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MUAP 504: Advanced Conducting Project  
Messiah College  
Brandon Nase  
May 10, 2016  
Dr. Bradley Genevro

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**Piano Concerto No. 26 in D Major for Piano and Orchestra, K. 537, Movement II: Larghetto**

**Wolfgang Amadeus Mozart**

**(1756 – 1791)**

**Date of Publication: 1788**

**Unit 1: Composer**

Wolfgang Amadeus Mozart was born in Salzburg, Austria on January 27, 1756. He was the son of Leopold Mozart, also a known composer. The younger Mozart would eventually become one of the most prolific composers in music history, not just in terms of compositional output, but in the variety of genres his compositions covered as well.

At an early age, Mozart showed great promise as both a violinist and keyboard player. He soon turned his attention to composition and with the help of his father, his gift for composition began to flourish.<sup>1</sup> Mozart's father offered him the opportunity of travel to various cities throughout Europe. Leopold took the younger Mozart on a tour to Vienna in late 1762, where they appeared before Maria Theresa and her consort, as well as appearing before various ambassadors and nobles. The trip was a great success, leading to a sizable honorarium and the invitation to stay longer.<sup>2</sup> The tours to various destinations continued between the years of 1763 and 1773. "Traveling by way of Munich, Augsburg, Ludwigsburg, the summer palace of the Elector Palatine Carl Theodor at Schwetzingen, Mainz, Frankfurt, Coblenz and Aachen, the Mozart family arrived at Brussels on 4 October 1763; in each of these places the

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1 "Wolfgang Amadeus Mozart." *Naxos Digital Services Ltd.* Accessed April 7, 2016, [http://www.naxos.com/person/Wolfgang\\_Amadeus\\_Mozart/15934.htm](http://www.naxos.com/person/Wolfgang_Amadeus_Mozart/15934.htm).

2 Cliff Eisen, et al, "Mozart," *Grove Music Online. Oxford Music Online*, Oxford University Press, Accessed May 10, 2016, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/40258pg3>.

children either performed at court or gave public concerts.”<sup>3</sup> During these tours, Mozart was performing at the age of six or seven. These tours, while strenuous at times, no doubt influenced the compositional style of Mozart. Through touring these various countries, he was exposed to music that he would not have had access to in Salzburg. Additionally, meeting with different composers and performers that he would not have encountered had a profound effect on his compositional style.<sup>4</sup>

Mozart’s life can be broken up into a few different eras. After the years in which he traveled extensively, he settled in Salzburg. Following this period, his presence was requested to accompany the Archbishop of Salzburg in Vienna. Archbishop Colloredo was in Vienna for a brief time to celebrate Emperor Joseph II’s accession. After being treated poorly, Mozart had asked for release from his service to Salzburg. The release was eventually granted. Mozart stayed in Vienna, thus marking his early years there. 1784 – 1788 marked the prime of Mozart’s career in Vienna. He was in demand as a composer as well as a performer, both privately and publicly. It was during this time that his work truly reached a mature state. The period from 1788 until his death in 1791 was a tumultuous time for Mozart. His finances were unstable and work was inconsistent.<sup>5</sup>

Opera always remained a central part of Mozart’s compositional life. Despite this, he did write for almost all other styles of music at that time. This included concertos, of which he wrote many for piano among violin and other wind instruments. His earliest keyboard works

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3 Cliff Eisen, et al, "Mozart," <http://www.oxfordmusiconline.com/subscriber/article/grove/music/40258pg3>.

4 Cliff Eisen, et al, "Mozart," *Grove Music Online. Oxford Music Online*, Oxford University Press, Accessed May 10, 2016, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/40258pg3>.

5 Cliff Eisen, et al, "Mozart," <http://www.oxfordmusiconline.com/subscriber/article/grove/music/40258pg3>.

arranged a variety of composer's movements. During his years in Salzburg, he completed six piano concertos. His more mature work in this compositional style were the concertos written between 1782 and 1791. They often served the purpose of Mozart using them in his subscription concerts.<sup>6</sup>

## **Unit 2: Composition**

Composed in February of 1788, Mozart's *Piano Concerto No. 26* in D Major was written towards the end of his most successful years in Vienna. Written in standard concerto form, the work follows a three movement structure of contrasting tempi. The work as a whole is 28 minutes long and is scored for flute, two oboes, two bassoons, two horns, two trumpets, timpani, strings, and solo piano.

"The "Coronation" Concerto differs from its predecessors in that it depends less on the harmonic tensions within the separate movements to define structure, and more on melodic succession to accomplish this task."<sup>7</sup> The lack of harmonic tension is replaced by ornamentation of a virtuosic nature in the solo piano. This use of the solo piano to an extent foreshadowed techniques to be used in the Romantic era in concertos. To this extent, this was one of the more popular concertos written by Mozart.<sup>8</sup>

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6 "Wolfgang Amadeus Mozart." *Naxos Digital Services Ltd.* Accessed April 7, 2016, [http://www.naxos.com/person/Wolfgang\\_Amadeus\\_Mozart/15934.htm](http://www.naxos.com/person/Wolfgang_Amadeus_Mozart/15934.htm).

7 Steven Lacoste, "Piano Concerto No. 26 in D, K. 537 'Coronation'," *Los Angeles Philharmonic*, Accessed April 29, 2016, <http://www.laphil.com/philpedia/music/piano-concerto-no-26-d-k-537-coronation-wolfgang-amadeus-mozart>.

8 Steven Lacoste, "Piano Concerto No. 26 in D, K. 537 'Coronation'," <http://www.laphil.com/philpedia/music/piano-concerto-no-26-d-k-537-coronation-wolfgang-amadeus-mozart>.

### Unit 3: Historical Perspective

The piano concerto was written in 1788. However, Mozart had difficulty securing a premiere of this new work for over a year, due his lack of a regular performance schedule. This resulted in the first performance of the work in 1789, in Dresden.<sup>9</sup>

The nickname, "Coronation" comes from a particular performance of the concerto. Mozart returned to Germany to attend the coronation of Leopold II. Mozart had been overlooked in regards to participating in the coronation ceremonies. In reaction to this, he decided to hold his own concert, at his own expense. It was at this concert, that Mozart performed this concerto, thus resulting in the nickname, "Coronation."<sup>10</sup> The concert was a failure in many regards. It was not attended well and financially, it was a disaster.<sup>11</sup>

### Unit 4: Technical Considerations

The second movement of Mozart's Piano Concert No. 26 is a great work that is accessible to a wide variety of groups. The most important consideration when programming the work, is making sure that the pianist is able to handle the technical and stylistic demands of the solo. Aside from the solo, the work is scored for orchestra, both strings and wind parts. The scoring for the winds calls for flute, oboe, bassoon, and French horn.

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9 Jeff Counts, "Mozart - Concerto No. 26 in D major for Piano and Orchestra 'Coronation'," *Utah Symphony*, Accessed April 29, 2016, <http://www.utahsymphony.org/insight/program-notes/611-mozart-concerto-no-26-in-d-major-for-piano-and-orchestra-k-537-%E2%80%99Coronation%E2%80%9D>.

10 Steven Lacoste, "Piano Concerto No. 26 in D, K. 537 'Coronation'," *Los Angeles Philharmonic*, Accessed April 29, 2016, <http://www.laphil.com/philpedia/music/piano-concerto-no-26-d-k-537-coronation-wolfgang-amadeus-mozart>.

11 Cliff Eisen, et al, "Mozart," *Grove Music Online. Oxford Music Online*, Oxford University Press, Accessed May 10, 2016, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/40258pg3>.

There are isolated moments in the second movement that truly push the pianist from technically. The larger demand placed on the pianist is their approach from a stylistic perspective and in their musicianship. Starting the second movement with the melody, the pianist sets the approach to be taken with the melody when the orchestra enters at measure nine. The conversational nature, in how the solo line and orchestra interact throughout the movement also requires this sensitivity to be at the forefront of the soloists' mind.

There are very technical demands placed on the members of the orchestra, both winds and strings alike. The beginning of the piece presents the musician on first bassoon exploring the upper range of the instrument and needing to read in tenor clef. In the string section, the first violin part is presented at times with faster rhythmic motion, involving sixteenth and thirty-second notes. However, these only last for a short period of time (no more than one and a half beats) and once broken down, should not present an obstacle. The other issue encountered by the strings at times, is a degree of chromaticism that those musicians will need to learn.

#### **Unit 5: Stylistic Considerations**

Stylistically, the movement always has a lyrical, light feel to it. The articulations and stylistic markings allow for the piece have a light, flowing sound. A great deal of the material in the orchestral parts is slurred. The staccato markings assist in creating a light feel to the movement. Mozart does not indicate much else in the way of stylistic or expression markings. This allows for a large amount of interpretation on the part of the soloist and conductor.

Upon first glance, the second movement of Mozart's Piano Concert No. 26 seems to offer very little in the way of stylistic variety. However, upon further examination, it becomes



clear that this ambiguity allows for the soloist to dictate the way in which the movement should be approached stylistically.

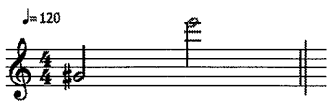
## Unit 6: Musical Elements

### Melody:

The melody is introduced by the pianist. The first complete statement of the theme occurs during the first eight measures of the piece. One of the trademarks of this melody is the E-A, perfect fourth interval. The first violin part is the only part that carries a true replication of the theme from the piano part.

The variety of phrase lengths seems to be unique. It seems to be more a matter of developing the phrase for the solo as opposed to staying strict to a common length. For instance, phrase A fits the quintessential 16-measure phrase. However, phrase B is 11 measures in duration before moving back to phrase A. It also seems to be unique that in the first statement of phrase A, Mozart took the full 16 measures to finish the phrase. Yet in measure 35, he moves right into setting up phrase C without taking a chance to pause at all.

The range below is the interval range for the entire movement. These are only the extremes and more often than not, the movement only reaches a C#, a minor third below the upper end seen here. The phrase where this trend differs, is phrase B. This phrase exhibits the skill of the soloist by exploring and utilizing the larger range of the instrument.



## **Harmony:**

The majority of the second movement is written in the key of A major. It does modulate to E minor in measure 52. Starting in measure 54, the harmonic motion slows down drastically. At this point, the harmonic motion changes to approximately one to two chords per measure, which is in contrast to much of the first half of the piece. In measure 68, the piece modulates back to A major and stays here for the remainder of the movement. The harmony of the second movement is largely diatonic, using secondary dominant chords to modulate to and from E minor, in measures 52 and 66, respectively. Mozart utilizes half and perfect authentic cadences to end phrases throughout the entirety of the movement.

## **Rhythm**

The second movement of Mozart's Piano Concerto No. 26 is relatively simple from a rhythmic standpoint. The only true rhythmic ornamentation occurs within the piano solo.

The tempo of the movement is marked "Larghetto." This is the only tempo marking indicated throughout the second movement. Larghetto is a tempo marking that indicates the piece is to be played slowly, yet still flow with relative ease and not become labored. As one would expect, there is some room for interpretation of tempo. This interpretation is arrived at through collaboration between the soloist and conductor.

From a rhythmic perspective, the majority of the movement is built on a moving eighth-note pattern (example 1). In example 1, the pulsing eighth note pattern is found in the two interior lines. In example 2, Mozart writes the pattern in the viola and cello voice, but utilizes the syncopation in the third measure as a means of continuing that movement. This repeated rhythmic structure drives each phrase to the conclusion of that phrase.

When deviation from this pattern does occur, it occurs in the solo part to showcase the virtuosity of the soloist. During these instances, the solo part embellishes on the eighth-note pattern with sixteenth, thirty-second notes and ornamentations (see example 3). The fermatas in example 4 indicate a cadenza, which has been confirmed through listening to multiple recordings. It is interesting to note that in example 5, Mozart takes the opportunity to vary the rhythm of material that was presented earlier in the movement. The interplay between the piano line and the first violin line introduces a new sound that draws the listener's ear to old material.

During the recapitulation, Mozart takes the opportunity to restate previous rhythmic material in a new way. Example 6 is an instance where material that was presented as eighth notes previously, are now changed slightly to provide a new setting to old material.

**Example 1:**



The musical score for Example 1 consists of three staves. The top staff is a violin line, the middle is a piano line, and the bottom is a bass line. The piano line features a consistent eighth-note pattern. The violin line features a sixteenth-note pattern that is more complex and virtuosic. The bass line provides a simple harmonic accompaniment.

W. A. M. 537.

**Example 2:**



The musical score for Example 2 consists of three staves. The top staff is a violin line, the middle is a piano line, and the bottom is a bass line. The piano line features a consistent eighth-note pattern. The violin line features a sixteenth-note pattern that is more complex and virtuosic. The bass line provides a simple harmonic accompaniment.

W. A. M. 537.

**Example 3:**



**Example 4:**



**Example 5:**



**Example 6:**



**Timbre**

Mozart scores the piano as the only instrument playing to start the second movement. It is in this setting where we are introduced the theme that will be heard throughout the movement. Despite starting with this thin orchestration, he brings in the full orchestra consisting of a full string section (violin, viola, cello, and bass) and a woodwind quartet (flute, oboe, bassoon, and horn). Once the orchestra enters, the piano does not play until the next phrase.

This trading of phrases continues until measure 44. Even at this point it is only piano and orchestra playing. Throughout the remainder of the piece, the only wind instrument scored to play with the piano is the bassoon. Other than that, Mozart scores the remainder of the piece similarly; either the piano alone or with the string section.

## Unit 7: Form and Structure

### First Statement

Texture/Orchestration Chart:  
Mozart's Piano Concerto No. 26 in D Major for Piano and  
Orchestra, K. 537, Movement II, Larghetto

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Form/ Phrase Structure	16	17	19
<b>Form/ Phrase Structure</b>	8 4+4 A	8 4+4 A1	11 6+5 B
<b>Tessitura</b>	The right hand of the piano is playing in the mid-upper range. The highest note is A5. The left hand is mostly playing between the third and lower-fourth octaves.	Similar ranges to phrase A. The flute part doubles parts of the melody at the octave in M. 4 & 8. The Oboe and Bassoon are doubling the chordal accompaniment at the octave. The cellos/bass part moves into the upper end of the first octave at times.	The right hand of the piano part largely stays within the fifth octave. However, it does explore the lower end of the sixth octave in M. 2, 6, 10, and 11. The left hand stays between the middle of the third octave and the middle of the fourth octave.
<b>Texture</b>	Homophonic Texture - Melody with chordal accompaniment. The majority of the chordal accompaniment is arpeggiated.	Fuller texture with added instrumentation. The lightness of the phrase is maintained with the octave doublings in the wind section.	Homophonic Texture - Similar to phrase A, there is a melody line with chordal accompaniment. M. 1-6, the accompaniment is arpeggiated. M. 7-11, the accompaniment is blocked.
<b>Timbres</b>	Piano is the only instrument playing at this point.	Full string section, flute, oboe, bassoon, and horns. No piano during this phrase.	Piano is the only instrument playing.
<b>Orchestration</b>	Melody and chordal accompaniment are both in the piano voice.	Melody - First violin, flute doubles the melody, but with less ornamentation. Chordal Accompaniment - The second violins and Violas maintain the arpeggiated accompaniment. The oboes, bassoons, horns, and cellos maintain more of the blocked chord harmony.	Melody is located in the piano voice. During M. 1-6, the melody is established. M. 7-11 is the embellishment and ornamentation of the melody. Chordal Accompaniment is played in the left hand of the piano part.
			8 4+4 A2
			Same range as phrase A.
			Same as phrase A. It should be noted that M. 4 of this phrase is completely arpeggiated. In phrase A, there is an essence of blocked chords, with the half note underlying some arpeggiation.
			Same as phrase A - piano only.
			Same as phrase A. Unlike phrase A, there is no break between the end of this phrase, and the beginning of the next. Phrase C begins with three eighth-note pickups going into the next measure.

**First Statement Continued**

**Texture/Orchestration Chart:**  
Mozart's Piano Concerto No. 26 in D Major for Piano and  
Orchestra, K. 537, Movement II, Larghetto

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Form/ Phrase Structure	36	18	54	18
<b>Tessitura</b>	8 4+4 C	10 8+2 D	16 E	2
<b>Texture</b>	All parts stay within the mid-range. Soprano voices (flutes, oboes, and first violins) stay between the upper part of the fourth octave, and very rarely going just into the low-end of the sixth octave. The mid-voices (second violins and violas) stay between the fourth and fifth octaves. The bass voices (cellos and bassoons) mostly stay between the third and fourth octaves. Only the cellobass move into the second octave at times.	The melody in the piano line stays mostly in the mid-range, only occasionally moving up to the sixth octave. The accompaniment line in the left hand of the piano part and cellobass is mostly between the second and third octaves. The violin part stays within the fourth octave and the viola part moves between the third and fourth octaves.	Piano part stays mostly within the fifth octave. It occasionally touches the sixth octave in the right hand. The left hand stays between the middle of the second octave and uses the third octave as well. The bassoon part alternates between C3 and B2. The violins are all playing in their lower register for the majority of the phrase (mostly in the fourth octave). The violas, with the exception of a couple notes, stay in the third octave. The cellobass part stays between the middle of the second and third octaves.	Again, very light and transparent, with the emphasis being placed on the piano solo at this point.
<b>Timbres</b>	M. 4 & 8 of the phrase are a very full texture with all string parts and winds involved. The remaining parts are lighter with the reduced instrumentation (usually full strings with 2-3 voices).	Very light and transparent		
<b>Orchestration</b>	The strings play the entire 8 measure phrase. Horns and bassoons reinforce in M. 1-2. In M. 7, flute, oboes, and bassoon are added until full winds enter in M. 8. Melody - Violin I, Bassoon and violin II in M. 1-2. Chordal Accompaniment - Violin II after M. 2, viola and cellobass. Full winds are added for tension/resolution of phrase in M. 4 and 8.	Piano solo on top of all other voices. Mostly mid-upper strings with small contribution from the bass voice. Melody - Piano Accompaniment - All strings and left hand of piano. Cellobass is doubling the left hand of the piano.	Piano solo All strings Bassoon entrance in M. 8 of the phrase Melody - Piano solo Accompaniment - All strings, bassoon, and left hand of the piano. Cellobass, again, double the left hand of the piano. However, during the first 7 measures, when the piano plays quarter notes, the cellobass part sustains. This then switches during M. 8-11.	

**Second Statement**

**Texture/Orchestration Chart:**

Mozart's Piano Concerto No. 26 in D Major for Piano and Orchestra, K. 537, Movement II, Larghetto

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Form/ Phrase Structure	72	19	91	20	Concluding remarks:
<b>Tessitura</b>	8 4+4 A3	11 6+5 B1	8 4+4 A4	12 8+4 C1	The overall texture of the piece is homophonic. There is always a melody occurring with some type of chordal accompaniment underneath. The chordal accompaniment is often created through the use of broken chords as opposed to blocked chords. The tessitura largely stays in the middle of the range for most instruments. Texture is often very light to make way for the piano solo and the timbres are mostly strings and piano, with winds added for reinforcement.
<b>Texture</b>	Same as phrase A.	Same as phrase B.	Same as phrase A and A1 for the piano and string parts.	Lighter than phrase C with the rhythmic alteration in the piano part (M. 4-6).	
<b>Timbres</b>	Same as phrase A - piano only.	Same as phrase B - piano only.	Fuller texture that phrase A or A1. This is first time that both the strings and piano are playing this phrase together. Piano Full string section	Similar timbres as heard during phrase C. Piano is added during M. 4-6). Horns added in M. 10. The entire ensemble concludes the piece.	
<b>Orchestration</b>	Same as phrase A.	Similar to phrase B - In M. 1-6 of the phrase, it is not as aggregated as it is in the initial statement of B. There is more of a block element to the chordal accompaniment part, with a few more pitches being sustained throughout.	Melody - Violin I and right hand of piano part Chordal Accompaniment - Left hand of the piano part, violin II, viola, and cello/bass. Rhythmic variation in the melody - M. 4 of the phrase - Instead of eighth notes, dotted eighth-sixteenth rhythm is used.	Same as phrase C until the piano takes over from M. 8 - end. Piano is added to the melody part in M. 4-6, but alters the rhythmic structure. At M. 8, the piano takes on the melody with ornamentation, while the strings move into a role of chordal accompaniment. The horns add to the accompaniment part in M. 10, with all winds entering during the last measure.	

### **Unit 8: Suggested Listening**

Wolfgang Amadeus Mozart: *Piano Concerto No. 26 in D Major for Piano and Orchestra, K. 537, Movement I and III, Piano Concerto No. 25 in C Major, K. 503, Piano Concerto No. 27 in B-flat Major, K. 595*

Franz Joseph Haydn: *Divertimento in C major, Hob. XIV: 3*

### **Unit 9: Additional References**

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## Cajun Folk Songs

Frank Ticheli

(b. 1958)

Publisher: Manhattan Beach Music

Date of Publication: 1990

Grade 4

### Unit 1: Composer

Frank Paul Ticheli was born on January 21, 1958 in Monroe, Louisiana. He is a well-known American composer and educator, currently serving as “professor of composition at the University of Southern California’s Thornton School of Music.”<sup>12</sup> Before attending the University of Michigan for his Master and Doctoral degrees, Ticheli earned his Bachelor’s degree at Southern Methodist University. While earning two degrees in composition at the University of Michigan, Ticheli was able to study with William Albright, Leslie Bassett, George Wilson, and William Bolcom.<sup>13</sup>

“Ticheli is well-known for his works for concert band, many of which have become standards in the repertoire.”<sup>14</sup> His works have won many awards, ranging from the Charles Ives and the Goddard Lieberon Awards to the William D. Revelli Memorial Band Composition

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12 Jill Sullivan, “Ticheli, Frank Paul,” *Grove Music Online, Oxford Music Online*, Oxford University Press, Accessed May 7, 2016,

<http://www.oxfordmusiconline.com.ezproxy.messiah.edu/subscriber/article/grove/music/A2087681?q=Frank+Ticheli&search=quick&pos=1&start=1#firsthit>.

13 Jill Sullivan, “Ticheli, Frank Paul,”

<http://www.oxfordmusiconline.com.ezproxy.messiah.edu/subscriber/article/grove/music/A2087681?q=Frank+Ticheli&search=quick&pos=1&start=1#firsthit>.

14 “Frank Ticheli,” *Naxos Digital Services Ltd.*, Accessed April 7, 2016, [http://www.naxos.com/person/Frank\\_Ticheli/39133.htm](http://www.naxos.com/person/Frank_Ticheli/39133.htm).

Contest. Ticheli often appears as a guest conductor for his music at a variety of venues throughout the world.<sup>15</sup>

## Unit 2: Composition

The composition, *Cajun Folk Songs* is a wonderful work for the concert band. Easily accessible to bands with a wide variety of skill sets, this piece has many great concepts to teach. The piece is a two-movement work, based off of two different folk songs.

The first movement draws its' inspiration from the folk song, "La Belle et le Capitaine." The movement "tells the story of a young girl who feigns death to avoid being seduced by a captain."<sup>16</sup> Within the program notes, the composer calls the Dorian melody "remarkably free." The movement is characterized by the haunting melody heard first in the alto saxophone. Throughout the movement, the melody travels through many different instruments in the ensemble. On the third and final statement of the melody, the flutes, oboe, clarinet, and trumpet present an original countermelody.<sup>17</sup>

The second movement is based off of the folk melody, "Belle." This movement is contrasting in style to the first movement. The folk song tells the story of "a man who goes away to Texas only to receive word of his sweetheart's illness, forcing him to return to Louisiana. Finding her unconscious upon his return, he pawns his horse to try to save her, to no avail."<sup>18</sup> The movement starts off light-hearted and relaxed. Moving through the middle of the

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15 "Frank Ticheli," [http://www.naxos.com/person/Frank\\_Ticheli/39133.htm](http://www.naxos.com/person/Frank_Ticheli/39133.htm).

16 Frank Ticheli, 1991, *Cajun Folk Song*, New York: Manhattan Beach Music.

17 Frank Ticheli, 1991, *Cajun Folk Song*, New York: Manhattan Beach Music.

18 Frank Ticheli, 1991, *Cajun Folk Song*, New York: Manhattan Beach Music.

movement, it picks up intensity before returning to the original light-hearted nature heard in the beginning. The work is varied throughout from a style, timbre and rhythm standpoint.<sup>19</sup>

*Cajun Folk Songs* was commissioned by the Murchison Middle School Band in Austin Texas, Cheryl Floyd, Director, and was premiered on May 22, 1990.<sup>20</sup>

### **Unit 3: Historical Perspective**

“Cajuns are descendants of the Acadians, a group of early French colonists who began settling in Acadia (now Nova Scotia) around 1604.”<sup>21</sup> Acadian deportation began in 1755.

Leading up to this, “the French and British consolidated their respective positions in Acadia and Nova Scotia.”<sup>22</sup> Both sides started to fortify their positions in these areas as tension grew

between the two sides. This eventually led to the French and Indian War. As British and

American colonial forces captured French territories, the British government became

concerned about the Acadian presence in the areas surrounding Halifax. The concern of the

British government was “that many Acadians had refused to swear loyalty to the British

crown...” and so “...the military governor of Nova Scotia took the fateful decision to clear the

Acadians from their settlements.”<sup>23</sup> The Acadians were deported to a variety of places from

France to American colonies, to what would become Louisiana. This provided the foundation

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19 Frank Ticheli, 1991, *Cajun Folk Song*, New York: Manhattan Beach Music.

20 Frank Ticheli, 1991, *Cajun Folk Song*, New York: Manhattan Beach Music.

21 Frank Ticheli, 1991, *Cajun Folk Song*, New York: Manhattan Beach Music.

22 Stephen J. Hornsby, “Explanatory Maps of Saint Croix & Acadia: Acadian Deportation, Migration, and Resettlement,” *The University of Maine*, Accessed May 7, 2016, <https://umaine.edu/canam/publications/st-croix/acadian-deportation-migration-resettlement/>.

23 Stephen J. Hornsby, “Explanatory Maps of Saint Croix & Acadia: Acadian Deportation, Migration, and Resettlement,” <https://umaine.edu/canam/publications/st-croix/acadian-deportation-migration-resettlement/>.

for the Cajun population.<sup>24</sup> This deportation caused for all of the folklore, stories, traditions, and music to be brought to the Louisiana area.

#### **Unit 4: Technical Considerations**

The first movement, “La Belle et le Capitaine” is a slow, lyrical movement. In contrast to the first movement, “Belle” is a fast, energetic movement, driven by a rhythmic ostinato throughout. Aside from the technical challenges associated with playing slow, lyrical music in the first movement, the other challenge associated with this movement is achieving the correct timbral profiles for each phrase. Neither movement places high-technical demand on the instrumentalist in terms of pushing the capabilities of the instrument and most of the material stays within a comfortable range as well.

The vast majority of technical considerations for the first movement will be the challenges associated with playing slow, lyrical music. Wind instrumentalists will need to understand the phrase structure for the movement, in order to approach the movement with the proper air flow needed to complete all phrases. This means that discussion about phrasing for each line and places to breathe within each phrase are of utmost importance. Influencing the phrasing, for both movements, should be a familiarity with the folk songs that each movement draws upon as source material. Knowing these folk songs in their original form, as well as singing them will aid the musicians in knowing how to approach each phrase on their instrument.

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<sup>24</sup> Stephen J. Hornsby, “Explanatory Maps of Saint Croix & Acadia: Acadian Deportation, Migration, and Resettlement,” *The University of Maine*, Accessed May 7, 2016, <https://umaine.edu/canam/publications/st-croix/acadian-deportation-migration-resettlement/>.

In the first movement, Ticheli is clearly utilizing the ensemble as palette of colors. It is important to identify the timbral profile for each section of the movement. With the main melodic content being heard multiple times, the use of instruments as colors creates the variety needed to sustain interest through the movement. An example of this is seen once the clarinet enters in measure 7. Despite a new instrument being added, the alto saxophone timbre maintains priority in terms of the desired timbre. At measure 17, however, first clarinet and first trumpet are added to the instruments carrying the melodic line. The addition of new instruments to the melodic line, one being a member of the brass family, allows the conductor the opportunity to change the timbral profile of the ensemble.

The first challenge of the second movement is understanding the interaction between the time signature changes as well as having a firm understanding of the 5/4 time signature. The 5/4 time signature provides a rather uneasy feeling to the performer but is essential to this melody. The time signature changes start rather infrequently, occurring at the beginnings of phrases. However, between measure 44 and 78, Ticheli begins changing time signatures much more rapidly, using mostly 2/4 and 3/4 meters throughout this section. During this section, he takes the ostinato seen in 5/4 and moves it around within the constraints of 3/4 meter.

The second challenge is learning the the ostinato seen throughout the melody. The ostinato provides a great opportunity to discuss syncopation and how to work through this when musicians come across it in their music.

From a range perspective, neither movement pushes instrumentalists into extreme ranges of their instrument. As the first movement comes to a conclusion, all flutes need to reach high G and the first trumpet part reaches a high A. The second movement contains

similar challenges to the first in terms of range. The first trumpets need to be able to reach a high A at times and all flutes needs to reach a high G at isolated moments. Rhythmically, aside from the ostinato mentioned above, there is one moment of a sixteenth note run that will present a challenge the flute, oboe and clarinet section, leading in measure 82.

### **Unit 5: Stylistic Considerations**

In both movements, it is imperative that performers pay careful attention to the articulations and stylistic markings. There is quite a mixing of slurred and articulated passages, all of which contribute stylistically, to each movement. In the first movement specifically, Ticheli's use of instruments as tone colors presents a stylistic challenge for the ensemble.

The articulation and stylistic markings such as accents, etc. provide an outline for the style of the second movement, in particular. The accents used in the second movement play a crucial role, especially when the meter starts moving away from 5/4 and towards 3/4. Because the 3/4 meter changes the way the ostinato is approached under those constraints, the accents take on increased importance, maintaining the integrity of the ostinato and melodic content. The articulations in both movements play an important role in defining the phrases. In the first movement, the slur markings help to guide the phrasing of each line. In the second movement, the slur markings help to facilitate additional emphasis for certain notes. In looking at measure 19 for instance, use of the slur markings and accents provides a clear outline that the 5/4 measure here acts more like a measure of 6/8 and 2/4.

## Unit 6: Music Elements

### Melody

#### Movement I: La Belle et le Capitaine

The melody heard throughout the first movement is that of the folk song, “La Belle et le Capitaine” (seen below). The sixteen measure melody is set in the Dorian mode and is grouped in a-b-c form. Each section of the folk melody flows from one to the other with ease. Measure 62 presents a countermelody in the flute, oboe, first clarinet, trumpet and xylophone parts.

This countermelody, as noted in the program notes, is original and not part of the folk song.<sup>25</sup>



#### Movement II: Belle

The second movement presents a unique situation in regards to the melodic content. The melody heard in this movement is based on the folk song, “Belle” (see the first example below). Ticheli, then states in the program notes, “The folk melody is sometimes varied rhythmically, texturally, and coloristically, and an original melody (see mm. 12-21) is added for variety.”<sup>26</sup> The second original melody is the second example seen below. It is clear that Ticheli works to maintain the integrity of the folk melody in his writing of the original melody. The basic rhythmic and stylistic components remain very similar to folk melody.

<sup>25</sup> Frank Ticheli, 1991, *Cajun Folk Song*, New York: Manhattan Beach Music.

<sup>26</sup> Frank Ticheli, 1991, *Cajun Folk Song*, New York: Manhattan Beach Music.



### Folk Melody:



### Original Melody:



### Harmony

The first movement resides completely in the D Dorian mode. Musicians will need to familiarize themselves with the sound of the Dorian mode. Additionally, it will be important for them to work through playing the D Dorian scale and becoming used to how the key signature interacts with the new tonic note.

The second movement starts off in concert F major. Both the folk melody and the original melody support this. The ensemble will need to be familiar with both the concert F major scale, as well as the pentatonic scale based off of this key. The folk melody is written using the pentatonic scale and the original melody combines aspects of the concert F major scale with aspects of the pentatonic scale. At measure 31, frequent modulations begin. The first modulation occurs at measure 31, where it modulates to concert A-flat major. Between measure 38 and 87, the piece modulates through concert C major, concert G major, concert B-flat major, and finally concert D-flat major. At measure 88, the melody is restated in a new setting, but in the original key of F major and this remains until the conclusion of the movement.

## **Rhythm**

Rhythm throughout the first movement is rather simplistic. The only meter changes that occur are between 2/4 and 3/4. There are two challenges that may arise in regards to rhythm in this movement. The first challenge is for those who are playing sustained notes or notes that are tied over bar lines. The challenge for these musicians is to not change notes when they hear other sections doing so, particularly those sections with the melody. The other challenge occurs at measure 62 with the presentation of the countermelody. The melody lands on the downbeats. The countermelody, however, plays off of this and starts on an upbeat. The movement on upbeats is a common thread throughout the countermelody.

The second movement provides more challenge rhythmically. The tempo is drastically faster at approximately 100 beats per minute faster than movement one. One challenge in this movement is handling the 5/4 and then ultimately, the meter changes between 5/4, 2/4, and 3/4. The 5/4 is grouped in three plus two and the rhythm of the melody fits well within this framework. The rhythm of the melody throughout promotes a sense of 6/8 + 2/4, whether grouped within a 5/4 measure or a 3/4 + 2/4 arrangement.

The second challenge in this movement is the ostinato that is a trademark of this melody. The ostinato is syncopated through the first three beats and this could present some trouble through the first few times reading the movement.

## **Timbre**

Throughout the first movement, Ticheli mixes instrument families on the melodic content. The melody is first introduced in the form of an alto saxophone solo. The first time we hear the melody with thicker scoring behind it, it resides in the first clarinet, first alto

saxophone, and first trumpet parts. The second time we hear the full ensemble playing, the melody resides in second oboe, second clarinet, first alto saxophone, second trumpet, first trombone, and euphonium parts. Between the three settings presented above, the melody is passed around through many voice parts. This does mention the interjections into part of the melody by other instruments. All of this contributes to allowing the conductor to choose a new timbral qualifier for each setting, creating a wide variety of color shifts from the ensemble.

In the second movement, Ticheli starts out by having instrument families present either the melody or countermelody. He maintains this until bringing brass and woodwinds together at measure 37 to present the melody together. From measure 52 through 87, he starts to group instruments in voice ranges. He tends to group the mid and upper voiced instruments together, regardless of family to maintain the light, fun nature of the melody. He uses tenor and bass voiced instruments to juxtapose the light nature of the melody. Ticheli continues to utilize this grouping through the remainder of the movement, however he relies more heavily on the upper woodwind voices to create the lightness needed to present this melody.

## **Unit 7: Form and Structure**

### **Movement I:**

#### **Measure**

#### **Event and Scoring**

1 - 16

- First statement of “La Belle et le Capitaine” theme in first alto saxophone.

17 – 49


- First clarinet enters with descending counter line at measure 7.
- Second statement of the melody starts at measure 17 with the melody in the first clarinet, first alto saxophone, and first trumpet voices.
- Mid to low woodwinds and brass enter with harmonic support.
- Measure 29 – first trumpet stops playing and oboe takes the melody line along with the first clarinet and first alto saxophone. Mid to low woodwinds continue to support harmonically along with first French horn, first trombone and tuba.

- Measure 34 – first trumpet reenters and finishes the remainder of the melody, started in the oboe previously.
  - Measure 39 – the flutes enter for the first time, presenting a color change. All low to mid woodwinds and brass are removed from the scoring. Flutes carry the second half of the melody from M. 39 – 43.
  - Measure 44 – First alto saxophone reenters on the melody to finish the remainder of this phrase.
  - Measure 48 – Suspended cymbal enters, giving forward momentum to the end of the phrase and preparing the entrance of the third statement of the melody.
- 50 – 61
- Third statement of the melody.
  - Full ensemble is scored for the first time in the piece.
- 62 – 66
- Melody continues in second clarinet, first alto saxophone, second trumpet, first trombone, and euphonium.
  - Countermelody is introduced during this section. The countermelody is heard in the flute, oboe, first clarinet, first trumpet and xylophone parts.
- 67 – 74
- Return to the melody for the remainder of the piece and closing material for the movement.

## Movement II:

Section	Measure	Events and Scoring
Introduction	1 – 4	<ul style="list-style-type: none"> <li>• Introduction to the rhythmic ostinato used in the “Belle” melody.</li> <li>• First heard in the sand blocks and then transferred to first oboe and first alto saxophone.</li> </ul>
A	5 – 11	<ul style="list-style-type: none"> <li>• Rhythmic ostinato is continued in the sand blocks.</li> <li>• First trumpet plays the melody.</li> <li>• Thin scoring for harmonic support includes oboe, bassoon, second clarinet, alto saxophones, and first trombones.</li> </ul>
B	12 – 21	<ul style="list-style-type: none"> <li>• The anacrusis to measure 12 starts the original melody, written by Ticheli.<sup>27</sup></li> <li>• The original melody is scored for first flute and first oboe.</li> <li>• The second oboe and first clarinet are playing the rhythmic ostinato beneath the melody.</li> <li>• The anacrusis to measure 17 second flutes, first clarinet, and first alto saxophone to the scoring for the melody.</li> <li>• Measure 20 – Third clarinet and tenor saxophones take over the rhythm ostinato leading into the next phrase.</li> </ul>

<sup>27</sup> Frank Ticheli, 1991, *Cajun Folk Song*, New York: Manhattan Beach Music.

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|----|---------|--|
| A  | 22 – 27 | <ul style="list-style-type: none"> <li>• The folk melody returns with thicker scoring, including flutes, first clarinet, and first alto saxophone.</li> <li>• First oboe and second clarinet support with the ostinato underneath.</li> </ul>  |
| B  | 28 – 30 | <ul style="list-style-type: none"> <li>• Flutes and oboes bring back the melody written by Ticheli on the anacrusis of measure 28.</li> </ul>  |
| A  | 31 – 36 | <ul style="list-style-type: none"> <li>• Tutti scoring of the folk melody for tenor saxophones, French horns, trombones, and euphoniums.</li> <li>• The melody groups the bar of 5/4 into 3+2. This is reinforced by the  rhythm presented here. This driving rhythm is played by the oboes and B-flat clarinets.</li> </ul>   |
| A' | 37 – 57 | <ul style="list-style-type: none"> <li>• The folk melody is presented again, however this time, it is presented using the 3/4 time signature instead of the 5/4.</li> <li>• The change to 3/4 time creates an “unused” beat in every other measure at the completion of the ostinato. This unused beat features a fortissimo sustain in the low winds, contrasting the typically light style of the folk melody.</li> <li>• Measure 37 also sees more involvement within the percussion section, involving the timpani, xylophone, toms, and bass drum throughout this phrase.</li> <li>• Measure 44 – Reduction in scoring occurs. The melody is carried in the upper woodwinds while brass and percussion scoring is reduced.</li> <li>• Measure 52 – The content of the folk melody becomes more segmented and conversational. The first flute and first clarinet carry beats 1-3 of the melody and beats 4-5 are completed in the low reeds and brass sections.</li> </ul> |
| B  | 58 – 63 | <ul style="list-style-type: none"> <li>• The melody written by Ticheli returns, however it too is set in alternating 2/4 and 3/4 similar to the A' section.</li> <li>• This material is carried in the flute and xylophone part throughout these six measures.</li> </ul>  |
| A' | 64 – 68 | <ul style="list-style-type: none"> <li>• Alto, tenor saxophones, and French horns carry the folk melody theme through this section. The conversational nature noted at measure 52 is continued.</li> </ul>   |
| B  | 69 – 73 | <ul style="list-style-type: none"> <li>• The original melody returns starting with the first trumpet.</li> <li>• Piccolo, flutes, and xylophone are added in on the anacrusis to measure 72 to finish the phrase.</li> </ul>   |

A	74 – 87	<ul style="list-style-type: none"> <li>• From measure 74 – 81, the melodic material is continuously more segmented, preparing for the transitional material between measures 81 – 87.</li> </ul>
A''	88 – 91	<ul style="list-style-type: none"> <li>• Tempo change from quarter note = 152-160 to 88.</li> <li>• Tenor saxophone, French horns, and euphonium carry a new rhythmic setting of the folk melody.</li> </ul>
A	92 – 100	<ul style="list-style-type: none"> <li>• The first tempo is resumed.</li> <li>• The folk melody is presented again in its' original rhythmic and metric setting by the first trumpet.</li> <li>• Marimba is used for the first time in the movement, presenting a new tone color.</li> <li>• Measure 96 – Flutes, alto saxophones, and trumpet two complete the melody for the remainder of this phrase.</li> </ul>
B	101 – 103	<ul style="list-style-type: none"> <li>• The theme is presented starting on the anacrusis to measure 101.</li> <li>• The theme is presented in its' original rhythmic and metric setting by flutes, first oboe, and first clarinet.</li> <li>• Tambourine is added as a new timbre.</li> </ul>
A'	104 – 132	<ul style="list-style-type: none"> <li>• The conversational interplay established in measure 52 returns at measure 104.</li> <li>• The interplay occurs between mid and upper woodwinds and brass and the low woodwinds and brass.</li> <li>• Measure 120 – The folk melody is presented in its' more traditional setting; less segmented.</li> <li>• From measure 126 to the end, there is less harmonic support in the way of chords and the melody becomes more playful as heard in the beginning of the movement.</li> </ul>

### **Unit 8: Suggested Listening**

Frank Ticheli: *Cajun Folk Songs II, Blue Shades, Vesuvius*

Mike Story: *Evangeline: Two Cajun Songs* (appropriate for beginning band)

John Barnes Chance: *Variations on a Korean Folk Song*

Ralph Vaughan Williams: *English Folk Song Suite*

### **Unit 9: Additional References**

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## Canterbury Chorale

Jan Van der Roost

(b. 1959)

Publisher: De Haske

Date of Publication: 1991

Grade 4

### Unit 1: Composer

Jan Van der Roost was born in 1959, in Duffel, Belgium. Listening to music often at an early age, he was attracted to the sounds of the brass band repertoire. He was inspired by the brass band and concert band sounds to the point where he started to put ideas on paper. His musical studies took him to the Lemmensinstituut in Leuven (Louvain), where he studied trombone, music history, and music education. He was accepted as a conductor and composer for further studies at the Royal Conservatories of Ghent and Antwerp.<sup>28</sup>

Jan Van der Roost is currently a teacher at a variety of institutions. These institutions and posts include teaching "at the Lemmensinstituut in Leuven (Belgium), is special visiting professor at the Shobi Institute of Music in Tokyo, guest professor at the Nagoya University of Art and guest professor at Sensoku Gakuen in Kawasaki (Japan)."<sup>29</sup> Additionally, Jan is involved around the world as a clinician, lecturer, adjudicator and guest conductor. His compositions have been performed worldwide.<sup>30</sup>

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28 "Jan Van der Roost," Accessed April 7, 2016, <https://www.janvanderroost.com/en/biography/>.

29 "Jan Van der Roost," <https://www.janvanderroost.com/en/biography/>

30 "Jan Van der Roost," <https://www.janvanderroost.com/en/biography/>

His works have been released on many albums. Groups from around the world are recording his works and releasing them often as part of their albums. His works can be frequently heard as part of television and radio broadcasts. These broadcasts often feature his works being played by world-renowned performers. "He has composed works commissioned by performers from Belgium, The Netherlands, Switzerland, Italy, the United States, Japan, Spain, France, Singapore, Austria, Canada, Norway, Germany, Finland, Luxembourg, Hungary, Colombia, Croatia and the United Kingdom."<sup>31</sup>

## **Unit 2: Composition**

*Canterbury Chorale* is largely a quiet and subdued work. The work is approximately five and a half minutes long. It was originally written for the ensemble, Brass Band Midden Brabant (Belgium). The inspiration for the work comes from the cathedral in the English city, Canterbury. In regards to the inspiration derived from a visit to the cathedral in Canterbury, the composer states the following, "in which so many fine compositions sounded throughout the centuries."<sup>32</sup>

The composition was rescored by Van der Roost for symphonic band instrumentation. In the rescoring of this piece, he hoped to attain a sound similar to that of an organ. He achieves this by contrasting thin textures featuring solo phrases with large sections of full ensemble scoring.<sup>33</sup>

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31 "Jan Van der Roost," Naxos Digital Services, Ltd., Accessed April 7, 2016, [http://www.naxos.com/person/Jan\\_Van\\_der\\_Roost/27795.htm](http://www.naxos.com/person/Jan_Van_der_Roost/27795.htm).

32 Van der Roost, Jan, "Canterbury Chorale," Accessed April 7, 2016, <https://www.janvanderroost.com/en/work/35/canterbury-chorale-concert-band-1991>.

33 Van der Roost, Jan, "Canterbury Chorale," <https://www.janvanderroost.com/en/work/35/canterbury-chorale-concert-band-1991>.

### Unit 3: Historical Perspective

As stated earlier, Jan Van der Roost was trying to recreate the beauty of the cathedral in Canterbury, through his writing of *Canterbury Chorale*. “The Canterbury Cathedral is the mother church of the Anglican Communion and seat of the Archbishop of Canterbury, leader of the Church of England.”<sup>34</sup> This cathedral has stood through many historical events, lasting over 1,400 years. It was originally built under the orders of St. Augustine who was sent by Pope Gregory and established himself as the Archbishop of Canterbury. Despite rebuilding on numerous occasions, the beauty of the cathedral stands today.<sup>35</sup> Van der Roost accurately depicts the power and beauty of this great building, in *Canterbury Chorale*. The long, flowing lines create rich sonorities, imitating those heard by an organ.

### Unit 4: Technical Considerations

*Canterbury Chorale* is a beautiful work that is marked by long, flowing, lyrical lines. It is composed as a chorale, which does not allow for there to be breaks in the sound. Because of these factors, staggered breathing throughout phrases must be done well. Creating this effect of lines without breaks, even when articulated poses a significant challenge to the performer.

Written in D-flat major, those playing concert pitch instruments may encounter some difficulty in handling the key signature, especially on a first read. Close harmonies are also prevalent throughout the work. Presenting the harmonies accurately with good intonation will

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34 Thomas K. Arnold, “History of the Canterbury Cathedral in England,” *USA Today*, Accessed April 7, 2016, <http://traveltips.usatoday.com/history-canterbury-cathedral-england-11736.html>.

35 “Canterbury Cathedral: Cathedral History,” Accessed May 8, 2016, <http://www.canterbury-cathedral.org/conservation/history/>.

be a challenge at times. Along with this, the thin texture at times is an aspect of the piece that needs to be considered. Because of the thin texture, performers must be confident on their parts and play those parts out. The combination of a thin texture and close harmonies presents issues at times. For example, in measure 19, with only the low brass and string bass playing, the second French horn part enters and must play their line within the existing texture, but play it accurately.

Ranges for most instruments aren't too extreme. The first and second trombone and euphonium parts reach an A-flat above the staff, pushing these instruments into their upper registers. The first trumpet part does go to a C above the staff and stays in this range for a few measures before descending, so a strong trumpet player is a must.

#### **Unit 5: Stylistic Considerations**

With the piece being written as a chorale, this presents several unique challenges. First, the long lines that need to be presented must not be broken. This is particularly difficult during the parts of the piece where the texture is thin. The demands on the performer are such that places to breathe must be carefully considered. With the lack of tutti scoring, staggered breathing becomes difficult, if not impossible at certain places.

The chorale aspect also presents the challenge of knowing which notes are of particular importance, and therefore need to be brought out. It is crucial that the performer has a clear understanding of whether they are presenting the melody, countermelody, or harmonic support, as this will and should shape their interpretation of how to play that line.

Phrasing for the piece is a challenge in itself. The issue here, is presenting similar material in a new and different manner. This is not just phrase to phrase, but also creating an

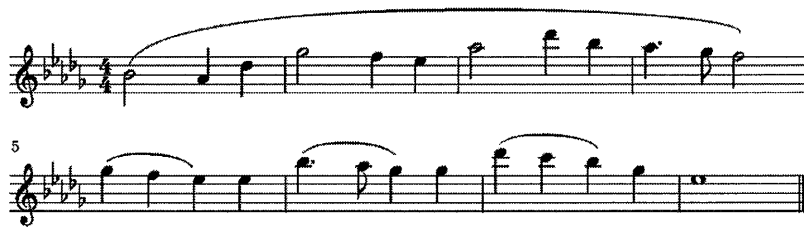
overall shape for the piece. Similarly, there are a large number of sustained notes for various instruments. Discussion surrounding the playing of these notes as it relates to phrasing needs to occur so that these notes are not presented in a manner where they come off as unimportant or flat with regards to shaping.

## Unit 6: Music Elements

### Melody

The melody is eight measures long and is heard twice to start the piece (see example 1). The first time it is heard played by the English horn and the second time by the first flute.

#### Example 1



The second melodic theme is introduced right after this and is eight measures long as well (see example 2). This first four measures are presented by the first alto saxophone and the first French horn completes the phrase with measures five through eight.

#### Example 2



These two melodic themes are heard throughout the remainder of the piece, presented by a variety of instrument groupings and set in various ways. Despite their differences in

melodic content, both melodies are constructed in a similar fashion. Each melody contains two four-measure phrases to form a period. Within this period, we see an antecedent-consequent relationship. This is marked by the weaker cadence point at the end of the first phrase and strong cadence point at the end of the second phrase.

### **Harmony**

Despite some of the close harmonies between parts, the underlying harmonic progression tends to represent functional harmony throughout. Perfect authentic cadences are created throughout the piece at cadence points. The piece resides solely in D-flat major, without any modulations. The close harmonies mentioned earlier exist more often as relationships between parts, rather than full ensemble chords.

### **Rhythm**

*Canterbury Chorale* is a mostly simplistic piece from a rhythm standpoint. There are a few complexities that should be considered, such as the long periods that some instruments sustain for, ties over bar lines, and the eighth-two sixteenth note combination in measures 58-59 as it relates to the tempo at that point.

There are many instances of instruments sustaining for long periods of time throughout the piece. This presents a challenge in that these performers must count correctly and still present their part in a unique and interesting fashion. The notes tied over bar lines present counting challenges to those that come across them. With the tempo at quarter note equals 63 beats per minute, there is a tendency to rush these passages. Finally, the eighth-two sixteenth note rhythm presented in measure 58 and 59 presents a challenge for a couple of reasons. First, it's the fastest rhythm seen up to this point in the piece and that in itself, can be a bit

jarring. Secondly, the tempo starts to pull back here and for these performers, they must adjust quickly as they are working through this passage to remain accurate.

### **Timbre**

Instruments in the piece are generally grouped by families. With the exception of tutti scoring, this is generally true for the entirety of the piece. One grouping that seems to be used often is that which would imitate a woodwind quintet. There are a few times throughout the work that French horn appears with some combination of flute, oboe, clarinet, or bassoon. Tuba, string bass, and at points, euphonium, are also grouped with a woodwind choir of some sort. In the percussion section, the suspended cymbal is used frequently on crescendos to help the ensemble grow in volume. The bells are often used at peak phrases in the piece, to help bring out the melody.

### **Unit 7: Form and Structure**

<b>Section</b>	<b>Measure</b>	<b>Event and Scoring</b>
A	1 – 8	<ul style="list-style-type: none"><li>• First presentation of the melody. Desired timbre first time is the English horn. Desired timbre second time is flute. First clarinet doubles on the melody both times through this phrase.</li><li>• Measure 1 – 4 (Antecedent): Thin scoring to start consisting of (flute second time), double reeds, clarinet choir, French horn, baritone, and string bass.</li><li>• Measure 5 – 8 (Consequent): Thicker scoring consisting of all woodwinds, first and second French horn, and all low brass.</li></ul>
	9 – 12	<ul style="list-style-type: none"><li>• The second melodic motive of the piece is presented here, starting with the first alto saxophone and being reinforced on the anacrusis to measure 11 in the oboe part.</li></ul>

13 – 16

- Thinly scored for first French horn, two baritones, tuba and string bass.
- Melody resides with first horn, starting on the anacrusis to measure 13.

17 – 24

- Baritones provide a countermelody.
- Starts out with contrabass clarinet, all low brass, and string bass.
- Melody is heard in baritone part.
- Trombone choir provides a chorale setting for harmonic support.
- First French horn adds to melody in measure 21, with the rest of the horn section joining in for harmonic support at that time.

25 – 34

- Melody starts on anacrusis to measure 25. The melody is presented by first flute and first clarinet.
- First bassoon and third clarinet present a countermelody.
- On the anacrusis to measure 29, first clarinet and alto saxophones play a similar role to the French horn/baritone melody and countermelody found at measure 13. First clarinet carries the melody here against the countermelody found in the alto saxophone line.
- At measure 31, a descending eighth note line starts in the bass clarinet, tenor saxophone, trombone, and first baritone line and continues through measure 32 and transitions to baritone saxophone, third trombone, and tuba.

B

35 – 38

- Measure 33 is scored for the full ensemble except trumpets and horns, helping to bring a finality to the phrase and set up the low brass choir at the beginning of the next phrase.

39 – 46

- Low brass chorale through this phrase.
- First and second trombone present the melody in this phrase.
- Addition of low reeds for harmonic support.
- First trumpet presents the melody with French horns presenting the chorale support.
- Second cornet enters a measure later on the melodic content followed by third cornet in



- the next measure. For measures 39 – 42, the melody is presented in canon form in the cornet voice.
- The alto saxophones, first French horn and bells join the first cornet in presenting the melody at measure 43.
- 47 – 52
- Full ensemble enters on the anacrusis to measure 47 to create the first climax in the piece.
  - The melody is presented by piccolo, flutes, English horn, E-flat clarinet, first clarinet, alto saxophones, first cornet, and first French horns.
  - All other instruments present harmonic support in a chorale-style writing.
- 53 – 59
- Bassoon, alto/bass clarinet and baritone start the presentation of the melody.
  - Second/third clarinets and French horns add in at measure 55 with English horn and first clarinet adding in at measure 56.
  - The melody is carried through measure 58 and 59 by flutes, bassoon, E-flat clarinet, first clarinet, alto/bass clarinet, and first French horn.
- 60 – 65
- Full ensemble scoring occurs here through the use of large chord changes.
  - Second flutes, English horn, third clarinet, second trumpet, first trombone and first baritone present moving quarter notes in measure 63 that must be brought through the texture.
- A 66 - 78
- Melody is presented by first oboe.
  - English horn and bassoon provide a countermelody.
  - First French horn provides harmonic support.
  - In measure 70 and 71, first French horn takes the melody.
  - The baritones take over the melody in measures 72 – 73.
  - The piece ends with muted first trumpet and trombones.
  - This scoring remains the same for the last chord, with the addition of tuba.

### **Unit 8: Suggested Listening**

Jan Van der Roost: *Adagio for Winds*

David R. Holsinger: *On a Hymnsong of Philip Bliss; A Childhood Hymn (arr. David Holsinger)*

Pavel Tschesnokoff/arr. Bruce Houseknecht: *Salvation is Created/Awake*

Dmitri Shostakovich/transcribed by Timothy Rhea: *Fire of Eternal Glory*

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**Elsa's Procession to the Cathedral**

**Richard Wagner/trans. Lucien Cailliet**

**(1891 – 1985)**

**Publisher: Remick Music Corporation**

**Date of Publication: 1938**

**Grade 5**

**Unit 1: Composer**

Lucien Cailliet was born in France on May 22, 1891. Prior to his immigration to the United States in 1915, he was a member of the French Army. "While stationed in Dijon for military service he attended the conservatoire there; he then studied in Paris with Gabriel Pares and Vincent D'Indy."<sup>36</sup> In the French Army, he served as drum major, solo clarinetist, and bandmaster prior to his immigration.<sup>37</sup>

By 1923 Cailliet had become an American citizen. Prior to attaining his American citizenship, in 1919, he started as a clarinetist and arranger under Stokowski in the Philadelphia Orchestra. When a member of the Philadelphia Orchestra, he taught at the Curtis Institute. During his tenure as a member of the orchestra, Cailliet created orchestral arrangements, of which some were played and recorded under Stokowski's name.<sup>38</sup> During this time, he also

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36 Raoul F. Camus, "Cailliet, Lucien," *Grove Music Online, Oxford Music Online*, Oxford University Press, accessed May 10, 2016, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/47052>.

37 Raoul F. Camus, "Cailliet, Lucien," <http://www.oxfordmusiconline.com/subscriber/article/grove/music/47052>.

38 Raoul F. Camus, "Cailliet, Lucien," <http://www.oxfordmusiconline.com/subscriber/article/grove/music/47052>.

received his doctorate and started what would eventually become the Wind Symphony of Southern New Jersey. This ensemble was initially named the Cherry Hill Wind Symphony.<sup>39</sup>

Cailliet performed with the orchestra until 1938. After leaving the orchestra, Cailliet taught various courses at the University of Southern California, including orchestration, counterpoint, and conducting. He remained in this post until 1945. After 1945, Cailliet began appearing as a guest conductor with various orchestras. Many of the orchestras that he guest conducted were major symphony orchestras, such as Los Angeles Philharmonic, Philadelphia Orchestra, and the Cincinnati Symphony Orchestra, just to name a few. Additionally, he was guest conducting many of the state band and orchestra festivals throughout the United States.<sup>40</sup> He also composed quite a bit during this time, including twenty-five film scores, among them, the score for *The Ten Commandments*.<sup>41</sup>

Between 1934 and 1969, Cailliet also served The Allentown Band in Pennsylvania, as associate conductor. He would often utilize many of his arrangements with the band during his time with the group. "In 1938 he dedicated his *Variations on the Theme "Pop! Goes the Weasel"* to The Allentown Band, an arrangement that continues to be a favorite of both bands and orchestras to this day."<sup>42</sup> The current conductor of The Allentown Band, Ron Demkee started as a member of tuba section in 1965. It was during this time that he had experience

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39 Aryeh Oron, "Lucien Cailliet (composer, arranger)," *Bach Cantatas Website*, Accessed May 10, 2016, <http://www.bach-cantatas.com/Lib/Cailliet-Lucien.htm>.

40 Aryeh Oron, "Lucien Cailliet (composer, arranger)," <http://www.bach-cantatas.com/Lib/Cailliet-Lucien.htm>.

41 Raoul F. Camus, "Cailliet, Lucien," *Grove Music Online, Oxford Music Online*, Oxford University Press, accessed May 10, 2016, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/47052>.

42 Aryeh Oron, "Lucien Cailliet (composer, arranger)," <http://www.bach-cantatas.com/Lib/Cailliet-Lucien.htm>.

working under Cailliet. "Cailliet would sometimes use the band as a "laboratory." He would bring new arrangements and compositions for the band to read through before the works were sent to be published," Demkee recalls."<sup>43</sup>

Cailliet was quite a prolific composer. Aside from writing film scores, he wrote many works for band, orchestra, and chorus. His arrangements are known for preserving the integrity of the original work, when it comes to transcribing orchestral music for the wind band.<sup>44</sup> His compositional style was such that he worked hard to achieve an orchestral sound in the symphonic band works that he wrote or arranged.<sup>45</sup>

## Unit 2: Composition

*Elsa's Procession to the Cathedral* is a beautiful orchestral work that is part of the opera, *Lohengrin*. This work lasts approximately five minutes. "Even in its original form, this section is almost a band piece, dominated by winds and percussion. It has become a staple of the band repertoire as a standalone piece."<sup>46</sup> This transcription is quite faithful the original, the most notable exception being the fanfare heard at the end of the original.

The work is composed for full band, including English horn, contrabassoon, bass saxophone, and harp. Many instruments are divided into multiple parts. Some of the

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43 Philip A. Metzger, "Allentown Band CD Celebrates Legacy of Composer Lucien Cailliet," *The Morning Call*, January 10, 2008, Accessed May 10, 2016, [http://articles.mcall.com/2008-01-10/entertainment/3953783\\_1\\_philadelphia-orchestra-leopold-stokowski-band-and-orchestra](http://articles.mcall.com/2008-01-10/entertainment/3953783_1_philadelphia-orchestra-leopold-stokowski-band-and-orchestra)

44 Aryeh Oron, "Lucien Cailliet (composer, arranger)," *Bach Cantatas Website*, Accessed May 10, 2016, <http://www.bach-cantatas.com/Lib/Cailliet-Lucien.htm>.

45 Raoul F. Camus, "Cailliet, Lucien," *Grove Music Online, Oxford Music Online*, Oxford University Press, accessed May 10, 2016, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/47052>.

46 Andrew D. Pease, "Elsa's Procession to the Cathedral by Richard Wagner," Accessed May 8, 2016, <http://windliterature.org/2015/03/17/elsas-procession-to-the-cathedral-by-richard-wagner/>.

instruments that are divided into multiple parts are, flutes written in three parts, three B-flat clarinet parts, and the trumpet section divided into three cornet parts and two trumpet parts. There are certain instances throughout the work, where all three flute parts for example, are not necessary as they are either condensed or doubled using other instruments.

### Unit 3: Historical Perspective

*Elsa's Procession to the Cathedral* is part of the larger work, the opera *Lohengrin*. *Elsa's Procession to the Cathedral* occurs at the end of Act II.<sup>47</sup> It is at this time, that Elsa, "is on her way to be married to the knight, who we later learn is Lohengrin, knight of the Holy Grail."<sup>48</sup> As Elsa is processing, she is interrupted many times by Telramund and Ortrud, both of whom are attempting to stop her from marrying Lohengrin.<sup>49</sup>

"Lohengrin is the last of Wagner's works that can fairly be described as an opera rather than a music drama."<sup>50</sup> However, there are clear shifts in the compositional style that point to Wagner experimenting with newer harmonies and orchestration techniques that he will use in his future works. This work is one that seems to lay the foundation for the compositional style utilized by Wagner in his future compositions.<sup>51</sup>

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47 Andrew D. Pease, "Elsa's Procession to the Cathedral by Richard Wagner," Accessed May 8, 2016, <http://windliterature.org/2015/03/17/elsas-procession-to-the-cathedral-by-richard-wagner/>.

48 Andrew D. Pease, "Elsa's Procession to the Cathedral by Richard Wagner," <http://windliterature.org/2015/03/17/elsas-procession-to-the-cathedral-by-richard-wagner/>.

49 Barry Millington, "Lohengrin (i)." *The New Grove Dictionary of Opera, Grove Music Online*, Oxford University Press, accessed May 10, 2016, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/O902851>.

50 Barry Millington, "Lohengrin (i)." <http://www.oxfordmusiconline.com/subscriber/article/grove/music/O902851>.

51 Barry Millington, "Lohengrin (i)." *The New Grove Dictionary of Opera, Grove Music Online*, Oxford University Press, accessed May 10, 2016, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/O902851>.

#### Unit 4: Technical Considerations

*Elsa's Procession to the Cathedral* is a gorgeous work, filled with beautiful melodic content, contentious and rich harmonies at various points, and takes the listener and performer through a wide range of emotions. One of the key considerations to playing this piece is that it is a transcription. Despite the wind instruments playing similar parts to those found in the original, there is no string section or choir written for this transcription. Performers will have to recreate the depth of sound that, particularly the choir adds to the ensemble when present. Similarly, there are string tone colors that the symphonic band will have to attempt to create when performing this work.

The long phrases combined with a slow tempo make for phrasing to be challenging. Performers will need to understand how to pace the shape of the phrase so that it is even. Creating phrases without any breaks will be quite a challenge as well given the tempo and length of phrases. Looking at the macro level, there is significant challenge for the performers to not allow their dynamics to peak too early in the piece. Performers must play the beginning and middle of the piece with the end in mind, as the loudest dynamic levels are required for the end of the work.

Timbral qualifiers are also a significant consideration for this work. There are many points in the piece where the timbral qualifier will need to be chosen, not just to elicit the correct tone color, but also to assist with proper intonation and ensemble sound. The instrumentation is so thick, and while certain parts are doubled and unnecessary at times, the use of timbral qualifiers assists with the goal of eliminating intonation issues.



Range is another factor to be considered at various points throughout the work. All flute players must be able to play throughout the entire flute range. Their parts use almost the entire range within the piece. It should also be noted that at times, the third part doubles the first on the melody. The first bassoon part reaches C5 at one point throughout the piece and at a couple of other places, is in this area of the range. This is on the very top end of the bassoon range. All clarinet players must be able to play into the altissimo range. Most often, these ranges reside in the first clarinet part, however there are a few instances where this appears in the second and third parts as well. The performers on second and third must be comfortable, regardless, with the playing in the upper clarinet range, as they are asked to do so often. The cornet and trumpet parts generally stay within a very comfortable range on the instrument. Only within the last 16 measures, does the first cornet part push towards the upper end of its' range. Another consideration to this, is the long lines and sustains played by the first cornet prior to this part will present endurance challenges for the last sixteen measures. The French horn range does not get too extreme as the highest note they play is a G. The horn section does need to be strong though, as they play an integral in the presentation of the melody.

The ending of this piece presents a technical challenge from the standpoint of tone quality, dynamics, timbres, and intonation. With the ending being as grand as it is, the demand for performers to play with proper technique and control is a challenge. Sustaining fortissimo dynamic levels for the last eleven measures is a challenge when factoring in the need for good tone quality and intonation. From a timbre standpoint, the challenge is for the performers to know the role they play within the last eleven measures and to allow for the correct timbres to

come through the ensemble as needed. Along with these factors is the ability to present this material with the proper musicianship and without breaks in the sound.

### **Unit 5: Stylistic Considerations**

Marked with “Langsam und feierlich,” or slowly and solemnly, this marking sets forth the approach for the entire piece, stylistically. Additionally, the articulations within the piece, primarily the slur markings, aid and guide the performer as to how approach each phrase from musicianship standpoint. The combination of the tempo marking along with the articulation markings, work together in tandem to define the shape for the phrases.

Tempo does not vary greatly throughout the work, aside from, perhaps the slightest use of rubato at varying points in the composition. We see the use of rubato in some of the more soloistic lines throughout the work. We also see the opportunity to pull back the tempo on beat four of measure 74. This allows for the timbres of French horns and trombones to really come through the texture and take over the ensemble. The only other instance of tempo alteration is in the fourth-to-last measure of the piece. The descending chromatic line is used to pull back the tempo with each beat, truly creating a dramatic moment.

“He envisioned the creation of the “total art work”: a conception of a music drama, text, design, and movement.”<sup>52</sup> This one statement encapsulates Wagner’s state of mind while in regard to what operas and music should be. This thought process and conception regarding an approach to the composition of music, clearly translates to his final product. The idea of

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<sup>52</sup> Robert Sherrane, “Music History 102: A Guide to Western Composers and Their Music From the Middle Ages to the Present: The Romantic Era - Richard Wagner,” *iPL2: Information You Can Trust*, Accessed May 8, 2016, <http://www.ipl.org/div/mushist/rom/wagner.html>.

creating something that was not just a piece of music, but rather a piece of art or drama describes this work as a whole. The piece starting solemnly, as noted above, takes the performer and listener through a whole range of emotions, ultimately ending with grandeur and magnificence. Wagner explores and pushes the limits on the maximum that is asked of the performer, both from an emotional and technical side. This idea is explored through the use of dynamics and scoring. Aside from the piano dynamic level written in the beginning, the thin texture here allows for a very subdued beginning to the piece. As the piece moves, generally the texture thickens, dynamic levels are raised, or different timbres are used to create the appearance of the work growing from a volume standpoint. This eventually leads us to 13 measures before the end of the work. At this point, the full ensemble is scored and all are working towards the fortissimo marking, one measure later.

## **Unit 6: Music Elements**

### **Melody**

The melodic content of *Elsa's Procession to the Cathedral* is primarily made up of three main phrases, each lasting eight measures long. All three phrases contain certain characteristics of the others, primarily rhythmic characteristics, but are still vastly different, melodically. One of the unifying themes between all three phrases is that as they end, they allow for a pickup note(s) to the next phrase. Phrases one and three are both broken into four measures each. In each phrase, these four measures share the antecedent-consequent relationship.

### Melodic Phrase 1:

Musical notation for Melodic Phrase 1, measures 1-4. The notation is in treble clef, 4/4 time, and B-flat major. It consists of two staves. The first staff contains measures 1-4, and the second staff contains measures 5-8. The melody is characterized by long, sweeping lines with many slurs and ties, creating a sense of continuous flow.

### Melodic Phrase 2:

Musical notation for Melodic Phrase 2, measures 1-4. The notation is in bass clef, 4/4 time, and B-flat major. It consists of two staves. The first staff contains measures 1-4, and the second staff contains measures 5-8. The melody is characterized by long, sweeping lines with many slurs and ties, creating a sense of continuous flow.

### Melodic Phrase 3:

Musical notation for Melodic Phrase 3, measures 1-8. The notation is in treble clef, 4/4 time, and D major. It consists of three staves. The first staff contains measures 1-4, the second staff contains measures 5-8, and the third staff contains measures 9-12. The melody is characterized by long, sweeping lines with many slurs and ties, creating a sense of continuous flow.

### Harmony

As noted in the Historical Perspectives unit, *Lohengrin* as a whole represented the old and the new for Wagner. With this opera, he was straddling the lines between that which was being done in current harmonic practices and that which was to be done in future harmonic practices. Although just a small part of the opera *Lohengrin*, *Elsa's Procession to the Cathedral* represents these two ideas within one piece.

At times, Wagner is using mostly functional harmony with secondary dominants throughout. This is particularly true of the beginning of this work. As the piece progresses, more chromaticism is infused in the piece. The use of chromaticism grows considerably leading up to measure 75, or the codetta. As this occurs, the tension continues to grow until it is ultimately resolved for a short time on beat one of measure 75.

### **Rhythm**

The piece is not rhythmically complex when looking at any one part. The challenges that do occur, are the ornamentation seen in individual parts, the ties over bar lines, syncopation, and the frequent use of dotted rhythms.

Ornamentation is seen in a few places in the piece. The ornament used throughout is the turn. The difficulty in performing this ornament is two-fold. First, despite the slow tempo, there is not a lot of time to play the turn. Second, the turn is not written for all members of just one section, but it is written for members of other sections as well. The difficulty here is the execution of the turn, first as section, and then between sections and achieving this at a high level.

The ties over bar lines and syncopation make for difficulties at times throughout the piece. Ties over bar lines naturally present issues in many works and are exacerbated in slow works. Most times, the performer is asked to move on a weak beat and so this will make for errors in counting and performer confidence in their part. The slow tempo makes this issue worse as performers must focus on counting through the tie.

The syncopation and off beat rhythms present some rhythmic challenge, although in this case, it is not daunting. The work features extended syncopation in the upper woodwind parts

through almost all of the last ten measures. Aside from this area, there is only one other spot in the piece that features a syncopated part. The off beat rhythms exist throughout the piece. Melodic phrases two and three are both initiated on off beats. The last issue that is presented rhythmically, are the frequent use of dotted rhythms. It's not that these rhythms are complex or require technical accommodations on the instrument to execute. Note length accuracy becomes more difficult to achieve, particularly as the rhythmic value the dot is attached to gets smaller.

### **Timbre**

Cailliet uses instrument families to take a crucial in the dynamic and textural build of *Elsa's Procession to the Cathedral*. Much of the first 32 measures feature the woodwind family. The small roles played by the brass are largely covered by the French horn and for a short time, the baritone and tuba parts. The key change at measure 32 is the first time that the brass takes a more active role and brings out their timbre. The melodic content still resides in the woodwind parts at this point, but there are fragments of melodic content written for brass, primarily French horn at this point.

The texture is again reduced at measure 47, although the brass is contributing more than in the beginning of the piece. The flute timbre should be most prominent at this point. Measure 55 is the first time where woodwinds and brass are scored relatively equally in terms of given melodic responsibilities. In the woodwinds, we hear the first melodic phrase. First clarinet, however, presents a countermelody that at this point, should be the foremost timbre heard. Larger melodic fragments are given to the first and third French horns.

Measure 63 is the beginning of the final build of the piece. As this build progresses, the brass timbre takes over from the woodwinds. The fourth beat of measure 74 is the moment when the French horn, trombone and baritone timbre take over the entire ensemble. The descending melodic line carries in these instruments over the next two measures, before allowing the first trumpet to present a high C in measure 77 and letting that timbre through. From measure 79 – 82, the brass timbre should be for foremost importance. The last three measures of the piece should present a full, well-balanced, symphonic band sound.

### Unit 7: Form and Structure

Section	Subsection	Measure	Event and Scoring
A	a	1 – 8	<ul style="list-style-type: none"> <li>Initial presentation of the melody is by solo first flute.</li> <li>Thinly scored texture to start with just English horn and B-flat clarinets through measures 1 and 2.</li> <li>First French horn enters with a solo in measure 3, providing harmonic function.</li> <li>Oboe enters in measure 4, providing transition between antecedent and consequent phrases.</li> </ul>
	b	9 – 16	<ul style="list-style-type: none"> <li>The second melodic theme starts on the upbeat of four in measure 8.</li> <li>Melody is presented by English horn, Bassoons, third/alto/bass clarinets, and alto/tenor saxophones.</li> <li>This melodic theme is contrasted by an ascending chromatic line heard from the flutes, E-flat clarinet, and first clarinet.</li> </ul>
	c	17 – 24	<ul style="list-style-type: none"> <li>The melodic theme first heard here is scored as an oboe solo.</li> <li>In measure 20, this line is picked up by solo first clarinet.</li> <li>The scoring throughout measures 17 – 24 is thin – bassoon, contrabassoon, second/third clarinet, bass and contrabass clarinet, and French horns. These instruments are providing harmonic support throughout.</li> </ul>

	c'	25 – 31	<ul style="list-style-type: none"> <li>• A third melodic motive is introduced in this segment. This melodic material is presented in the flute, oboe, and first clarinet parts initially. After three measures, E-flat clarinet is also added.</li> </ul>
B	a	32 – 46	<ul style="list-style-type: none"> <li>• There is a key change to E major.</li> <li>• Measures 32 and 33 complete the previous phrase.</li> <li>• Starting on the upbeat of beat 3, the melody from the c subsection returns. This is heard in the first/third flutes, E-flat clarinet, and first clarinet.</li> <li>• At measure 42, the melody completes with a repetitive, syncopated, ascending and descending chromatic line, continued in the same instruments presenting the melody in measures 32 – 41.</li> <li>• At measure 42, two phrases occur, both ending in a perfect authentic cadence. They are presented like a call and response, with the second/third cornet and first trombone presenting the call and French horns answering that call in measures 44 - 46.</li> </ul>
A'	a	47 – 54	<ul style="list-style-type: none"> <li>• Key change returns the piece to E-flat major.</li> <li>• Piccolo, flutes, oboes, E-flat clarinet, and first clarinet present the melody.</li> <li>• Harmonic support provided by low reeds, saxophones, and brass.</li> <li>• Harp is outline chord changes in an arpeggiated fashion.</li> </ul>
	b	54 – 62	<ul style="list-style-type: none"> <li>• First melodic theme returns in the piccolo, first flute, oboe, E-flat clarinet, second clarinet, second alto saxophone, and tenor saxophone.</li> <li>• First clarinet presents a moving eighth note countermelody.</li> <li>• French horns present a hint or small fragment of some of the melodic content from the previous phrase, in measures 56 and 57.</li> </ul>
	c	63 – 74	<ul style="list-style-type: none"> <li>• The melodic content from section A, subsection b returns. This content is the descending melodic line contrasted by the ascending chromatic line.</li> </ul>



Codetta

75 – 85

- The descending melodic line starts in the English horn, bassoon, alto/bass clarinet, alto/tenor saxophones, and French horns. As the line progresses, contrabassoon, contrabass clarinet, baritone/bass saxophone, baritone, tuba and string bass add in on this line – starting in measure 68, beat 3.
- The ascending chromatic line is presented in the piccolo, third flute, oboe, E-flat clarinet, first clarinet, and first cornet parts.
- The climax of the piece starts on the anacrusis to measure 75. Here, the English horn, alto clarinet, alto/tenor saxophone, French horns, trombones, and baritone take over the melody. The brass tone color is most prominent at this point.
- At measure 77, the trumpet voice is added to melody, while the low brass are given harmonic support.
- At measure 79, the trombone and baritone part briefly takes prominence with an “ode” to the three eighth note pickups heard in the section A, subsection b melody.
- Bassoons, contrabassoon, alto/bass/contrabass clarinet, tenor/baritone/bass saxophone, French horns, all low brass, and string bass take the descending melodic one last time in measure 82.
- Measures 83 – 85 are a tutti scored E-flat major chord.

## **Unit 8: Suggested Listening**

Gioachino Rossini/trans. Kenneth Singleton: *The Barber of Seville Overture*

Pyotr Ilyich Tchaikovsky/trans. Kenneth Singleton: *1812 Solemn Overture, Op. 45*

Jean Sibelius/arr. Lucien Cailliet: *Finlandia*

Johann Sebastian Bach/arr. Erik Leidzen: *Toccatà and Fugue in D Minor*

Gioachino Rossini/arr. Mayhew Lake: *William Tell Overture*

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## Homage

Jan Van der Roost

(b. 1959)

Publisher: De Haske

Date of Publication: 1994

Grade 5

### Unit 1: Composer

Jan Van der Roost was born in 1959, in Duffel, Belgium. Listening to music often at an early age, he was attracted to the sounds of the brass band repertoire. He was inspired by the brass band and concert band sounds to the point where he started to put ideas on paper. His musical studies took him to the Lemmensinstituut in Leuven (Louvain), where he studied trombone, music history, and music education. He was accepted as a conductor and composer for further studies at the Royal Conservatories of Ghent and Antwerp.<sup>53</sup>

Jan Van der Roost is currently a teacher at a variety of institutions. These institutions and posts include teaching “at the Lemmensinstituut in Leuven (Belgium), is special visiting professor at the Shobi Institute of Music in Tokyo, guest professor at the Nagoya University of Art and guest professor at Sensoku Gakuen in Kawasaki (Japan).”<sup>54</sup> Additionally, Jan is involved around the world as a clinician, lecturer, adjudicator and guest conductor. His compositions have been performed worldwide.<sup>55</sup>

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53 “Jan Van der Roost,” Accessed April 7, 2016, <https://www.janvanderroost.com/en/biography/>.

54 “Jan Van der Roost,” <https://www.janvanderroost.com/en/biography/>

55 “Jan Van der Roost,” <https://www.janvanderroost.com/en/biography/>

His works have been released on many albums. Groups from around the world are recording his works and releasing them often as part of their albums. His works can be frequently heard as part of television and radio broadcasts. These broadcasts often feature his works being played by world-renowned performers. "He has composed works commissioned by performers from Belgium, The Netherlands, Switzerland, Italy, the United States, Japan, Spain, France, Singapore, Austria, Canada, Norway, Germany, Finland, Luxembourg, Hungary, Colombia, Croatia and the United Kingdom."<sup>56</sup>

## **Unit 2: Composition**

*Homage* is a five-and-a-half-minute work. The piece is based off of two melodic themes. The first is the chorale from Camille Saint-Saens *Organ Symphony*. The second takes the pitches from the names, "Jan de Haan" and "Soli Deo Gloria." The letters pulled from these two names creates the tone row, DEGAH. These two melodic ideas are combined and interwoven throughout the composition.<sup>57</sup>

## **Unit 3: Historical Perspective**

The word homage means special honor or respect shown publicly. This is the exact reason as to why *Homage* was composed. The piece pays tribute and shows gratitude to Jan de Haan, for his work as the conductor of Soli Deo Gloria, the top Dutch brass band. In wanting to celebrate de Haan's twentieth year as conductor of Soli Deo Gloria, *Homage* was commissioned by the band as a surprise for de Haan.

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<sup>56</sup> "Jan Van der Roost," Naxos Digital Services, Ltd., Accessed April 7, 2016, [http://www.naxos.com/person/Jan\\_Van\\_der\\_Roost/27795.htm](http://www.naxos.com/person/Jan_Van_der_Roost/27795.htm).

<sup>57</sup> Jan Van der Roost, "Homage," Accessed April 7, 2016, <https://www.janvanderroost.com/en/work/60/homage-concert-band-1994>.

Jan de Haan was born in the Netherlands, in 1951. His father fostered his love for wind music as a young child. Early on he became attracted to conducting and had conducted several wind bands by the age of seventeen. Jan de Haan went on to study music education and trombone at the Pedagogical Academy of Music in Leeuwarden. He has traveled to many countries to work as a guest conductor with a wide range of ensembles.<sup>58</sup>

Soli Deo Gloria is one of the oldest musical organizations in Leeuwarden, having been founded in 1936 as a brass band. "Originally the association was affiliated with the Free Evangelical Church in Leeuwarden."<sup>59</sup> This connection meant that one of the most important duties of the music association was to guide singing during worship. At age 22, Jan de Haan was hired as the new conductor of the group in 1974. He led the group to become one of the top brass bands in the world.<sup>60</sup>

#### **Unit 4: Technical Considerations**

*Homage* is a piece that at first glance appears easy, with only a few isolated "runs" to work out. It is, however, much harder than it looks. Achieving the right approach on the sextuplet runs is no small feat. There is also the coordination of instrumental families to work out. Additionally, achieving the correct sound from the ensemble and the ranges of some parts will push those musicians.

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58 "Jan de Haan: Biography," Accessed May 8, 2016, <http://www.jandehaan.com/biografie/>.

59 "History of Soli Brass," Accessed May 8, 2016, <http://www.solibrass.nl/historie>.

60 "History of Soli Brass," <http://www.solibrass.nl/historie>.

Starting with the sextuplet runs, these pose challenges for all players who encounter them. All woodwind players encounter passages with the sextuplets, as does the euphonium. A single sextuplet shows up once in the tuba and string bass part. While there are no extended sets of these sextuplet runs, the challenge is in getting the larger instruments such as bass clarinet, contrabass clarinet, and baritone saxophone to play these with the same approach and degree of lightness as their upper voice counterparts. The other challenge is coordinating the timbres and unique qualities of different instrument families, between the woodwind voices and the low brass voice (primarily euphonium) on these sextuplets. One particular area of difficulty to note, as it relates to coordination, is rehearsal letters D – E. This section presents a particularly difficult challenge to the first clarinetists. During this section, they are trading off with each other, playing a single grouping of sextuplets before handing the line off to their counterpart. The challenge lies in that this part should sound as though it is one person playing the part.

Achieving a nice full, balanced, organ-like sound is a challenge presented often in this piece. With many tutti moments, it is imperative that the group works to attain a well balanced ensemble sound. One of the challenges that can potentially prohibit this is the range, and more specifically, extended period of time that certain instruments asked to play in a given range. The first euphonium is tasked with a particularly difficult part as it relates to range. First euphonium is responsible for going into the upper part of the range on the instrument, grouped with woodwinds on the sextuplets quite often, and at times, carries the melodic content of Saint-Saens Organ Symphony theme. The trumpet section must feature first trumpets who are capable of playing in the upper range of the instrument for extended periods of time, in an



exposed setting. Rehearsal F – G is a perfect example of this scenario. French horn players with range up to a G on top of the staff are a must. The French horn part also features parts of exposure, in which the French hornist must have a high degree of accuracy on their part.

### **Unit 5: Stylistic Considerations**

*Homage* features contrasting styles frequently. It moves between long, subdued, legato lines and fanfare-like statements. The opening starts with a slurred sextuplet in the woodwinds and euphonium parts and lands on a large, tutti, C-major chord. The piece very quickly moves into a chant-like section, filled with rubato and long lines. The first time the melodic content from the *Organ Symphony* is heard, at letter D, it is marked “ben tenuto” or “well sustained.” The next the same content appears at letter F, it is marked “Largamente e nobile” or “broadly and in a noble fashion.” With this marking, the addition of trumpets to the scoring, the French horns with the marking, “Bells up” in the second measure of the phrase, and the French horn fanfare rhythm, all of these markings point towards a more fanfare-like approach to this material.

### **Unit 6: Music Elements**

#### **Melody**

The melodic content in *Homage* is pulled from two sources. The first being Camille Saint-Saens' *Organ Symphony*. The second is the tone row DEGAH. Hints of the *Organ Symphony* theme exist throughout the piece. For the first 36 measures of the piece, we only hear small fragments of the melody, spread throughout the ensemble. These fragments are often one or two measures in length and usually have been altered in some way, rhythmically, from the original. Measure 37 is the first time the melody is heard in a chorale, set for

trombone and euphonium. Even at this juncture, the melody is still broken up with the first clarinet interjection. After further developmental material, where the tone row is presented, the *Organ Symphony* melody comes back in a full, uninterrupted setting at measure 60.

### **Harmony**

*Homage* resides entirely in C major. There are times where it appears to start to stray away from C major. The cadence points, however show otherwise, always ending with a V-I progression or perfect authentic cadence. The bass line plays a role in functional harmony throughout, often show the direction of chord changes.

### **Rhythm**

There are two true challenges to *Homage*, rhythmically. The first is the sextuplet, which permeates the piece. The second is quintuplet, which is featured at rehearsal letter E. The sextuplet requires a great understanding of sixteenth note triplets. When broken down into this smaller part, the passages containing the sextuplets become easier to understand. Additionally, it will be helpful to understand the sextuplet as two sets of sixteenth note triplets because of the use of one set of sixteenth triplets, usually starting on an upbeat and leading to a grouping of sextuplets.

The quintuplets at letter E present a completely different issue. The issue is five notes spread evenly across three beats. Throughout this section, the timpanist is playing quarter notes and so it is imperative for the members of the ensemble to get a firm grasp of the how the quintuplet interacts with what is essentially, the beat, playing simultaneously. One method for working through this rhythmic issue is to look at the quintuplet as an eighth note triplet with two additional triplet eighth notes added to the figure.

## Timbre

Van der Roost seems to score the piece with either the full ensemble playing, the woodwinds by themselves (at times with the euphonium as well), or brass by themselves. He utilizes the separation of families to create the interjections of the melody, in the first 36 measures. Often, he writes full ensemble to join in at cadence points, creating a large conclusion to a phrase. The percussion often play a supporting role throughout the piece, however the end of the piece is highlighted by a timpani part, which outlines a C major chord, while the entire ensemble sustains C major chords.

## Unit 7: Form and Structure

Section	Measure	Event and Scoring
<b>Exposition</b> – Section A	1 – 2	<ul style="list-style-type: none"><li>• Introduction of tone row DEGAH in woodwind and baritone parts.</li><li>• Establishment of C major tonal center.</li></ul>
Transition	3 – 5	<ul style="list-style-type: none"><li>• Chant-like setting moves tonal center from C major to its' dominant, G Major.</li></ul>
Section B	6 – 10	<ul style="list-style-type: none"><li>• Introduction of segments of the Saint-Saens Organ Symphony theme.</li><li>• Starts in clarinet voice in measure 8, followed by saxophones in measure 9, and concluding in the brass voice in measure 10.</li></ul>
Codetta	11 – 12	<ul style="list-style-type: none"><li>• Full ensemble entrance to finish the exposition.</li></ul>
<b>Development</b>	Rehearsal B – C 12 – 30	<ul style="list-style-type: none"><li>• Start to see the development of longer and more varied phrases of material in section A and B of the exposition in measures 16 and 17.</li><li>• This conversation between these two ideas continues throughout this section. The material from section A is played in the woodwind voice and the material from section B in the brass voice.</li></ul>
	Rehearsal C – D 31 – 36	<ul style="list-style-type: none"><li>• Transitional material consisting the themes found in section A of the exposition.</li></ul>
	Rehearsal D – E 37 – 43	<ul style="list-style-type: none"><li>• The first time the Saint-Saens organ symphony theme is heard as a chorale in the low brass section.</li></ul>

	Rehearsal E – F 44 – 59	<ul style="list-style-type: none"> <li>• Interjections by two clarinets with the sextuplet from section A of the exposition.</li> <li>• The material from section A is developed further. This material is varied in the form of quintuplets. Scoring starts thin in measure 46 with just bassoon, bass clarinet, and baritone saxophone. As the development of this theme continues, the quintuplet appears in more parts and different ranges, adding momentum to the line.</li> <li>• As momentum of the line picks up, the sextuplet form of this material reappears in measure 54.</li> <li>• Brass interjects at measure 56 with thematic material from section B of the exposition. This transfers to the woodwinds before concluding with a full ensemble setting of this material.</li> <li>• The last measure in this section concludes with a return to the sextuplets marking a return of material from section A.</li> </ul>
<b>Recapitulation</b>	Rehearsal F – G 60 – 66	<ul style="list-style-type: none"> <li>• Brass setting of the material from section B of the exposition, except set in the original key of C major.</li> <li>• Measure 66 concludes with a full ensemble setting of this material.</li> </ul>
	Rehearsal G – End 67 – 76	<ul style="list-style-type: none"> <li>• Measures 67 and 68 complete the previous phrase.</li> <li>• The conversational treatment found at the beginning of the development section returns in measures 69 – 75. There is a trading of the sextuplets found in section A and the eighth note fanfare figures found in section B.</li> </ul>
<b>Coda</b>	77 – 80	<ul style="list-style-type: none"> <li>• Full ensemble on C major chords start this section off.</li> <li>• Timpani is playing a C major arpeggio through measures 77 – 79.</li> <li>• The last measure ends with a sextuplet in the mid-low woodwinds and brass. The final note is a C major chord played by the full ensemble.</li> </ul>

### **Unit 8: Suggested Listening**

Jan Van der Roost: *Olympica (Festival Overture for Band), Canterbury Chorale*

Camille Saint-Saens: *Symphony No. 3 "Organ Symphony"*

Camille Saint-Saens/arr. By James Curnow: *Finale from Symphony #3*

### **Unit 9: Additional References**

Blocher, Larry, Eugene Migliaro Corporon, Ray Cramer, Tim Lautzenheiser, Edward Lisk, and Richard Miles. "Homage." In *Teaching Music through Performance in Band*, edited by Richard Miles. Vol. 2, 236. Chicago, IL: GIA Publications, Inc.

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## **Machu Picchu – City in the Sky**

**Satoshi Yagisawa**

**(b. 1975)**

**Publisher: Bravo Music**

**Date of Publication: 2004**

**Grade 6**

### **Unit 1: Composer**

Satoshi Yagisawa is a Japanese composer, born in 1975, in Iwate Prefecture, Japan. Yagisawa studied composition with and graduated from the Department of Composition at Musashino Academia Musicae.<sup>61</sup> “Mr. Yagisawa studied composition under Kenjiro Urata, Hitoshi Tanaka, and Hidehiko Hagiwaya, in addition to studying trumpet under Takeji Sekine and band instruction under Masato Sato.”<sup>62</sup> Yagisawa continued research studies for two more years upon the completion of his master’s degree.<sup>63</sup>

His compositions have gained popularity in many countries. In the United States, his music was introduced through the “In Teaching Music Through Performance in Band” series. His works have been played at national and international conferences as well, such as the Midwest Band and Orchestra Clinic in 2008 and the 12<sup>th</sup> World Association for Symphonic Bands and Ensembles in Singapore. In Japan, Yagisawa has composed music for a variety of

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61 “Satoshi Yagisawa,” *The Wind Repertory Project*, Accessed May 5, 2016, [http://www.windrep.org/Satoshi\\_Yagisawa](http://www.windrep.org/Satoshi_Yagisawa).

62 “Satoshi Yagisawa,” [http://www.windrep.org/Satoshi\\_Yagisawa](http://www.windrep.org/Satoshi_Yagisawa).

63 Tim Reynish, “Japanese Wind Music,” Accessed April 7, 2016, <http://www.timreynish.com/repertoire/repertoire-by-country/japan.php#yagisawa>.

occasions including National Arbor Day, National Sports Festival, and more.<sup>64</sup> “Yagisawa was appointed Ceremonial Music Director for the National Sports Festival 2010 in the State of Chiba, Japan.”<sup>65</sup>

Yagisawa is in high demand as an adjudicator at festivals, guest conductor, teaching and more. He also teaches in Japan, at the Tokyo Music and Media Arts, Shobi. Here, he is responsible for the instruction of wind, string, and percussion instruments.<sup>66</sup> “He is also a member of “Kyo-En”, an organization that premieres outstanding original works by Japanese composers.”<sup>67</sup> “Amongst Yagisawa’s major works are *Machu Picchu: City in the Sky – The mystery of the hidden Sun Temple*; and *Pompeii*, and *Zenith of the Maya*.”<sup>68</sup>

## Unit 2: Composition

Satoshi Yagisawa composed *Machu Picchu – City in the Sky* in 2004. It was a commissioned work, for the Ensemble Liberte Wind Orchestra in Kawaguchi City. The work was commissioned for the ensemble’s 30<sup>th</sup> anniversary concert.<sup>69</sup>

“Three principal ideas dominate the piece: 1) the shimmering golden city of Cuzco set in the dramatic scenery of the Andes, 2) the destructiveness of violent invasion, and 3) the re-

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64 “Satoshi Yagisawa,” *Bravo Music*, Accessed April 7, 2016, [https://www.bravomusicinc.com/index.php?main\\_page=composer&composer\\_id=41](https://www.bravomusicinc.com/index.php?main_page=composer&composer_id=41).

65 Tim Reynish, “Japanese Wind Music,” Accessed April 7, 2016, <http://www.timreynish.com/repertoire/repertoire-by-country/japan.php#yagisawa>.

66 “Satoshi Yagisawa,” [https://www.bravomusicinc.com/index.php?main\\_page=composer&composer\\_id=41](https://www.bravomusicinc.com/index.php?main_page=composer&composer_id=41).

67 “Satoshi Yagisawa,” [http://www.windrep.org/Satoshi\\_Yagisawa](http://www.windrep.org/Satoshi_Yagisawa).

68 “Satoshi Yagisawa,” [https://www.bravomusicinc.com/index.php?main\\_page=composer&composer\\_id=41](https://www.bravomusicinc.com/index.php?main_page=composer&composer_id=41).

69 Yagisawa, Satoshi. 2004. *Machu Picchu - City in the Sky: The Mystery of the Hidden Sun Temple*. Bravo Music.



emergence of Incan glory as the City in the Sky again reached for the sun.”<sup>70</sup> Despite not being set in three formal movements, the piece has three definitive sections. Each section contains material emulating the ideas laid out above. As indicated by the title of the work and the three ideas listed above, the work is programmatic in nature. That is, the work is written to tell a story.

### **Unit 3: Historical Perspective**

“Machu Picchu stands 2,430 m above sea-level, in the middle of a tropical mountain forest, in an extraordinarily beautiful setting.”<sup>71</sup> The mountainside on Machu Picchu sits has walls and terraces cut into rock that forms the mountain. This city is a reminder of the loss of a once great civilization.

Machu Picchu is located in Cuzco, Peru. It is believed that this site was either “a royal estate or sacred religious site for Inca leaders, whose civilization was virtually wiped out by Spanish Invaders in the 16<sup>th</sup> century.”<sup>72</sup> After the Incans were wiped out, the site went unknown to the outside world, other than local citizens, for hundreds of years. It was only found in 1911, when Hiram Bingham, an American archaeologist, discovered the site. Bingham had originally traveled to Peru to find Vilcabamba, another Incan site. However, after speaking with a local farmer, Bingham was guided towards a nearby mountain. The farmer had told

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70 Yagisawa, Satoshi. 2004. *Machu Picchu - City in the Sky: The Mystery of the Hidden Sun Temple*. Bravo Music.

71 “Historic Sanctuary of Machu Picchu,” *United Nations Educational, Scientific and Cultural Organization*, Accessed May 10, 2016, <http://whc.unesco.org.ezproxy.messiah.edu/en/list/274/>.

72 “Machu Picchu,” *A+E Networks*, Accessed May 10, 2016, <http://www.history.com/topics/machu-picchu>.

Bingham of ruins that were located there. After making the climb, Bingham realized what he had discovered and spread this word through a book, "The Lost City of the Incas".<sup>73</sup>

Today, the site has become a highly visited attraction for tourists. The ruins see hundreds of thousands of people a year, wishing to visit the ruins. The site is a "UNESCO World Heritage Site since 1983 and designated one of the New Seven Wonders of the World in 2007."<sup>74</sup>

#### **Unit 4: Technical Considerations**

*Machu Picchu* places many technical challenges in front of the performers. The piece is scored for a full concert band, including two oboe parts, English horn, two bassoon parts, contra bassoon, E-flat clarinet, alto clarinet, contra alto clarinet, flugelhorn, two euphonium parts, harp, piano and celesta, and a wide variety of percussion instruments. The option exists, however, for ensembles without either the physical instrument or the personnel to play those instruments, to still be able to perform the piece. Only in a few circumstances would the director need to create a suitable substitution to cover a part, as most are doubled in other instruments. Percussionists will need to realize that their role in the piece is not to aid or help with timing, but rather that they play an integral role in creating new tone colors. Smaller percussion sections will need to work out methods for covering multiple parts throughout the piece.

Ranges at times can push the boundaries for certain instruments. Those playing first parts will be the instrumentalists who need to be particularly concerned with this. These

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73 "Machu Picchu," *A+E Networks*, Accessed May 10, 2016, <http://www.history.com/topics/machu-picchu>.

74 "Machu Picchu," <http://www.history.com/topics/machu-picchu>.

members of the personnel will also need to think about how this affects endurance and be prepared to handle the rigors of playing in these ranges for an extended period of time. Additionally, there are concerns for these parts as it relates to intonation. For example, the brass players will need to be concerned with maintaining a free, open sound in the upper register. First alto saxophone will need to be concerned with their pitch, particularly on the notes in the upper range using the palm keys.

Rhythmically, the piece is extremely challenging at times. From utilizing triplet, sixteenth, and thirty-second note runs, the personnel will see it all and will need to be well versed on changing feel within a short period of time. The coordination of these runs, as most times, they are doubled, is another factor to consider when rehearsing the piece. The rhythmic ostinato that comprises the middle section of the piece presents a particular challenge, particularly when playing parts off of each other.

#### **Unit 5: Stylistic Considerations**

There are many considerations under the technical side of the piece, that factor as stylistic considerations too. The noted rhythmic concerns and tone colors in the percussion section are just a couple. Additionally, the articulations and stylistic markings such as staccato, tenuto, accents, marcato, play a crucial role in shaping the overall sound of the piece, particularly when considering the story that the piece is attempting to describe.

The piece is informally (not divided into movements) broken into three parts and realizing the story describing each part is crucial to helping the performer accurately approach the piece. The most basic description of the three parts is discovering the city and the mountain-side backdrop, the chaos and violence that ensues, and the return to focus on the

city as a whole and the wonder it presents. Keeping these overarching themes in mind while performing each section will enhance the ability to describe each part of the story through the music. An example of this would be in the approach to accents in measures 63 and 65 as compared to approaching the same marking at measure 229. The story and the material in measures 62 - 65 indicate that these accents should be approached with a bit more of despair and a bit of immediacy behind them. At measure 229, with the story of this section being the wonder and appreciation for the city, these accents should be approached with an idea of fanfare and arrival behind them.

## **Unit 6: Music Elements**

### **Melody**

There are a variety of melodic themes throughout the piece. Each melodic theme conveys a different idea, crucial to the section it is a part of. During the first and third sections, the melodic content is often more fanfare in nature, as well as having connotations of coming upon something glorious and awe-inspiring. The middle section contains melodic themes that describe a different feeling. The themes within this section often paint an ominous picture or one of impending danger. Even upon arriving at the melodic theme at measure 127, there is an initial calming influence, a feeling of escaping the danger presented in the previous section. This is short-lived though, as interjections from many other instruments create a feeling of uneasiness.

### **Harmony**

From an overall perspective, *Machu Picchu* has a few key changes that guide the listener through different sections of the piece. The piece starts in B-flat major. Within this first section

of the piece, there are a few modulations that occur, with the first modulation being to G major and starting at measure 14. There is a key change to A minor at measure 46. The original key returns at measure 127, but this is short lived. Throughout the first eight measures of this phrase, there are hints of the relative minor. In measures 135 – 141, the key remains but the interjections from other instruments throughout the section begin to set up a return to A minor at measure 142. B-flat major finally returns for measures 204 to the end of the piece.

### **Rhythm**

*Machu Picchu* is written entirely in 4/4 time and despite the use of a simplistic time signature, the rhythms for this piece are varied and at times, rather complex. Rhythms within Machu Picchu range from whole notes to thirty-second notes and everything in between. The piece often plays off of movement between the duple and triple feel, rhythmically. Performers will need to know and understand the sixteenth and thirty-second note rhythms and the way in which they interact or move between those two rhythmic components. Despite the complexities provided by some of the rhythmic components, there are a few rhythmic patterns established. Once these patterns are learned, there are many instances where this knowledge becomes transferrable to other points throughout the piece.

In the second section of the piece, starting at measure 46, rhythmic challenge is provided largely through the use of an ostinato. The ostinato starts in the percussion section, eventually transferring to the low reeds and string bass. Once learned, the ostinato is not terribly difficult. The difficulty starts to occur with rhythmic interjections from other wind voices.

## Timbre

*Machu Picchu* relies heavily on using instrumental timbres to recreate and imitate a variety of tone colors and other “non-musical” sounds. The term “non-musical” sounds is in reference to creation of sounds that one might encounter in a forest setting. Yagisawa uses a variety of instrument combinations throughout the piece to attain sounds, such as bird whistles, for example.

The opening is scored for the full ensemble, although by the arrival at measure 6, the texture begins to thin. To create a sense of mystery and wonder, Yagisawa uses the chalumeau register of the clarinet, contrast by the flutes at measure 14. In looking at just these two phrases, the use of different timbres to elicit imagery is obvious. The full scoring of the opening, largely with the brass family driving this first statement, creates the glory that one would expect to feel when coming upon a great site such as Machu Picchu. This is contrasted immediately by next phrase, which serves to create an image of hesitation.

The use of timbre to create imagery is masterful in the second part of the piece. At measure 46, the use of percussion and the different sounds within percussion (temple blocks, triangle beater on suspended cymbal, toms, etc.) create this sense of urgency and impending danger. The intensity of the percussion subsides a bit, as if to still be on guard but not sure of where the danger is coming from. The next phrase starts with a call and response between the first trumpet and the woodwinds, second and third trumpets, harp, and piano. This is immediately followed up with a melody in the oboe, E-flat clarinet, and first clarinet that seems to take the listener on a journey. Looking then at measures 127 – 141, a beautiful melody takes

III	A	204 - 212	<ul style="list-style-type: none"> <li>• The melodic content, as well as the countermelody heard in measure 24, returns.</li> <li>• The melody is heard in the piccolo, flutes, oboes, E-flat clarinet, first clarinet, alto clarinet, tenor saxophone, lower-split first trumpet, flugelhorn, and first trombone.</li> <li>• The countermelody is heard in the second clarinet, first alto saxophone, and French horn parts.</li> </ul>
	B	213 – 221	<ul style="list-style-type: none"> <li>• The first oboe presents the melody as a solo to start. First flute joins on the anacrusis to measure 215.</li> <li>• First clarinet joins in playing the melody in measure 216.</li> <li>• Piccolo, E-flat clarinet, and tenor saxophone join in playing the melodic content in measures 219 and 220.</li> <li>• This section is thinly scored until measure 220, when all wind voices are brought back except for the trumpet part.</li> </ul>
	C	221 – 228	<ul style="list-style-type: none"> <li>• Piccolo, first flute, oboe, E-flat clarinet, first clarinet, alto clarinet, tenor saxophone, flugelhorn, second trombone, and marimba present the melody at measure 221.</li> <li>• English horn, second clarinet, first alto saxophone, French horn, and first trombone present a countermelody.</li> <li>• Second flute, bassoon, contrabassoon, third clarinet, bass clarinet, contra alto clarinet, second alto saxophone, baritone saxophone, euphonium and tuba present a variation on the countermelody. Instead of sustaining a dotted-half note, they play groupings of sextuplets.</li> </ul>
	Coda	229 – 243	<ul style="list-style-type: none"> <li>• The last section of the piece starts out similar to section A, from this “movement.” Melody is present by the second clarinet, first alto saxophone, first trumpet, flugelhorn, French horns, first trombones, and euphonium.</li> <li>• By measure 233, the melodic line is left behind for thirty-second note runs in the woodwinds, sustains in the alto saxophones, low reeds, euphonium, tuba and string bass, and chord changes every two beats by the trumpets,</li> </ul>

flugelhorn, French horns, trombones, piano, and glockenspiel.

- The timpani part is also in the foreground here, outlining the I-V-I function.
- The melody reappears one last time in measures 237 and 238, before concluding with a sustain and tenuto quarter note.

### **Unit 8: Suggested Listening**

Satoshi Yagisawa: *Pompeii, Zenith of the Maya*

Rossano Galante: *Beyond the Horizon, Mt. Everest, Red Rock Mountain*

Timothy Loest: *Machu Picchu (appropriate for beginning band)*

### **Unit 9: Additional References**

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