

***Band-Hut Sketches* (1944)**

1. Reveille
2. Parade

From 1943 to 1945, Weinzwieg served as band instructor in the Royal Canadian Air Force based at Rockcliffe Station near Ottawa. It was during his tenure there that Weinzwieg composed *Band-Hut Sketches* for the talented players in the RCAF Central Band. Such talent may have inspired Weinzwieg to include brief solos for many of the instruments, including piccolo, oboe, English horn, clarinet, bassoon, and cornet.

Like many of his later works, *Band-Hut Sketches* is comprised of contrasting sections, each consisting of short motives that are repeated with subtle alterations. Rather than the traditional “reveille” major triad, the opening motive focuses on the tritone. “Reveille” is not an abrupt wake-up call, but rather it rouses the band and audience slowly until a cacophonous *tutti* ending of layered motives: tritone leaps in the upper woodwinds; triplet patterns in the second and third clarinets, first horn, and xylophone; trills in the alto and bass clarinets and bassoon; and a contrapuntal melody in the cornets and trumpets. Following a series of dramatic *fortissimo* chords with fermatas and some chromatic flourishes, “Reveille” ends with an octave unison C.

“Parade” opens similarly to “Reveille,” only at a much faster tempo. “Parade” offers more textural and timbral variety, with the addition of the saxophone family, trombone, baritone, euphonium, tuba, and string bass. In contrast to the slow build in “Reveille,” instrument sections slowly disappear in “Parade” until a final lonely *pianissimo* G in the tuba and string bass.

Weinzwieg’s humour is apparent, even in these short concert band movements. The consonance and vigour of a traditional “reveille” is here filled with dissonance (i.e., the tritone!), while the dwindling performers at the end of “Parade” suggest an unsuccessful marching demonstration.

Written by Alexa Woloshyn