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## A Comparative Analysis of Morten Lauridsen's O Magnum Mysterium and H. Robert Reynolds' Setting for Wind Band

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## **Abstract**

Morten Lauridsen is one of the most prominent choral composers of the 20<sup>th</sup> and 21<sup>st</sup> centuries. *O Magnum Mysterium*, a sacred motet, is one of his most popular compositions. In collaboration with Lauridsen, H. Robert Reynolds created a transcription for wind band. Premiered in 2004, Reynold's transcription quickly joined the ranks of other respected transcribed choral works in the wind band repertoire. While there is only one major difference between the two versions, there are many minuet differences found in the phrasing, texture and tessitura.

A COMPARATIVE ANALYSIS OF MORTEN LAURIDSEN'S *O MAGNUM  
MYSTERIUM* AND H. ROBERT REYNOLDS' SETTING FOR WIND BAND

By

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B.S., Frostburg State University, 2004

M.M., Syracuse University, 2012

Thesis

Submitted in partial fulfillment of the requirements for the degree of  
Master of Music in Wind Conducting

Syracuse, University

December 2012

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## ACKNOWLEDGMENTS

The following people have been instrumental in my studies at Syracuse and the completion of this document. Dr. Brad Ethington; thank you for going through the many drafts of this paper. Your guidance throughout this process has been great. Dr. John Lavery; thank you for your guidance as a professor, colleague and friend. Your assistance in the last hour of this project is greatly appreciated. Professor Justin Mertz; you've had more of an influence on me than I care to admit. Thank you for mentoring me and simply being a friend. Each of you have made me a better musician in your own way. I knew I would grow as a musician when I enrolled at Syracuse. I am amazed at the amount of growth I have made during my time. You three are the primary reason for this, many thanks.

To my wife, Erin; thank you for standing by me while I pursued my masters degree. It means more to me than I can ever say.

To my parents, Rich and Rhonda; thank you for fostering my love of music and constant support. As you have said before, you are lifetime band parents.

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## **Section 1 - Introduction**

Morten Lauridsen (b. 1943) is a highly-regarded choral composer whose compositions have earned him critical acclaim. In 2006, he was named an “American Choral Master” by the National Endowment for the Arts. In 2007, he was awarded the National Medal of Art.<sup>1</sup>

Currently the Distinguished Professor of Composition in the Thornton School of Music at the University of Southern California, Lauridsen earned a bachelor’s degree in composition from USC where his teachers included Ingolf Dahl, Robert Line, and Halsey Stevens. He joined the composition faculty after graduating in 1967. One of his most popular compositions, *O Magnum Mysterium*, was written while he served as Composer-in-Residence with the Los Angeles Master Chorale. His works are featured on over 200 recordings, many by the Los Angeles Master Chorale.<sup>2</sup>

H. Robert Reynolds (b. 1934) is a world-renowned conductor and clinician. He currently serves as the conductor of the Thornton School of Music Wind Ensemble at the University of Southern California and is the Music Director of the Detroit Chamber Winds and Strings.<sup>3</sup> Professor Reynolds rose to prominence during his tenure as Director of Bands at the University of Michigan (1975-2001). He has also held teaching posts at the California State University-Long Beach

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<sup>1</sup> Morten Lauridsen. “Biography,” *The Music of Morten Lauridsen*, <http://homepage.mac.com/kennesten/lauridsen/index2.html> (accessed on February 14, 2012).

<sup>2</sup> University of Southern California. “Morten Lauridsen,” *Faculty Profiles*, <http://www.usc.edu/schools/music/private/faculty/lauridse.php> (accessed on February 14, 2012).

<sup>3</sup> Detroit Chamber Winds & Strings. “H. Robert Reynolds-Artistic Advisor,” *Detroit’s Finest Musicians*, [http://www.detroitchamberwinds.org/bios\\_main.html](http://www.detroitchamberwinds.org/bios_main.html) (accessed on February, 7, 2012).

(1962-68) and the University of Wisconsin-Madison (1968-75). Additionally, Professor Reynolds has transcribed six pieces for wind ensemble which are widely programmed by ensembles. He has also conducted on several international recording labels.<sup>4</sup>

While both men were on the faculty at USC, Lauridsen requested that Reynolds transcribe *O Magnum Mysterium*. The success of this transcription led to Reynolds' subsequent transcription of Lauridsen's *Contre qui, rose*, the second song from the five-song cycle, *Les Chansons des Roses*. Like *O Magnum Mysterium*, *Contre qui, rose* has a similar style.

*O Magnum Mysterium* has joined other respected and often programmed choral transcriptions from the wind band repertoire such as Johann Sebastian Bach's *Komm Susser Tod*, Johannes Brahms' *Blessed Are They* from the *German Requiem*, and Pavel Tschesnokoff's *Salvation is Created*. Since *O Magnum Mysterium* was premiered in March of 2003, it has been programmed by bands around the world.

As the popularity of bands began to grow throughout the 20<sup>th</sup> century, in order to supplement the limited original repertoire that existed for the medium at that time, wind band conductors often programmed transcriptions of popular orchestral, choral and keyboard works. A brief look at early programs of the Goldman Band and prominent college wind bands such as the University of

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<sup>4</sup> Mark Clague. "H. Robert Reynolds," *Grove Music Online*, <http://goo.gl/u7YLr> (accessed on February 7, 2012)



Illinois and the University of Michigan shows that wind bands played many different types of transcriptions.<sup>5</sup>

However, in the 1960's, a core repertoire of original compositions began to emerge. In his book, *The Winds of Change*, Frank Battisti discusses how the band repertoire developed beginning in mid-1960s. He credits such conductors as Frederick Fennell, H. Robert Reynolds, David Whitwell, Walter Beeler, John Paynter, James Croft, Donald Hunsburger and many others, who commissioned composers to write original works for wind band, elevating the wind band from an entertainment vehicle to a serious artistic medium. Additionally, Battisti notes the prominent role that many band organizations, such as the College Band Directors National Association (CBDNA), the American Bandmasters Association, and Kappa Kappa Psi (national band service organization) played in commissioning composers and developing the wind band repertoire in the 1970s through the 1990s.<sup>6</sup>

Mr. Battisti also deserves credit for developing the wind band repertoire. Paul Bryan stated at the 1967 CBDNA conference that 40 organizations were seeking commissions for the wind band and "...the champion at this date seems to be the Ithaca High School Band, whose director, Mr. Frank Battisti has placed 22 commissions...."<sup>7</sup>

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<sup>5</sup> Edwin Franko Goldman, *The Wind Band* (Boston, MA: Allyn and Bacon, Inc., 1962), 117-120.

<sup>6</sup> Frank Battisti. *The Winds of Change: The Evolution of the Contemporary American Wind Band/Ensemble and its Conductor* (Galesville, MD: Meredith Music Publications, 2002), 75-131.

<sup>7</sup> Ibid. 77-78.

During the 1965-66 academic year, Karl Holvik surveyed 111 members of the CBDNA, compiling a list of the most popular pieces programmed by bands from the years 1961-66. His results showed that bands programmed approximately fifty percent original works for band, including marches, and fifty percent transcriptions of orchestral, operatic, and choral works.<sup>8</sup>

James Westbrook surveyed the programs from the Midwest International Band and Orchestra Clinic and the CBDNA conferences held in 1976-77, assessing the number of original compositions and transcriptions that had been performed. He found that only twenty-seven percent of pieces performed were transcriptions, while the remaining seventy-three percent were marches and original works for wind band.<sup>9</sup> The number of transcriptions performed by wind bands had decreased significantly over the previous decade and conductors began programming more original works. David Whitwell, former President of the CBDNA, stated at the 1975 conference, "Ten years ago, very few college bands performed programs consisting primarily of original compositions. Today there are very few that do not."<sup>10</sup>

In 2003, David Kish replicated Holvik's survey, hoping to validate Holvik's statement: "In time, the quality of the works available to and performed by our bands certainly will improve."<sup>11</sup> Kish found that many of the original wind band

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<sup>8</sup> Karl Holvik. "An Emerging Band Repertory, A Survey of the Members of the College Band Directors National Association." *Journal of Band Research* 6, no. 2 (January 1970): 20-24.

<sup>9</sup> James Westbrook, "A Paradox: The Prestige of the Band Compared to the Orchestra." *The Instrumentalist* 44, (September 1978): 115.

<sup>10</sup> Battisti, 101-102.

<sup>11</sup> Holvik, 19.

compositions at the top of Holvik's survey were still popular and appealing in 2003. Additionally, Kish found that there were a large number of original compositions for wind band that appeared on his list that were not on Holvik's list, reflecting a larger number of composers writing for the wind band than in previous decades.<sup>12</sup>

As Holvik, Westbrook and Kish show, since the mid-20<sup>th</sup> century, the repertoire of the wind band has expanded greatly and the vast majority of the standard repertoire consists of original compositions. When the wind band was developing, the performance of transcriptions was done out of necessity. Now, the repertoire has expanded with the addition of many high quality, original works for wind band, allowing the conductor to be more selective in choosing quality transcriptions. Reynolds' *O Magnum Mysterium* is such a work, a superb transcription that faithfully preserves the intent of Lauridsen's choral work.<sup>13</sup>

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<sup>12</sup> David Kish. "A Band Repertoire Has Emerged," *Journal of Band Research* 41, no. 1 (Fall 2005): 4-9.

<sup>13</sup> J. Steven Moore. "Lauridsen's *O Magnum Mysterium* Transcribed for Band: A Conductor's Analysis," *Bluegrass Music News* 61, no. 2 (Winter 2010): 14.

## **Section 2 - Comparative Analysis**

H. Robert Reynolds' *O Magnum Mysterium* is a true transcription of Morten Lauridsen's original choral composition. The only significant difference between the two pieces is the choice of key. Lauridsen's *O Magnum Mysterium* is in the key of D-major while Reynolds' transcription is moved up a half step to the key of E-flat, a key more conducive to wind instruments. A second instance where Reynolds takes liberty with the Lauridsen composition, is in the final phrase of the work, augmenting one measure, creating a cadential extension. However, the main differences between the choral and wind ensemble pieces are found in the details of phrasing, texture and tessitura.

The formal structure of both pieces is identical and can be divided into five parts. The A and A' sections use the same melodic and harmonic material, mm. 1-18 and 19-37. In the choral work, the text is changed from one phrase to the next, while in the wind ensemble version, changes to the orchestration create a different sound while restating the melodic and harmonic material. There is a transitional section, mm. 37-45, where the melodic material is closely related to the A and A' sections. The climactic section of the piece is A'', mm. 46-62. This section's melodic and harmonic material are virtually identical to that used in the A and A' sections, with a few small variations. The final section, mm. 63-73 acts as a coda.

In the A section, mm. 1-18, Reynolds achieves a similar sound to the choir by careful orchestration. Appendix B compares the orchestration of the choral and wind versions. The roots of the chordal progression are established by the

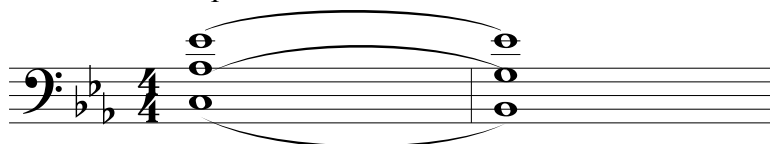
tenor and bass in the choral version. Those lines are played by the low brass (minus the tuba), low woodwinds, tenor saxophone, second alto saxophone, and second, third, and fourth horn throughout the A section. These instruments are scored in the middle and higher parts of their respective tessiture, retaining the lighter sound of the first section from the choral piece. The alto line is played by the second and third clarinet, first alto saxophone, and first horn while the soprano line is taken by the flute and first clarinet. This voicing remains intact, except for a single instance, through the first two phrases of the A section, mm. 1-4 and 5-10.

In the second phrase, there is a small change in the orchestration. The first horn and first alto saxophone, having played the alto line in the first phrase, now play the tenor line in the second phrase. Additionally, the first trombone and second alto saxophone play the alto line. The horn and first alto saxophone switch to the tenor voice, playing a line almost identical to what was played in the first phrase. Changing the trombone and second alto saxophone equally balances the moving lines of measure 6.

In the third phrase, mm. 11-18, the trumpets and oboes join the flute and first clarinet on the soprano line. These instruments are scored high in their tessiture, adding treble to the ensemble's sound, matching the choral scoring. In mm. 11-13, the melody in the sopranos ascends to  $g^2$ , the highest note up to this point in the piece. With the addition of the trumpets and oboes in their upper tessiture, coupled with the low brass and low woodwinds anchoring the chords in their upper tessiture, the work retains the treble sound of the choral version.

Reynolds uses the same phrasing as Lauridsen in the A section, eliminating the pitch repetition from the tenor and bass voices, creating a sustained chord. In mm. 3-4 and 6-8, he changes the tenor and bass rhythm, played by the low brass and low woodwinds; shown in examples 1 and 2.

Example 1: Low Brass Reduction mm. 3-4



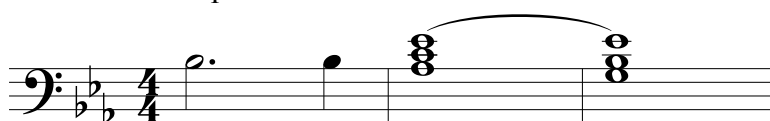
Example 1: Tenor & Bass mm. 3-4

TENOR

8 te - re - um -

BASS

Example 2: Low Brass Reduction mm. 6-8



Example 2: Tenor & Bass mm. 6-8

TENOR

8

BASS

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In the A' section, mm 19-37, the same melodic and harmonic material from the A section is restated. To match the change in text used by Lauridsen in this section, Reynolds, without text, builds interest by altering the orchestration of

this phrase. The A' section begins with a small chamber ensemble, then methodically, over the next 26 measures, different instrument groupings are added until the climactic phrase of the piece is reached at measure 46.

The A' section begins with a chamber ensemble of clarinets, bassoons, saxophones, and solo trumpet. This instrument group remains unchanged for the first two phrases, mm. 19-22 and 23-28. The solo trumpet is doubled in the first clarinet, playing the soprano line. It is noted in the score that the trumpet should be the predominant timbre through the first two phrases. The second and third clarinets, and first alto saxophone share the alto line, while the remaining instruments (bass clarinet, bassoon, tenor, and baritone saxophone) share the tenor and bass lines.

Reynolds scores the first clarinet, playing the soprano line, primarily in the clarion register during the first two phrases, while the second and third clarinets, playing the alto line, are predominantly scored in the chalumeau register. Scoring the second and third clarinet in the chalumeau register gives the phrase a darker sound, while the first clarinet projects easily. Example 3 shows the clarinet scoring. Compare this scoring with the alto saxophone and trumpet scored in the middle of their respective tessiture and the resulting sound is a rich tone.

## Example 3: Clarinet Registers mm. 19-25

Cl. 1

*pp*

Cl. 2

*pp*

Cl. 3

*pp*

Cl. 1

Cl. 2

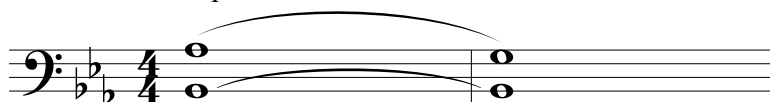
Cl. 3

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As Reynolds did in the first phrase, he eliminates the pitch reiteration from the bass and tenor lines in mm. 21-22 for the bass clarinet, bassoons, tenor saxophone, and baritone saxophone. In the second phrase, mm. 23-28, the orchestration is unchanged. However, the alto saxophones now play the alto and tenor lines from the choral version. Again, Reynolds eliminates the pitch repetition from the tenor line creating a sustained chord in the low reeds in mm. 25-26. Examples 4 and 5 compare the two versions.



Example 4: Low Reed Reduction mm. 21-22

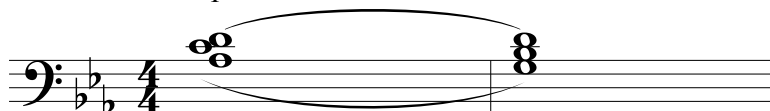


Example 4: Tenor &amp; Bass mm. 21-22

TENOR

BASS

Example 5: Low Reed Reduction mm. 25-26



Example 5: Tenor mm. 25-26

TENOR

In the climactic phrase of the A' section, mm. 29-37, the orchestration is thickened. In measure 28 (beat 4), flutes, oboes, second and third trumpets are added, joining the first trumpet, clarinets, and alto saxophones on the soprano and alto lines. The tenor and bass lines are played by the bassoons, tenor saxophone, and baritone saxophone. The bass clarinet is omitted from mm. 28-31.

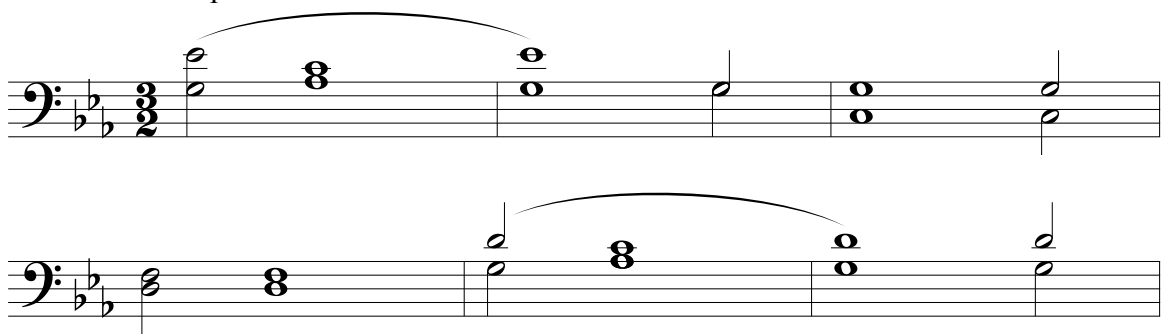
As he did in the corresponding phrase from the A section, Reynolds scores all the instruments high in their respective tessiture, and the melody arrives at its highest point in mm. 28-31. This, coupled with the absence of the bass clarinet, gives the ensemble a sound closely matching the sound of the choral version.

The section comes to a close with the same orchestration used in the first two phrases, without the trumpet solo. The bass clarinet is added and the other instruments return to the middle and lower parts of their respective tessiture.

The end of the A' section and beginning of the subsequent transitional section are elided in measure 37 with first clarinets. The transitional section ends in measure 45. Throughout this section, Reynolds thickens the texture, until the climactic phrase of the piece is reached in measure 46.

The new section begins with the first clarinets carrying the soprano line. The remaining instruments (clarinets, saxophone family, and bassoon) share the alto, tenor, and bass lines. Again, Reynolds eliminates the pitch repetition of these lines from the choral version. Example 6 compares the baritone saxophone line, doubled by the second bassoon and bass clarinet, with the choral bass line.

Example 6: Low Reed Reduction mm. 38-43



Example 6: Bass mm. 38-43

BASS

Vir - - - go, cu - jus vis - ce - ra me - ru -

e - runt, Vir - - - go, por - ta - re

There is a distinct connection between the melodic material of the transitional section and the first phrase of the A and A' sections. The melodic line in mm. 38-39 follows the same contour of the melodic line from mm. 1-4 and 19-23. This is repeated in mm. 42-43. Example 7 compares the two melodic lines.

Example 7: Melodic Line of mm. 38-39, 42-43

*pp*

Example 7: Melodic Line of mm. 1-4, 19-23

*pp*

In the mm. 37-43, instruments are playing the vocal lines that fall naturally within their respective tessiture. The 3/2 meter from the choral version remains intact. In measure 41, Reynolds again eliminates the pitch repetition found in the choral version, creating a sustained melodic line. Example 8 compares the rhythm in the soprano line to the scoring in the wind version.

Example 8: Soprano mm. 41

SOPRANO

e - runt, Be - a - ta

Example 8: Clarinet mm. 41

In measure 43, Reynolds begins to thicken the texture, and by measure 44, all instruments are playing except the tuba. The first change in orchestration is the addition of the first flute, oboe, and trumpet on the soprano line. In measure 43 (beat 2), the second flute, oboe, remaining trumpets, trombones, and euphonium all enter playing the alto, tenor, and bass lines. In measure 44, the horns enter, reinforcing the tenor line.

Example 9 shows how Reynolds eliminates the pitch repetition from the choral version, while the moving countermelodic lines from the alto and tenor parts remain unchanged. The alto line is played by the lower clarinets and first alto saxophone. The tenor line is played by first alto saxophone, first horn, and euphonium.

Example 9: Choral Score mm. 44-45

SOPRANO

Do - mi - num Chris - tum Al - le

ALTO

Do - mi - num Chris - tum

TENOR

Do - mi - num Chris - tum

BASS

Do - mi - num Chris - tum. Al - le

Example 9: Band Redeuction mm. 44-45

High Brass and Reeds

Middle Brass and Reeds

Low Brass and Reeds

The A'' section, mm. 46-62, is the climactic phrase of the piece. It is the third and final return to the melodic and harmonic material used in the A and A' sections. However, there are small changes to the phrase structure, harmonic and melodic material when compared with the A and A' sections. These differences contribute to the energy of this passage.

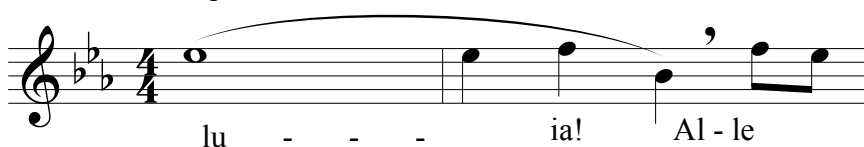
Measure 46 begins the climactic phrase of the piece with the full ensemble playing for the first time. The phrase is eight bars in length. Leading into this phrase, Reynolds uses the timpani for the first time, rolling on a V-I cadence, creating a forte arrival at measure 46. From a compositional standpoint, although this is the third statement of the melodic and harmonic material, it is the first time the tonic chord appears in root position at the beginning of the phrase. In the two previous statements, (mm. 1 and 17), the tonic chord was in first inversion, the lowest instruments have been scored higher in their respective tessiture, and there has been no tuba. However, in measure 46, the tonic chord is in root position, with the addition of the tuba and timpani, the bass instruments fill out the chord. With the tonic chord in root position, the tonality of the work is firmly reestablished, giving this phrase a more prominent beginning. This is not a change from the choral version but it is a notable moment.

Reynolds does not eliminate the pitch repetition as he has done in previous phrases, which gives the arrangement a tenuto effect. At this point, the choral orchestration is very thick, with eight different parts being sung. In the wind version, the instruments are scored in a register where the ensemble can produce a forte sound.

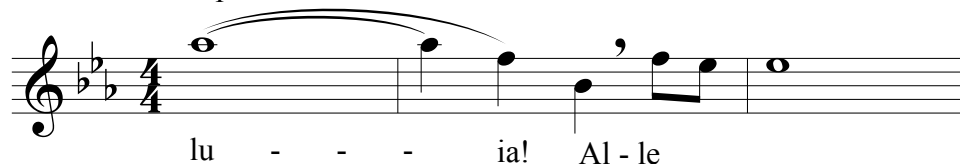
The contrasting line from the altos in measure 46 is given to the alto saxophones, first horn, and euphonium. Choosing the euphonium's mellow timbre blends well with the alto saxophone and horn.

Reynolds treats this phrase differently by inserting breath marks in three places, thus altering the phrasing. This first occurs in measure 47, where a breath mark is placed between beats three and four in the wind score. It would not be vocal performance practice for the bass or sopranos to take a breath at that point because they would break up the word 'alleluia.' In measure 51, again the soprano and bass lines are interrupted by a breath mark between beats 3 and 4. Examples 10 and 11 illustrate the differences between the two scores by showing the phrasing from the instrumental version matched with the text.

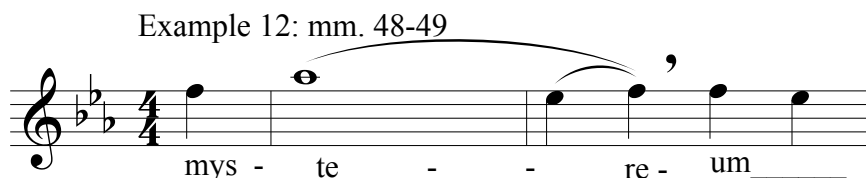
Example 10: mm. 46-47



Example 11: mm. 50-52



This phrasing difference occurs again in measure 49 with the breath mark between beats 2 and 3. This time, however, it affects the phrasing of the instruments playing the alto and tenor lines. The breath occurs on the last syllable of the word 'mysterium,' as shown in Example 12.



The most powerful moment of the piece occurs in measure 50. It is the only time the full ensemble playing and marked fortissimo. The climax is prepared by the percussion, with the timpani (with suspended cymbal) rolling to the root of the chord.

The tenor line is scored in all four horn parts, with accents and tenuto markings. This is a slight variation from the choral score, but a notable one. It is the only time in the entire wind work where accent marks are used.

The final phrase of the A'' section begins in measure 54 (beat 4) and ends in measure 62. Matching the choral score, which thins out considerably, Reynolds begins to thin the texture of the winds. In measure 54, the bass instruments are now silent, while the remaining instruments are again scored in their higher tessiture. This results in the ensemble producing a very high, thin



sound, matching the sound the choral scoring produces. By measure 56, all the lower instruments have returned except for the trombones and tuba. These instruments are scored high in their tessiture, as the texture begins to expand.

In measure 58 (beat 4), Reynolds thins the texture and makes a new choice in orchestration. He has scored the soprano line to be played by the first horn, along with the first clarinet and alto saxophone. The horn is scored slightly higher in its tessitura, making it the dominant melodic voice. Choosing the horn gives the line a subdued sound, matching the lower intensity level of the piece as it comes to a close.

The final coda section, mm. 63-73, grows out of the previous phrase. In the choral version, the coda begins with the melodic line in the tenors (measure 63) that is then passed to the altos (measure 65), then to the sopranos (measure 66), with a final statement in the tenors (measure 69). The choral piece ends with each part singing in rhythmic unison, but on different syllables of the word 'alleluia.'

In the wind version, the first tenor line (measure 63) is played by a solo euphonium. The alto line (measure 65) is played by a solo horn while the soprano line (measure 66) is scored for solo trumpet. Each of these solos are scored in a register that allows the players to easily project over the other instruments.

The final tenor line (measure 69) is augmented in the wind score, expanded to half notes played by a final horn solo. Example 13 illustrates how Reynolds augments this final soli.

## Example 13: Choral Score mm. 69

**meno mosso**

SOPRANO

ia!

ALTO

ia!

TENOR

*mp*

Al - le

BASS

ia!

## Example 13: Band mm. 69-70

Clarinet

Horn 1

*solo*

Horn 2 - 4

Trombones

Reynolds orchestrates the final plagal cadence with a solemn sound.

Instruments are scored very low in their respective tessiture, and the majority of the instruments selected are conically shaped, except for the trombones.

However, scoring the trombones lower in their tessitura allows them to produce a round, dark sound. The instrumentation used by Reynolds embodies the subtle, reverent sound that concludes Lauridsen's work.

### **Section 3 - Conclusions**

H. Robert Reynolds commented in an article by J. Steven Moore, that he used multiple versions of *O Magnum Mysterium* in crafting his transcription for wind band "...Morten ("Skip") Lauridsen made versions for SATB choir, TTBB (men's choir), medium solo voice with either piano or organ, and a version for brass ensemble made for the San Francisco Bay Brass..."<sup>1</sup> Reynolds remained true to Lauridsen's composition, making few changes to melodic, harmonic or formal structure. When he did make alterations from Lauridsen's work, it was to conform to the idiomatic characteristics of the wind band medium. Only once did he make a minor structural change, in the coda, shown in example 13.

Examples 1, 2, 4-6, 8 and 9 show how Reynolds eliminated the pitch repetition from various passages. This allows the band to produce more sustained sound. Examples 10-12 show differences in phrasing. Each illustrates where the band version places breaths between syllables in the words 'magnum' or 'alleluia.' Although the phrasing in the Lauridsen work is determined in part by text, Reynolds' transcription is not always bound by the same considerations.

In Moore's article, Reynolds discusses the differences in phrasing between the two scores saying, "There were actually two printings of this publication. In the first one, I put the breath marks that were in the choral score. In performances which I heard, the breath marks were overemphasized so greatly that the overall flow of the composition was greatly interrupted. When the second printing was made, I decided, along with the composer [Lauridsen], to

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<sup>1</sup> J. Steven Moore. "Lauridsen's *O Magnum Mysterium* Transcribed for Band: A Conductor's Analysis," *Bluegrass Music News* 61, no. 2 (Winter 2010): 14.

eliminate all breath marks. Wind ensembles interpret breath marks quite differently from choral ensembles.”<sup>2</sup>

Example 13 illustrates the only instance where Reynolds made a structural change from the choral score, augmenting one measure and featuring a final horn solo. Throughout the piece, the trumpet, clarinet, euphonium, and horn are featured as soloists. The euphonium states the tenor line, however when the final tenor soli returns just a few bars later, it is scored in the horn.

In the Moore article, Reynolds discusses why he augmented mm. 69-70 saying, “...I inserted a fermata in measure 69 where none was indicated in any of the versions. I also doubled the note values in the horn solo in measure 69-70 and eliminated the *meno mosso*....”<sup>3</sup> In the choral score, Example 13 shows the *meno mosso* scored by Lauridsen.

In the same article, Reynolds makes a few general comments about his work. Speaking about the trumpet solo at letter C, “I should say that the one compromise I made was scoring the solo at letter C for trumpet. My preference was to have it an oboe solo, but I could hear in my head bands performing this with less than wonderful oboists. Perhaps I should have cued it in trumpet and given it to the oboe.”<sup>4</sup>

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<sup>2</sup> Moore, 14.

<sup>3</sup> Ibid. 14.

<sup>4</sup> Ibid. 14.

In regards to a conductor's individual interpretation, Reynolds says "...I always feel that if a piece has been transcribed, the interpreter has every right to change what he/she feels would better represent the composer's wishes."<sup>5</sup>

With a significant number of original compositions available to bands at every level, wind band conductors can be discerning in their choices when programming transcriptions. Reynolds' transcription remains true to Lauridsen's original composition, crafted with an attention to detail that captures the character of the choral work. It has now entered the standard wind band repertoire, just as Reynolds' previous transcriptions have. As a testament to the quality of the transcription, *O Magnum Mysterium* has received numerous performances around the world.

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<sup>5</sup> Moore, 14.

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## **Appendix A - Biographies**

### **Morten Lauridsen**

Morten Lauridsen was born to immigrants from Denmark on February 27, 1943, in Colfax, Washington. His first musical inspiration came from his mother, who in her spare time, was the pianist for the high school dance band. He attended Whitman College as an English major but began taking music classes there during his sophomore year after a summer of “self-examination.” Lauridsen subsequently enrolled in the Thornton School of Music at the University of Southern California and studied composition.<sup>1</sup> His teachers included Ingolf Dahl, Robert Line, and Halsey Stevens. He graduated from USC in 1967 and subsequently joined the composition faculty.<sup>2</sup>

Lauridsen served as chair of the composition department at USC from 1990-2002. During his time as chair, he founded the Advanced Studies Program in Film Scoring. He currently serves as Distinguished Professor of Composition.<sup>3</sup>

In 1994, Lauridsen was chosen as the Composer-in-Residence with the Los Angeles Master Chorale; a post he held until 2001. *O Magnum Mysterium* was premiered during his first year of residency. In 1997, the Los Angeles Master Chorale debuted his *Lux Aeterna*. His works have been featured on over

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<sup>1</sup> Bruce Duffie. “A Conversation with Bruce Duffie,” *Composer Morten Lauridsen*, <http://www.bruceduffie.com/lauridsen.html> (accessed on February 14, 2012).

<sup>2</sup> Thomas Oram. “Morten Lauridsen, Biography,” *All Music*, <http://www.allmusic.com/artist/morten-lauridsen-q66659/biography> (accessed on February 14, 2012).

<sup>3</sup> University of Southern California (2). “Morten Lauridsen,” *Faculty Profiles*, <http://www.usc.edu/schools/music/private/faculty/lauridse.php> (accessed on February 14, 2012).

200 recordings, and he has received four grammy nominations for recordings of his works.<sup>4</sup>

In 2006, Lauridsen was named an “American Choral Master” by the National Endowment for the Arts. In 2007, he was awarded the National Medal of Arts by President Bush, the highest award given to artists and arts patrons in the United States "...for his composition of radiant choral works combining musical beauty, power and spiritual depth that have thrilled audiences worldwide."<sup>5</sup>

### **Compositions**

Morten Lauridsen has composed seven vocal cycles; *A Winter Come, Mid-Winter Songs, Cuatro Canciones, Madrigali: Six “FireSongs” on Italian Renaissance Poems, Les Chansons des Roses, Lux Aeterna, and Nocturnes*. He has composed five sacred motets; *O Magnum Mysterium, Ave Maria, O Nata Lux, Ubi Caritas Et Amor, and Ave Dulcissima Maria*.

Additional pieces for various choral settings include; *Where Have the Actors Gone, Dirait-on, Be Still, My Soul, Be Still, Praise Ye The Lord, I Will Lift Up Mine Eyes, Four Madrigals on Renaissance Texts, O Love, Be Fed With Apples While You May and Psalm 29, O Come, Let Us Sing Unto The Lord*.<sup>6</sup>

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<sup>4</sup> Ibid.

<sup>5</sup> Morten Lauridsen (1). “Biography,” *The Music of Morten Lauridsen*, <http://homepage.mac.com/kennesten/lauridsen/index2.html> (accessed on February 14, 2012).

<sup>6</sup> Morten Lauridsen (2). “Publications by Genre,” *Publication of Morten Lauridsen*, <http://homepage.mac.com/kennesten/lauridsen/index2.html> (accessed on February 14, 2012).

While Lauridsen considers himself primarily a choral composer,<sup>7</sup> he has written a few original compositions for other genres; *Sonata for Trumpet and Piano*, *Variations for Piano Solo*, *Fanfare for Brass Sextet*, and *Canticle: In Memorium, Halsey Stevens*, for solo clarinet or vibraphone.<sup>8</sup>

### **H. Robert Reynolds**

H. Robert Reynolds was born in Canton, Ohio on April 10, 1934.<sup>9</sup> At the age of nine, he was given his first musical instruction from his grandfather who gave him an E-flat horn for Christmas. He attended high school in Meadville, Pennsylvania, where first conducting experience was under the guidance of his high school band director who encouraged him to attend the Interlochen Arts Academy. His experiences at Interlochen solidified his desire to become a professional musician.<sup>10</sup>

In 1952, Reynolds enrolled at the University of Michigan as a music education major. He graduated in 1956 and completed his masters degree in 1958. His primary conducting teacher at Michigan was Elizabeth Green. While he completed his masters degree, Reynolds taught in the Onsted, Michigan Public School District. After completing his masters degree, he taught at California

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<sup>7</sup> Thomas Oram.

<sup>8</sup> Morten Lauridsen (1).

<sup>9</sup> Mark Clague. "H. Robert Reynolds," *Grove Music Online*, <http://goo.gl/u7YLR> (accessed February 7, 2012).

<sup>10</sup> Don McKinney. "Interview Record," *Living Music*, <http://goo.gl/8R1IC> (accessed February 7, 2012).

State University Long Beach from 1962-68 and then the University of Wisconsin-Madison from 1968-75.<sup>11</sup>

Reynolds became Director of Bands at the University of Michigan in 1975 and remained in the position for 26 years, retiring in 2001. While at the University of Michigan, he became the artistic director and conductor of the Detroit Chamber Winds and Strings in 1982, a post he still holds today.<sup>12</sup> Currently, he is the conductor of the Wind Ensemble at the Thornton School of Music at the University of Southern California.<sup>13</sup>

Professor Reynolds is in constant demand around the world as a conductor and clinician. He has conducted many of the world's finest orchestras and wind bands in the premier concert halls around the world. Reynolds is past president of the College Band Directors National Association and The Big Ten Band Directors Association. In 2010, Duquesne University awarded him an honorary doctorate. Reynolds has conducted recordings for Koch International, Pro Arte, Caprice, and Deutsche Grammophon.<sup>14</sup>

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<sup>11</sup> Clague.

<sup>12</sup> Detroit Chamber Winds & Strings. "H. Robert Reynolds-Artistic Advisor," *Detroit's Finest Musicians*, [http://www.detroitchamberwinds.org/bios\\_main.html](http://www.detroitchamberwinds.org/bios_main.html) (accessed on February 7, 2012).

<sup>13</sup> University of Southern California (1). "H. Robert Reynolds," *Faculty Profiles*, <http://www.usc.edu/schools/music/private/faculty/hreynold.php> (accessed on February 7, 2012).

<sup>14</sup> Ibid.

### **Arrangements and Transcriptions**

H. Robert Reynolds has transcribed and arranged six compositions for wind band. His works are considered standard repertoire and are often programmed by wind bands around the world.

His wind band transcriptions include Dmitri Shostakovich's *Prelude No. 4* and *Folk Dances*, Richard Strauss' *Trio from Act III of Der Rosenkavalier*, and excerpts from the Finale of Gustav Mahler's *Symphony No. 3*. He has also transcribed two SATB choral compositions, both originally composed by Morton Lauridsen; *O Magnum Mysterium* and *Contre Qui Rose*.

## **Appendix B - Orchestration Comparison**

<b>Measures*</b>	<b>Soprano</b>	<b>Alto</b>	<b>Tenor</b>	<b>Bass</b>
1 - 4	Flt., Clar. 1	Clar. 2 & 3, AS 1, Hn. 1	AS 2, Hn. 2 - 4, Tbn. 1	BC, Bass., TS, BS, Tbn. 2 & 3, Euph.
5 - 6	Flt., Clar. 1	Clar. 2, AS 2, Tbn. 1	AS 1, Hn. 1	Clar. 3, BC, Bass., BS, Tbn. 2 & 3, Euph.
7 - 8	Flt., Clar. 1	Clar. 2, Hn. 1	Clar. 3, AS, TS, Hn. 2 - 4	BC, Bass., BS, Tbn. 2 & 3, Euph.
9 - 10	Flt. 1, Ob. 1, Clar. 1, Tpt. 1	Flt. 2, Ob. 2, Clar. 2 & 3, AS, Hn. 1 - 4, Tpt 2 & 3,	Bass. 1, AS 2, TS, Tbn. 1	BC, Bass. 2, BS, Tbn. 2 & 3, Euph.
11 - 13	Flt. 1, Ob. 1, Clar. 1, Tpt. 1	Flt. 2, Ob. 2, Clar. 2 & 3, AS 1, Tpt. 2, Hn. 1,	Bass. 1, AS 2, TS, Hn. 2 & 3	Bass. 2, BS, Tpt. 3, Hn. 4, Euph.
14 - 18	Clar. 1, Hn. 1	Clar. 2, AS, Hn. 2	Clar. 3, BC, Bass, TS, Hn. 3 & 4	BS, Tbn., Euph.
19 - 22	Clar. 1, Tpt. 1	Clar. 2 & 3, AS 1,	AS 2	BC, Bass., TS, BS
23 - 26	Clar. 1, Tpt. 1	Clar. 2, AS 2,	Clar. 3, AS 1,	BC, Bass., TS
27 - 28	Clar. 1, Tpt. 1	Clar. 2, AS 2,	Clar. 3, Bass. 1, AS 1, TS	BC, Bass. 2, BS
29 - 31	Flt. 1, Ob. 1, Clar. 1, Tpt. 1	Flt. 2, Ob. 2, Clar. 2 & 3, AS, Tpt. 2 & 3	Bass. 1, TS	Bass. 2, BS
32 - 37	Clar. 1	Clar. 2, AS	Clar. 3, Bass. 1, TS	BC, Bass. 2, BS

Measures*	Soprano	Alto	Tenor	Bass
38 - 43	Clar. 1	Clar. 2, AS	Clar. 3, Bass. 1, AS 2, TS	BC, Bass. 2, BS
44 - 45	Flt. 1, Ob. 1, Clar. 1, Tpt. 1	Flt. 2, Ob. 2, Clar. 2 & 3, AS, Tpt. 2 & 3	AS 2, Hn. 1 - 3, Tbn. 1, Euph.	BC, Bass., TS, BS, Hn. 4, Tbn. 2 & 3,
46 - 49	Flt., Ob., Clar. 1 & 2, Tpt. 1 & 2, AS 1 (mm. 48 - 49)	AS, Hn. 1, Euph.	Clar. 3, TS, Tpt. 3, Hn. 2 - 4	BC, Bass., BS, Tbn., Tuba
50 - 53	Flt., Ob., Clar. 1 & 2, Tpt. 1 & 2	Clar. 3, AS 1	Hn.	AS 2, TS, BC, Bass., BS, Tpt. 3, Tbn., Euph, Tuba
54 - 55	Flt. 1, Ob. 1, Clar. 1, Tpt. 1	Flt. 2, Ob. 2, Clar. 2 & 3, Tpt. 2 & 3	AS, Hn.	TS, Euph.
56 - 58	Flt. 1, Ob. 1, Clar. 1, Tpt. 1	Flt. 2, Ob. 2, Clar. 2 & 3, AS, Hn. 1 & 2, Tpt 2 & 3,	TS, Hn. 3 & 4	BC, Bass., BS, Euph.
59 - 61	Clar. 1, AS 1, Hn. 1	Clar. 2, AS 2, Hn. 2	Bass., TS, BS, Hn. 3 & 4	Clar. 3, BC, Euph.
62	Clar. 1, AS 1, Hn. 1	Clar. 2 & 3, AS 2	TS, Hn. 2 - 4	BC, Bass., Euph.
63 - 73**	Tpt. 1 (solo)	Hn. 1 (solo)	Euph. (solo) Hn. 1 (solo)	

\*The measure numbers used correspond with the wind band version.

\*\*In the last ten measures, Reynolds uses the same chord progressions but does not follow specific choral parts.

## **Appendix C - Structural Analysis**

<u>Section</u>	<u>Sub-Section</u>	<u>Mm.</u>
A	Phrase I	1 - 4
	Phrase II	5 - 10
	Phrase III	11 - 18
A'	Phrase I	19 - 22
	Phrase II	23 - 28
	Phrase III	29 - 37
Transition		38 - 45
A''	Phrase I	46 - 53
	Phrase II	54 - 62
Coda		63 - 73



## **Vitae**

Brent Paris is originally from Dover, DE. He graduated from Frostburg State University, a small state school in Western Maryland, in 2004 with a Bachelors Degree in Music Education. Upon graduation, he was appointed the Director of Bands at Northern High School in Calvert County Maryland. He resigned from that position in 2009 to study conducting at Syracuse University. During his tenure the bands at Northern grew in both quantity and quality.

He currently resides in Camillus, NY with his wife Erin and his daughter, Julia. When not making music, he enjoys spending time in the great outdoors.