apart
62+	most parts & perc	Staccato 16 th -note sextuplets and triplets on repeated pitches: fanfare style
75-81	Tpts	Staggered entrances; bells up; fortissimo; using different mutes for each player
120-124	All	Strict tempo stops; each player performs their capsule repeatedly; individual entrances cued throughout
122-128	Saxes/Tpts/FH/Tbns/Euph	Flutter tongue; individual entrances; concludes with glissando to highest possible pitch
128-132	Xylo	Solo; rhythmic capsules/flourishes until vamp
142-145	Picc/Fl/Ob/Bssn/EbCl/Clars/ACl/BCl	Begin together, then play independently
173-174	Tomtom/Field Drum	Irregular tremolo
175	Picc/Fl/Ob/Bssn/EbCl/Clars/ACl/BCl/Saxes/Tpts	Staggered entrances of repeated capsules, repeated as necessary and as fast as possible

Rhythmic effects - Mvt. III

Measure(s)	Instrument(s)	Effect/skill
25-27	Picc/Fl/Clar/Tom-tom	Rhythmic capsule: entrances staggered one 16 th -note after previous entrance

Volume effects - Mvt. I

Measure(s)	Instrument(s)	Effect/skill
141-143	Tbns	Fermata fades, soft as possible
145-146	Tpts/FH	Brassy; fortissimo/triple forte; 12-tone cluster
149-152	Tpts/FH	12-tone cluster with staggered releases; mezzo forte fading to pianissimo

Volume effects - Mvt. II

Measure(s)	Instrument(s)	Effect/skill
29-34	Tbns	Lowest possible pitch for 6 mm at fortissimo
75-81	Tpts	Staggered entrances; bells up; fortissimo; using different mutes for each player
148-152	Tpts/FH/Tbns/Euph	Flutter tongue at triple forte
154-156	Tpts/FH/Tbns/Euph	Flutter tongue at forte-piano
159-163	Picc/Fl	Flutter tongue at fortissimo
170-175	Low Brass	Flutter tongue in extreme low range; forte-piano with crescendo past fortissimo
176-183	BCI/FH/Tbns/Euph/Tuba	Lowest pitch possible at triple forte
176-183	Bssn/Cbn/BCI/CbCl/ BariSax	Extreme low range; "harsh, reedy sound" at triple forte

Harmonic effects - Mvt. I

Measure(s)	Instrument(s)	Effect/skill
145-146	Tpts/FH	Brassy; fortissimo/triple forte; 12-tone cluster
146-148	All Clars	12-tone cluster; pianissimo
149-152	Tpts/FH	12-tone cluster with staggered releases; mezzo forte fading to pianissimo

Harmonic effects - Mvt. II

Measure(s)	Instrument(s)	Effect/skill
18	Bssn/Cbn/EbCl/Cl/BCI/ CbCl/Tbns/Euph/Timp	Glissando figure to D/E cluster

25	EbCl/Clars/ACl/BCl	Quarter tones; glissando to cluster of centered pitches
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Range and tone color effects - Mvt. I

Measure(s)	Instrument(s)	Effect/skill
145-146	Tpts/FH	Brassy; fortissimo/triple forte; 12-tone cluster
157	Flute	Harmonic

Range and tone color effects - Mvt. II

Measure(s)	Instrument(s)	Effect/skill
75-81	Tpts	Staggered entrances; bells up; fortissimo; using different mutes for each player
148-150	Saxes	Trill with "harsh reedy sound"
164-end	Low Brass	"Harsh, brassy sound until end"
170-175	Low Brass	Flutter tongue in extreme low range; forte-piano with crescendo past fortissimo
176-183	Bssn/Cbn/BCl/CbCl/ BariSax	Extreme low range; "harsh, reedy sound" at triple forte

Notational effects - Mvt. II

Measure(s)	Instrument(s)	Effect/skill
1-4+	BCl/Euph	Lowest possible sound
29-34	Tbns	Lowest possible pitch for 6 mm at fortissimo
122-128	Saxes/Tpts/FH/Tbns/Euph	Flutter tongue; individual entrances; concludes with glissando to highest possible pitch
139-141/145	Saxes/Tpts	Glissando from written pitch to highest pitch possible
140-145	BCl/Saxes/Tbns/Euph/FH	Lowest/highest possible pitch with flutter tongue (except FH)
151-163	Chimes	Suggested pitches and rhythms; part notated as curved lines approximating player's path around the notes; later progressively faster and louder
176-183	BCl/FH/Tbns/Euph/Tuba	Lowest pitch possible at triple forte

Vocal effects - Mvt. III

Measure(s)	Instrument(s)	Effect/skill
12-14	Picc/Ob/Bssn/Eb Clar/ CbClar/Saxes/Tbn/Euph/	Recitation: This/Beau/Earth

	Tuba/Perc	
23-25	Picc/Fl/Bssn/Cbn/ACl/BCl/ CbCl/ASax/BariSax/Tbn/ Euph/StringBass/ Perc	Recitation: This/Beau/Earth
36-39	Clar 2/CbCl/ASax/BariSax/ Tpts/Tns/Euph/Perc	Recitation: This/Beau/Ti/Earth
42-44	Oboe/ACl/BCl/ASax/TSax/ BariSax/Tpts/Tbns/Euph/ Perc	Recitation: This/Beau/Ti/Fu/Earth
47-49	Picc/Fl/Oboe/Bssn/EbClar/ Clar/ACl/BCl/CbClar/Saxes/ FH/Perc	Recitation: This/Beautiful/Earth
57-59	Picc/Fl/Oboe/Bssn/Cbssn/ EbCl/BCl/CbCl/Saxes/Tbns/ Euph/Tuba/StringBass	Recitation: This Beautiful Earth
63-64	Solo Voice (Picc, Fl, or Oboe)	Recitation: Beautiful Earth