

Note to Conductor

A well-sustained, singing legato line must be maintained throughout the performance of this music in every part. Depending on the overall size of the performing group, its individual sections, and the acoustical conditions under which the performance is to take place, it may become necessary for the conductor to increase or decrease the number of instruments playing on any one line, in order to achieve proper balances in and between sections, and he should not hesitate to do so if his particular situation so demands. Also, he should not hesitate to make use of the indicated cues and cross-cues to strengthen or replace weak or missing instruments where called for.

A slight rubato may be carefully employed where the phrasing and execution of the lines may possibly benefit from such treatment. As an example of this, the 3/2

measures after 36, 51 and 56 may be adduced. This decision must be left to the taste and judgment of the conductor, based on his own feelings about the proper interpretation of the music.

As in other scores by this composer, the Trumpets rather than the Cornets are to be regarded as the main upper voices of the "brilliant" Brass choir, and the proportion should be two Trumpets on each of the three Trumpet parts to one Cornet on each of the two Cornet parts. However, even in the fullest "tutti" passages, such as the fourth through seventh measures after 41, and again from 51 to 56, the total Brass sound must not be allowed to become too loud, over-brilliant or strident; beauty, depth and blend must come first for a proper realization of this poignantly expressive music.

Program Note

MY JESUS! OH, WHAT ANGUISH ("Mein Jesu! Was Fur Seelenweh") is one of a group of 69 so-called "Sacred Songs and Airs" attributed to J.S. Bach, each of which exists only in the form of a single melodic line with figured bass. These pieces were first published in 1736, some 14 years before Bach's death, as the musical settings for a huge collection of 954 sacred songs and hymns assembled by Georg Christian Schemelli and edited by Bach himself. In 1832, they made their first appearance as an addendum to the 371 four-part, fully harmonized chorales in an edition published by C. F. Becker. Ever since that time, there has been some disagreement among musical scholars as to just how many of these 69 melodies were actually written by Bach himself, how many were merely arranged by him, or even if there were actually that number at all that were in any way composed or worked on by him. The standard Bach Gesellschaft edition, for instance, lists 75 such pieces, not 69, and, on the other hand, one of the greatest authorities on German evangelical Church music, Johannes Zahn, claimed that only 21 of the 69 (or 75) should be considered as Bach's own work, and all of the rest credited to other composers. However this may

be, it is interesting to observe that since the first separate appearance of this group of pieces in 1832, there have been at least eight other editions prepared by different authorities and published, and that the melody of MY JESUS! appears in all of them; its authenticity as an original work from Bach's own hand seems never to have been questioned by any of the compilers and editors of these collections during the past 150 years.

For all of its apparent simplicity of musical construction (a small two-part form, with each part repeated once), this music is deeply moving and of great expressiveness. In the present realization for winds from the figured bass, Bach's harmonic intentions have been faithfully adhered to throughout, and except for choices of specific voicings and instrumental colors, nothing has been added to one of the most haunting and poignant expressions of sorrow and compassion to be found in all of Western music.

The first performance of this new setting took place on November 20, 1974, with the University of Miami Symphonic Wind Ensemble under the direction of Frederick Fennell.

Alfred Reed

ALFRED REED is a native New Yorker — born in Manhattan on January 25, 1921. His parents loved good music and made it part of their daily lives; as a result, he was well acquainted with most of the standard symphonic and operatic repertoire while still in elementary school.

Beginning formal music training at the age of ten, he studied trumpet and was playing professionally while still in High School. He worked on theory and harmony with John Sacco, and continued later as a scholarship student of Paul Yartin.

After three years at the Radio Workshop in New York, he enlisted in the Air Force during World War II, and was assigned to the 529th Army Air Force Band, under the direction of Warrant Officer Robert L. Landers (later Captain Landers, the conductor of the Air Force Singing Sergeants). During his three and a half years with this organization, Alfred Reed became deeply interested in the Concert Band and its music. He produced nearly 100 works for band before leaving the Service.

Following his release, he enrolled at the Juilliard School of Music as a student of Vittorio Giannini. In 1948 he became a staff composer and arranger with NBC and, subsequently, ABC in New York, where he wrote and arranged music for radio and television, as well as for record albums and films.

In 1953 Mr. Reed became conductor of the Baylor Symphony Orchestra at Baylor University in Waco, Texas, at the same time completing his interrupted academic work. His Master's thesis was the RHAPSODY FOR VIOLA AND ORCHESTRA, which later was to win the Luria Prize. It received its first performance in 1959, and was published in 1966. During the two years at Baylor he also became interested in the problems of educational music at all levels, especially in the development of repertoire material for band, orchestra and chorus. This led, in 1955, to his accepting the post of editor in a major publishing firm. He left this position in September, 1966, to join the faculty of the School of Music at the University of Miami, as Associate Professor of Music, holding a joint appointment in the Theory-Composition and Music Education Departments.

With over 200 published works for band orchestra and chorus to his credit, many of which have been on required performance lists for the past ten years, Alfred Reed is one of the nation's most prolific and frequently performed composers. His work as a clinician and guest composer has taken him to nearly every part of the country. He left New York in 1960 for Miami, Florida, where he makes his home at present.

MY JESUS! OH, WHAT ANGUISH

(Mein Jesu Was Für Seelenweh)

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Chorale Prelude for Concert Band/Wind Ensemble
freely transcribed from J. S. Bach

SLOWLY AND SUSTAINED
(♩ = CIRCA 52)

6

ALFRED REED

1st & 2nd C Flutes
3rd C Flute
1st & 2nd Oboes
English Horn
1st & 2nd Bassoons
Eb Clarinet
1st Bb Clarinet
2nd Bb Clarinet
3rd Bb Clarinet
Eb Alto Clarinet
Bb Bass Clarinet
Bb Contrabass Clarinet
1st & 2nd Eb Alto Saxophones
Eb Tenor Saxophone
Eb Baritone Saxophone
1st & 2nd Horns in F
3rd & 4th Horns in F
1st Bb Trumpet
2nd & 3rd Bb Trumpets
1st & 2nd Eb Cornets
1st Trombone
2nd & 3rd Trombones
Baritone
Tuba
String Bass
Timpani

Annotations: *esp.*, *dim.*, *pp*, *ppp*, *sim.*, *pp*, *mf*, *ff*, *ONE BARITONE ONLY*, *ONE TUBA ONLY*, *ALL TUBAS*, *ONE*, *2nd*, *3rd*, *4th*, *5th*, *6th*, *7th*, *8th*, *9th*, *10th*, *11th*, *12th*, *13th*, *14th*, *15th*, *16th*, *17th*, *18th*, *19th*, *20th*, *21st*, *22nd*, *23rd*, *24th*, *25th*, *26th*, *27th*, *28th*, *29th*, *30th*, *31st*, *32nd*, *33rd*, *34th*, *35th*, *36th*, *37th*, *38th*, *39th*, *40th*, *41st*, *42nd*, *43rd*, *44th*, *45th*, *46th*, *47th*, *48th*, *49th*, *50th*, *51st*, *52nd*, *53rd*, *54th*, *55th*, *56th*, *57th*, *58th*, *59th*, *60th*, *61st*, *62nd*, *63rd*, *64th*, *65th*, *66th*, *67th*, *68th*, *69th*, *70th*, *71st*, *72nd*, *73rd*, *74th*, *75th*, *76th*, *77th*, *78th*, *79th*, *80th*, *81st*, *82nd*, *83rd*, *84th*, *85th*, *86th*, *87th*, *88th*, *89th*, *90th*, *91st*, *92nd*, *93rd*, *94th*, *95th*, *96th*, *97th*, *98th*, *99th*, *100th*

1st & 2nd C Flutes

3rd C Flute

1st & 2nd Oboes

English Horn

1st & 2nd Bassoons

E♭ Clarinet

1st B♭ Clarinet

2nd B♭ Clarinet

3rd B♭ Clarinet

E♭ Alto Clarinet

B♭ Bass Clarinet

B♭ Contrabass Clarinet

1st & 2nd E♭ Alto Saxophones

E♭ Tenor Saxophone

E♭ Baritone Saxophone

1st & 2nd Horns in F

3rd & 4th Horns in F

1st B♭ Trumpet

2nd & 3rd B♭ Trumpets

1st & 2nd B♭ Cornets

1st Trombone

2nd & 3rd Trombones

Baritone

Tuba

String Bass

Timpani

Rehearsal Mark (14)

Dynamics: mp, dim, p, sf

Performance Instructions: CUP MUTES, BAR 5, 6, ONE TUBA