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Conducting Student Scholarship

Music conducting

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8-2013

## Advanced Wind Conducting Project

Brett Thomas Hosterman  
*Messiah College*

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**MESSIAH COLLEGE**

**ADVANCED WIND CONDUCTING PROJECT**

**SUBMITTED IN CANDIDACY FOR THE DEGREE OF  
MASTER OF MUSIC IN WIND CONDUCTING**

**DEPARTMENT OF MUSIC**

**BY  
BRETT THOMAS HOSTERMAN**

**MONTANDON, PENNSYLVANIA**

**AUGUST 2013**

ADVANCED WIND CONDUCTING PROJECT  
SUBMITTED IN CANDIDACY FOR THE DEGREE OF  
MASTER OF MUSIC IN WIND CONDUCTING

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BRETT THOMAS HOSTERMAN

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*Chapter One*

## INTRODUCTION

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In selecting music to be performed by any ensemble, one must consider the elements found in that music from which musical concepts can be taught. Band directors and conductors must develop a deep understanding of the music they select to perform in order to interpret it as the composer had originally intended. However, when selecting repertoire, it is impossible to become that familiar with every piece of music that is to be considered. For this, we are able to utilize other individual's analysis and recommendations through compilations such as the *Teaching Music through Performance* series, and the research found in this document.

In my position, I am fortunate to be able to conduct musicians whom have a wide array of experience. I serve the Milton Area School District, and it's students as both Middle and High School Band Director. I also am the conductor of an adult community band, which performs at various times throughout the year. Through my work with each of these ensembles, I have become acquainted with quite a bit of literature appropriate for all ages. This compilation examines five pieces of music that I have had the pleasure of conducting over the past few years with one or more of my ensembles.

This project forced me to take an in-depth look at some incredible piece of music in the wind repertoire that many simply take for granted. I feel I have gained lasting knowledge and insight to the music represented here that I, and others, will have access to for years to come. Throughout my career, I will return to these works over and over and each time I hope to discover more about it.

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Chapter Two

## “An American In Paris”

George Gershwin, arr. John Krance

(b. 1898 – d. 1937)



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### UNIT 1: COMPOSER

George Gershwin was one of the most gifted American composers of the twentieth century.<sup>1</sup> The composer and pianist was born in Brooklyn, New York on September 26, 1898 as the second son to Russian immigrants. His original name was Jacob Gershovitz.<sup>2</sup> As a child, he was anything but a serious student but had secretly taken piano lessons. This news was a wonderful surprise to his family who had almost lost hope of the young boy. In 1914 Gershwin, at the age of 16, left high school to work as a Tin Pan Alley songwriter also known as a “song plugger”.<sup>3</sup>

Ten years later, George teamed up with his older brother Ira to become a dominant Broadway duo who were responsible for many Broadway hits. His songs drew on elements that he defined as “real American music.” Through music, Gershwin was able to fuse elements of ragtime, blues, and jazz. His music contains distinctive sounds characterized by rhythmic complexity, colorful chromaticism, and sudden modulations.<sup>4</sup> But Gershwin had always had interest in composing more serious music, where he was able further merged classical and jazz styles. In 1924 he released what was arguably his most famous works, *Rhapsody in Blue*. Scored for piano and orchestra premiered in same year by the Paul Whiteman ensemble, with Gershwin himself playing piano. The new work was even advertised as “An Experiment in Modern Music” and received positive responses from critics.<sup>5</sup> He later went on to write his *Piano Concerto in F*, *American in Paris*, and his famous opera *Porgy and Bess*.

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<sup>1</sup> (Forney and Machlis 2007)

<sup>2</sup> (Griffiths 2004)

<sup>3</sup> (Gershwin Enterprises 2012)

<sup>4</sup> (Forney and Machlis 2007)

<sup>5</sup> (Forney and Machlis 2007)

In 1937, through the success of his symphonic works, his many show tunes, and his *Three Preludes for Piano*, Gershwin's fame and fortune reached a high point. American great, died at the young age of 38 of a brain tumor, but his dream of uniting jazz and classical music became a beacon for later generations of composers, for whom, Leonard Bernstein claimed, "jazz entered their bloodstream, become part of the air they breathed, so that it came out in their music . . . [They] have written music that is American without even trying".<sup>6</sup>

## UNIT 2: COMPOSITION

*An American in Paris* is a symphonic tone poem originally written for orchestra in 1928. The work represents the time Gershwin had spent in Paris in 1926 having based it on a melodic fragment called "Very Parisienne" which he had written down prior. Gershwin wanted to musically portray the impressions of an American visitor in Paris as he strolled about the city, listening to the various street noises, and being absorbed in the French atmosphere.<sup>7</sup>

Gershwin composed this piece on commission for the New York Philharmonic, who premiered the work at Carnegie Hall on December 13, 1928 with Gershwin himself conducting. The concert was given to an audience of about 15,000<sup>8</sup>. The work was originally scored for the standard instruments of the symphony orchestra plus celesta, saxophones, and Parisian taxi horns which Gershwin had brought back with him from Paris.

John Krance's contribution as a faithful transcriber and arranger wind band music is very important throughout the 1900s. In addition to transcribing and arranging Gershwin's *An American In Paris*, Krance was the chief arranger for the United States Army Field Band and also arranged for recording artists Morton Gould, Henry Mancini, and Fredrick Fennell<sup>9</sup>.

## UNIT 3: HISTORIAL PERSECTIVE

Written in 1928, *An American In Paris* was one of the pieces that pushed Gershwin into stardom. Through his symphonic works, he mastered the fusion of popular vernacular genres into classical music idioms in the United States. His works brought together elements of ragtime, blues, and jazz to create distinctive sounds that were characterized by rhythmic complexity, colorful chromaticism, and sudden modulations<sup>10</sup>. In essence, he created his own musical style that would influence other composers who would come after him.

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<sup>6</sup> (Schneider, ed 1999)

<sup>7</sup> (Gerswin Enterprises 2012)

<sup>8</sup> (Forney and Machlis 2007)

<sup>9</sup> (Hanson 2005)

<sup>10</sup> (Forney and Machlis 2007)



Following a brief pause, a moment for reflection, we return to the walking theme presented in various tonalities as our American visitor pensively continues in on his journey. His mood is completely restored as our visitor runs into another American along the street. The melody introduced here by the trumpets is based on the Charleston theme and provides nostalgia for our homesick traveler.






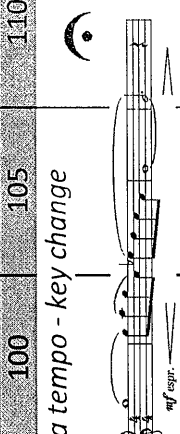
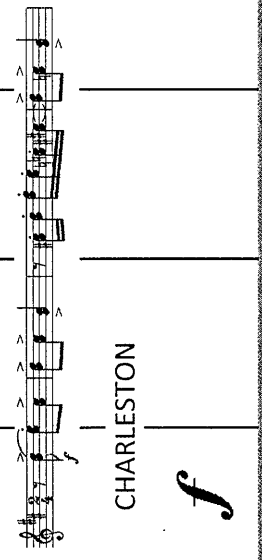
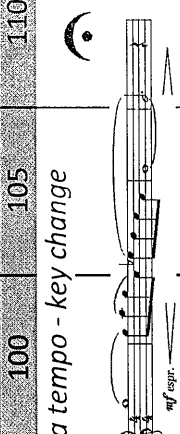
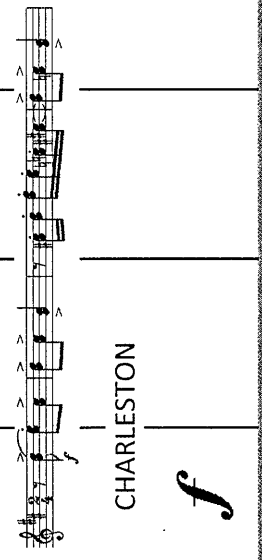
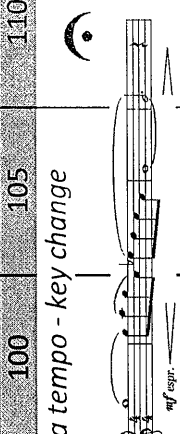
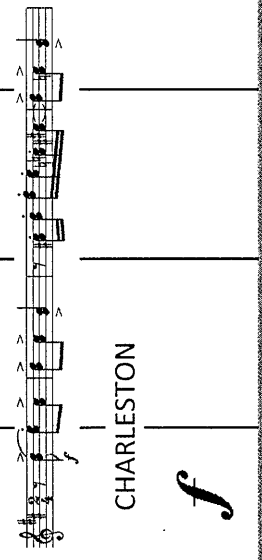
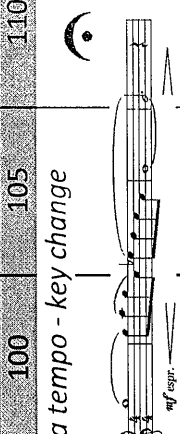
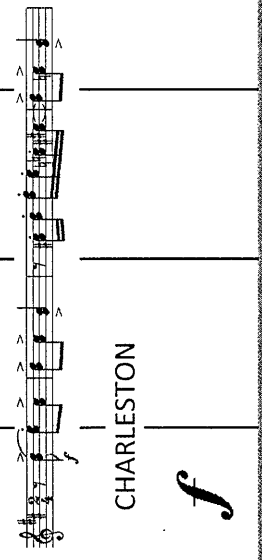
63-70		Solo Trumpet melody is introduced and repeated with saxophone voices providing harmonic interest.
71-74		Transition melody by the trumpet - Poco Rubato.
75-78		Variation of the melody by the trombone leads to a restatement.
79-86		Restatement of Trumpet melody with clarinets, oboes, and Baritones.
87-95		Poco Ritardando, build into full band statement
96-109		Full Band restatement of Trumpet melody in the key of Db Major
110-129	A	Return to the A theme. Duple time, Moderato con grazia
130-138		Trumpets and Horns introduce the Charleston theme which descends to the lower voices. Upper woodwinds accompany with repeated 16 <sup>th</sup> note patterns.
139-144		Restatement of the Taxi Horn Motif
145- 154		Full ensemble build using repeated eighth notes and harmonic tension
155-170		Subito mezzo-forte return to the main "walking theme". The addition of voices adds to the final push to the coda
171-177		CODA – Largo (in 4)

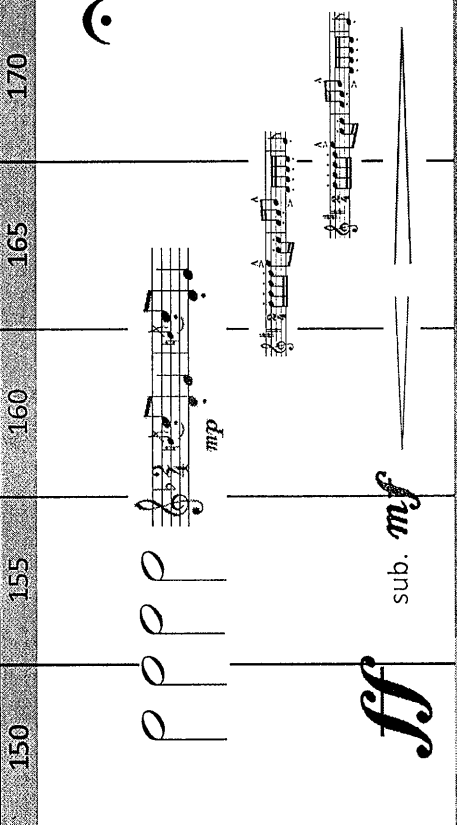
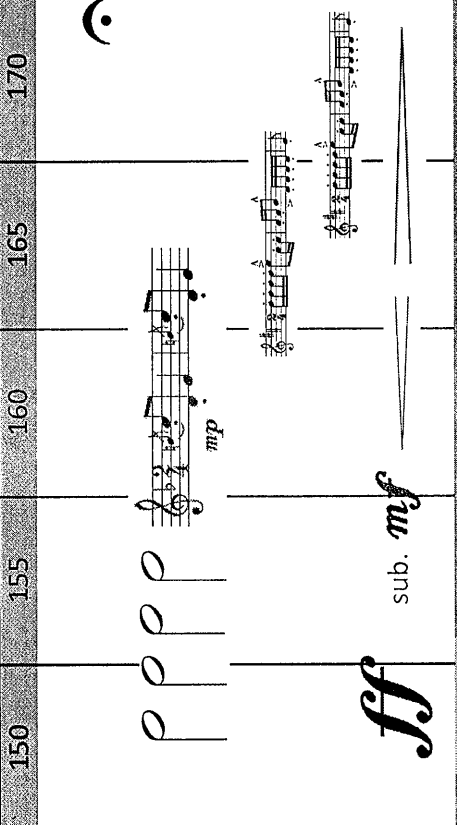
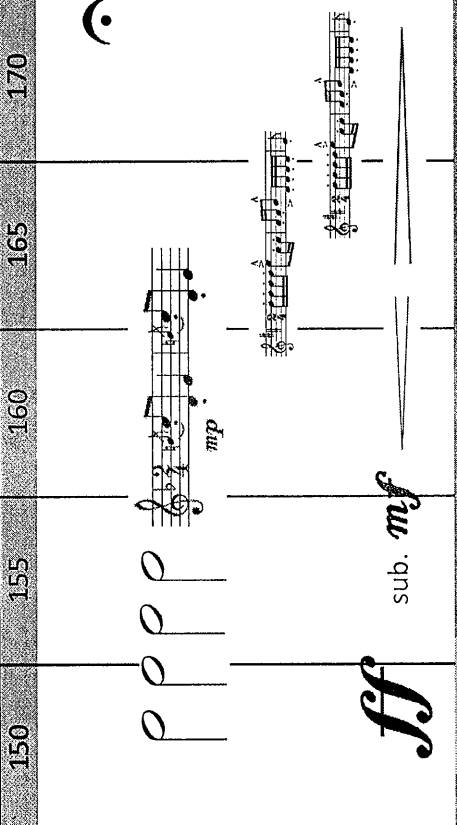
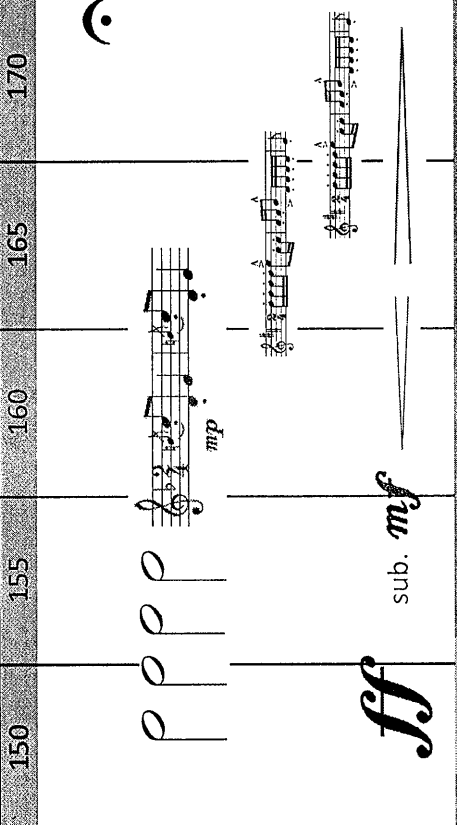
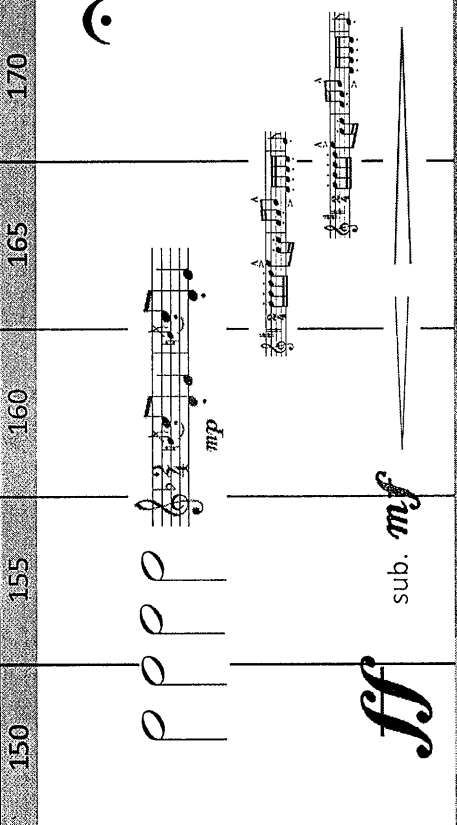
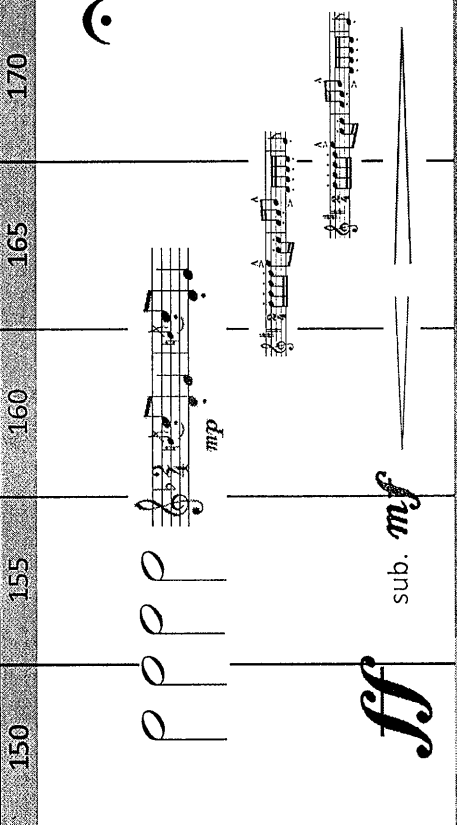
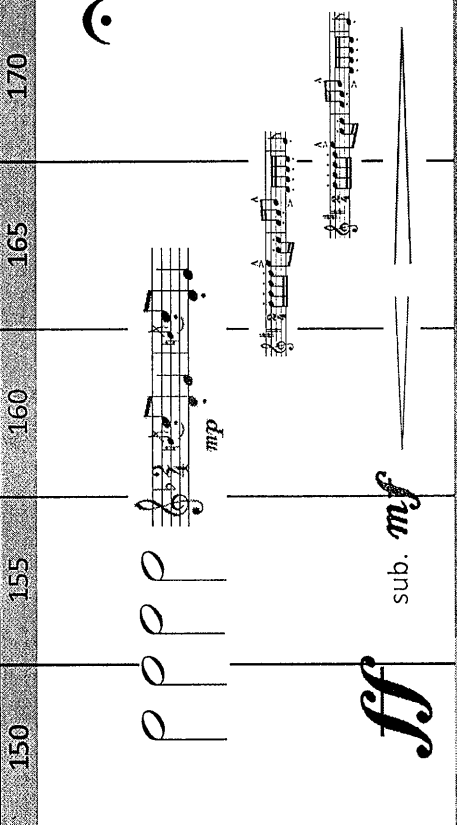
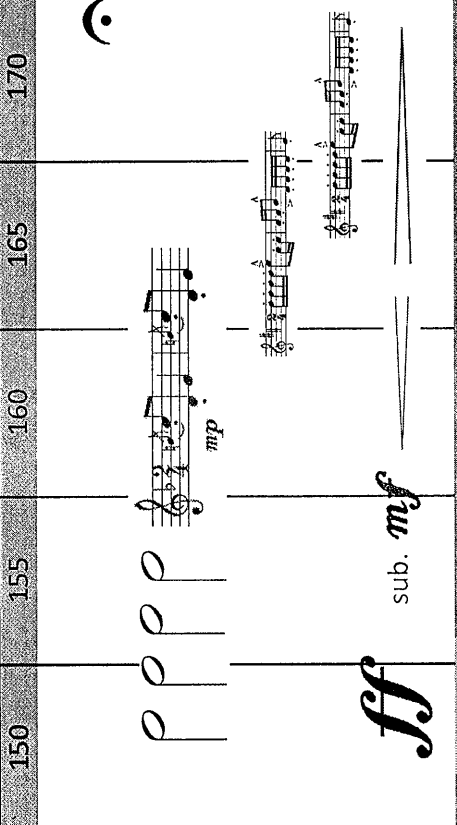
# AN AMERICAN IN PARIS - GEORGE GERSHWIN

LISTENING GUIDE by BRETT HOSTERMAN

Measure Numbers	1	5	10	15	20	25	30	35	40	45
Allegro Grazioso										
	<i>p</i>		<i>mf</i>	<i>p</i>	<i>f</i>	<i>f</i>	<i>f</i>			<i>mf</i>
<b>A</b>										

Measure Numbers	50	55	60	65	70	75	80	85	90	95
A little slower										
	<i>rit.</i>	<i>mf</i>	<i>mf</i>	<i>mf</i>	<i>mf</i>	<i>mf</i>	<i>mf</i>	<i>poco rit.</i>	<i>f</i>	<i>p</i>
									with motion	
<b>B</b>										

100	105	110	115	120	125	130	135	140	145
<i>a tempo</i> - key change	<i>mf</i> <i>espr.</i>	<i>mp</i>	Moderato con grazia						
<i>ff</i>	<i>p</i>	2 4							
<b>B</b>					<b>A</b>				
									
									
									
									

150	155	160	165	170	175
		<i>mp</i>			Largo (in 4)
<i>ff</i>	sub. <i>mf</i>				<i>ff</i>
<b>A</b>					<b>A</b>
					
					
					
					
					CODA



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Chapter Three

“Danse Bacchannale” from “Samson and Delilah”

Camille Saint-Saëns

(b. 1835 – d. 1921)



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**UNIT 1: COMPOSER**

Camille Saint-Saëns was a French composer who was a master of many styles. Born in Paris on October 9, 1835, the young boy was raised by his mother and aunt after losing his father at a young age. Through childhood piano lessons, Saint-Saëns developed a passion for music at a young age, and by the age of seven was giving public performances.

In 1848 Saint-Saëns entered the Conservatoire where he studied organ and composition. Three years later, at the age of 16, he had written his first opus which consisted of three harmonium pieces. The next year he had completed his second opus which included his first symphony. Saint-Saëns began teaching at the Ecole Niedermeyer in 1861 where his pupils included Gabriel Fauré who became one of his lifelong friends. In 1871 he founded the Société Nationale de Musique to allow him to promote the music he cared about: Wagner and Liszt, but also Mozart and Bach, as well as new French Music.<sup>13</sup>

In addition to his *Third Symphony*, and *Le Carnaval des animaux*, Camille Saint-Saëns' opera *Samson et Dalila* was composed during a time in his life that was most turbulent. Despite internal and external doubts, he married Marie Laure Emilie Truffot 1875. Their short lived marriage produced two sons who died during infancy prior to his wife passing away in 1881. With these events and the death of his mother in 1888, Camille contemplated suicide, however turned to composing and traveling to take his mind away from the grief he had endured<sup>14</sup>. His travels took him to Algeria, Egypt, and through Europe as far as Uruguay, all while writing music based on his love of the exotic which had already expressed in his opera *Samson et Dalila*.

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<sup>13</sup> (Griffiths 2004)

<sup>14</sup> (Griffiths 2004)

## UNIT 2: COMPOSITION

Saint-Saëns composed his opera *Samson et Dalila* in 1877. The music was set to a libretto by Ferdinand Lemaire. It tells the biblical story of Hebrews in bondage to the Philistines as Delilah seduces Samson into betraying the secret of his strength. The title of this piece comes from the term bacchanal, which is defined as a drunken revelry or orgy. Early in the opera, the Bacchanale is a festival in tribute to the god Bacchus, patron of all things sensual. It opens with an exotic oboe whose middle-eastern flavor evokes the lithe image of a dancer sinuously swirling behind flowing veils, to please the onlookers lounging on their pillows. Suddenly, the party comes to life and quickly grows into a revelry, as the guests are drawn into a frenetic dance. During the dancing Samson's power is restored and he pulls the pillars of the heathen Philistine temple down in Act III.<sup>15</sup> The opera had become loved by opera goers, but equally cherished in the concert hall was its *Danse Bacchanale* from Act III.

## UNIT 3: HISTORIAL PERSECTIVE

The opera is a large-scale music drama that developed as a new genre of music during the Baroque Era. It combines poetry, acting, scenery, and consumes with singing, dancing and instrumental music. From its inception, operas contained various musical elements: overtures, arias, recitatives, choruses and ballets. Most subject matter for early operas consisted of Greek Mythology. Through the Classical Era, two types of opera emerged: opera buffa (comic opera) and opera seria (serious opera). Composers such as Mozart began using subjects and story lines that reflected the society in which the opera was written. In the nineteenth-century, Romantic composers such as Saint-Saëns and Rimsky-Korsakov began experimenting with musical influences from Asia and the Far East. *Samson and Delilah* is one of those examples.<sup>16</sup>

## UNIT 4: TECHNICAL CONSIDERATIONS

After the introductory oboe solo, the dance begins with an "om-pha" figure layered with quick sixteenth note figure in the flutes and clarinets. This melodic pattern not only begins on the up beat (making its attack sometimes hesitant), it also contains specific articulations that can sometimes be difficult for young musicians. The articulation consists of slurring two sixteenth notes followed by two tongued sixteenth notes. In addition, this figure works its way over the break of the clarinet several times. Careful attention must be given to lining voices up vertically in the opening section of this work.

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<sup>15</sup> (Griffiths 2004)

<sup>16</sup> (Forney and Machlis 2007)

A brief castanet solo gives way to a new rhythmic and melodic idea. Articulation is again the key to success, in that all voices should strive to imitate the voice of the castanet, not only in this section but throughout the piece.

## UNIT 5: STYLISTIC CONSIDERATIONS

This work contains various elements that contribute to its overall style. In the opera, this music accompanies a dance celebration, and even in a concert setting, it is important to remain true to composer's original intent of dance music.

From the beginning of the piece, the style is set by the oboe solo. The soloist should not be afraid to play freely take liberties, as the opening marking is "Recitativo ad lib."

## UNIT 6: MUSICAL ELEMENTS

### MELODY:

Most of the melodies used in *Danse Bacchanale* are very scale like in nature. Few leaps are used. Beside the opening oboe solo, the first melody heard is presented by the clarinets and further establishes the exotic tonality.



The next melodic idea is also presented by the clarinets and imitates the castanet solo that precedes it.



This melodic idea continues to build using sequential movement and finally gives way to yet a new melody, this one descending in nature:



Oboes and clarinets also have the responsibility of introducing the legato melodies that comprise what may be the B section of this work. Both melodies maintain the conjunct motion as before.



**RHYTHM:**

The rhythms throughout this piece are moderately complex. Saint-Saëns uses eighth note and sixteenth note patterns frequently to achieve his desired effects. Few instances of off-beat patterns and syncopation are present.

The castanet rhythm could be considered a motive throughout, as it reappears in various voices including the clarinets and timpani.



**HARMONY:**

*Danse Bacchanale* features Saint-Saëns’ vision of Orientalism in music, presented through his use of tonality and instrumentation. In addition to his use of exotic instruments, he used the following Arabic scale throughout the piece, which frames his use of tonality:




Also referred to as a *double harmonic major scale* and *Byzantine scale*, it contains gaps that tends to evoke a sense of exoticism to Western listeners. It contains an augmented second between the 2<sup>nd</sup> and 3<sup>rd</sup> degrees.

**UNIT 7: FORM AND STRUCTURE**

MEASURES	SECTION	EVENT and SCORING
1		Oboe solo – ad lib.
2-5		“Oom-pah” accompaniment established in the low brass and horns

- 6-13 First sixteenth note theme is presented by the flutes and clarinets.
- 14-36 Melodic material is altered slightly as more voices are layered on top leading to a Forte hit
- 37-38 Castanet solo introduces second melodic theme
- 39-46 Clarinets introduce new melody, baritones and tubas accompany with a matching rhythm on a C. Trombones, Bassoons, and Bass Clarinet sustain C.
- 47-55 Voices are added to provide dramatic effect. Flutes/Oboes join Clarinet melody. Trombones and Trumpets join the ostinato rhythm of the low brass. Horns join the sustained drone.
- 56-63 A descending new melodic figure is introduced in a sequence fashion. This section is repeated.
- 64-81 Voices continue to add to build intensity. Syncopated rhythms are matched with accented ascending chromatic quarter notes. Sixteenth note runs in the woodwinds push to the climax.
- 82-89 Woodwinds and low brass articulated figures alternate with trumpet, trombone, and horn hits on the & of 2 and beat 1. Followed by a decrescendo
- 90-92 Open 5<sup>th</sup> drone accompanies a timpani solo prior to the first legato melody being presented.
- 93-107 Flutes, oboe, Clarinet 1, and Bassoon present the first legato melody.
- 108-115 Transition into the B section of the piece. Alternating one measure rhythmic patterns keep the dance feel sustained through the more legato B section.
- 116-123 Four meeting, and a tonality shift helps us feel the contrasting B section. Clarinets and alto saxes provide the melody, while other voices alternate with the one



- 
- measure repeated rhythmic figure. This section is repeated.
- 124-127 Second repeated section, more of the same textures. Phrases are wave like in motion.
- 128-137 Final phrases of the B section provides some chromatisim to a small climax in measure 132.
- 138-154 Recapitulation of the initial theme, key, and meter (duple)
- 155-157 Timpani and lower wind voices provide the underlying rhythmic ostinato
- 158-172 Layered on top of the rhythmic ostinato is the Bassoon and Oboe melody first presented in measure 93. However, this time it is performed by all flutes, oboes, clarinets, Alto saxes, trumpets and horn 1.
- 173-187 Tutti band accelerates for the final push to the end. The coda is comprised of pieces of melodic material from the entire piece, woodwind trills, and repeated patterns.

# BACCHANALE from "Samson and Delilah" - Camille Saint-Saens

LISTENING GUIDE by BRETT HOSTERMAN

Measure Numbers	1	5	10	15	20	25	30	35	40	45	
	<p>ALLEGRO MODERATO</p> <p>clarinet</p>										
	<p>oom-pah oom-pah oom-pah oom-pah oom-pah oom-pah oom-pah oom-pah oom-pah oom-pah oom-pah</p>										
	<p><i>f</i> <i>p</i> <i>f</i> <i>p</i></p>										
	<p>Sequence Staccato</p>										
	<p>oom-pah</p>										
	<p><i>f</i> <i>ff</i> <i>f</i></p>										
	<p>oboe/bassoon</p>										
	<p><i>f</i> <i>ff</i> <i>f</i></p>										

100	105	110	115	120	125	130	135	140	145
<b><i>ff</i></b>		<i>p</i>	<i>mf</i>						

150	155	160	165	170	175	180	185
<b><i>ff</i></b>				TUTTI			<b><i>ff</i></b>
	sub.						
CODA							

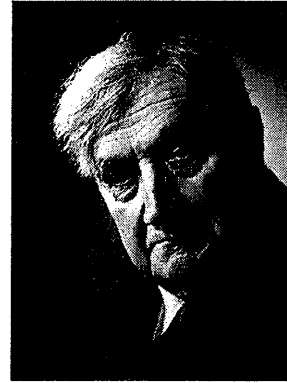
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Chapter Four

## “Flourish for Wind Band”

Ralph Vaughan Williams

(b. 1872 – d. 1958)



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### UNIT 1: COMPOSER

Ralph Vaughan Williams is arguably one of the greatest composers Great Britain has even seen. His career was long and extensive and his music is recognizable for its power, nobility and expressiveness, while representing the essence of his English heritage. He was born on October 12, 1872, in Down Ampney, Gloucestershire, England and was the third child of Arthur and Margaret Vaughan Williams<sup>17</sup>.

Ralph Vaughan Williams began his education early in his life with private music lessons, as music was very important to his family. He began composing music at the age of six as he became fond of Shakespeare and architecture. In 1887, at the age of fourteen, Vaughan Williams was enrolled at the Charterhouse school near Godalming in Surrey where he remained student until 1890. Following that time, Ralph entered the Royal College of Music where he became a pupil of Sir Hubert Parry. He went on to attend Trinity College in Cambridge where he studied both history and music. In 1895, Ralph returned to the Royal College of Music and became close friends with Gustav Holst in whom he revered as the greatest influence of his life<sup>18</sup>.

Ralph Vaughan Williams' music was inspired by folk-songs, hymn tunes, the philosophy and music of Sir Hubert Parry, Tudor and Elizabethan choral music, and poet Walt Whitman. He composed many wind band pieces including *English Folk Song Suite* (1923), *Sea Songs* (1923), *Toccata Marziale* (1924), and *Flourish for Wind Band* (1938)<sup>19</sup>.

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<sup>17</sup> (The Ralph Vaughan Williams Society 2013)

<sup>18</sup> (The Ralph Vaughan Williams Society 2013)

<sup>19</sup> (Battisti 2002)

## UNIT 2: COMPOSITION

By definition, a flourish is a brass fanfare<sup>20</sup>. The American Heritage College Dictionary adds that a flourish means “to make bold sweeping movements. Vaughan Williams pairs the idea of a brass inspired flourish with a legato middle section to create a piece for full band in ternary form that is only 63 measures in length and lasts one and a half minutes long. The work was composed as an overture to the pageant *Music and the People* and was first performed in London’s Royal Albert Hall in 1939<sup>21</sup>.

Vaughan Williams felt that music was for the people and his outlook on music was very human. He used basic elements of folk songs to create simple pieces in addition to complex symphonies.<sup>22</sup> Most of his works, especially *Flourish for Wind Band*, are easy to listen to and appealed to audiences of the time.

## UNIT 3: HISTORICAL PERSPECTIVE

Written in 1938, this piece followed Vaughan Williams’ other great works for wind band, *English Folk Song Suite*, *Sea Songs* and *Toccata Marziale*. It was intended as a majestic opening to the pageant *Music and the People* which was a celebration to raise the spirits of the English prior to World War II.<sup>23</sup> Although written in the 1930s, the score was lost, only to reappear in 1971. Thus, this piece was not made available to American bands until published in 1972 by Oxford University Press<sup>24</sup>.

## UNIT 4: TECHNICAL CONSIDERATIONS

*Flourish for Wind Band* is written in an ABA format utilizing the key of Bb for the A section and the key of F for the B section. Both Bb and F scales should be mastered by performers to perform this piece. The ternary form continues with the style, A section should be played fanfare-like and have a majestic quality while the B section should contrast. The range of each instrument part is every acceptable for high school and some middle school aged musicians. Specific technical skills need to perform *Flourish for Wind Band* are not excessive. Some editions of the work include a tenor clef trombone part, and the trumpet part stretches as high as g2.

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<sup>20</sup> (Randel 1986)

<sup>21</sup> (Battisti 2002)

<sup>22</sup> (Sadie n.d.)

<sup>23</sup> (Stone 1999)

<sup>24</sup> (Blocher, et al. 1997)

## UNIT 5: STYLISTIC CONSIDERATIONS

Vaughan Williams does not provide many indications for articulation, therefore they are left open for the student and teacher to interpret. A simple accented articulation can be utilized to produce the opening fanfare articulation and to create the feeling of a flourish. To achieve an effective performance, performers must create a contrast between A and B sections of the piece. The A section (the flourish) should be played in a well-articulated, heavy, full and supported tone. The contrasting B section requires a softer dynamic and a more flowing and legato feel with less articulation.

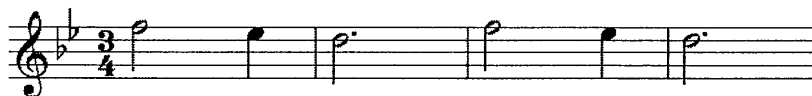
## UNIT 6: MUSICAL ELEMENTS

### MELODY:

There are four distinct melodic ideas presented in this piece: two in the A section and two in the B section. The first of each section begins with an ascending leap. In the fanfare that makes up the A section, is comprised of three notes and begins with the leap of a perfect fourth: sol, do, re, do.



When the full ensemble enters, they introduce an “answer” to the brass “call”. This second A section melody is also based on three notes, but appears in a descending step motion: Mediant, super-tonic, tonic.



There are similarities in the melodic material of the B section compared to that of the A section. The first melody of the B section also begins with an ascending leap, but this time as a perfect fifth: tonic to dominant.



In the middle of our B section we find a seven note ascending melody that moves by steps, the opposite of the stepwise motion of the A melody.





### HARMONY:

Call and responses voice begin to establish harmony by measure 8 but the true establishment of tonality in this piece does not happen until the full ensemble enters at measure 11. Even then Vaughan William’s choral structure is not very settling. His use of various secondary dominant chords and seventh chords allows for a very easy modulation to the dominant key of F major at measure 20. The majority of the chords used throughout the B section of this piece are diatonic in origin. Careful attention should be given to the secondary dominant chords used throughout this work in addition to the non-chord tones (passing tones and suspensions) that are used throughout this work.

### RHYTHM:

Vaughan Williams uses very elementary combinations of half notes, quarter notes, and eighth notes in triple meter. Energy in the rhythmic patterns should all flow from beat one.

### TIMBRE:

The overall timbre of this piece fits in with its overall structure: ABA. To open and close the piece, Vaughan Williams uses a back and forth brass flourish followed by the full ensemble at a fortissimo dynamic level. The B section utilizes a full ensemble at a piano dynamic with reservation given to the trumpets. Brass maintains the melody when only the brass are featured, but it is the woodwinds that provide the melody when the full ensemble is playing.

## UNIT 7: FORM AND STRUCTURE

Vaughan Williams uses a simple ternary form to construct his *Flourish for Wind Band*. Both A sections serve as the majestic Flourish which is stately and forte. The B section provides a soft and legato contrast to the bold fanfare which proceeds it.

MEASURES	SECTION	EVENT and SCORING
1-10	A	Flourish – Theme 1 in on the ascending interval of a Perfect 4 <sup>th</sup> . Call & Response between F Horn/Trombone vs. Trumpets.
11-19		Theme 2 of the A section is introduced and is based on three descending steps in the woodwinds. Secondary Dominants assist in changing the tonality.

- 20-27                      B                      Soft and Legato B section begins with its first theme based on an ascending leap of a Perfect 5<sup>th</sup>. The B section is presented in the dominant key of F Major.
- 28-35                                           Theme 2 of the B section is introduced and is based on ascending steps.
- 36-39                                           Restatement of the B section's first theme at a fortissimo level to transition back to the flourish.
- 40-44                                           Restatement of the B section's first theme in the Tonic key of Bb Major.
- 45-52                      A                      Return of the Brass Flourish – Call & Response like the beginning of the piece.
- 53-61                                           Return of the A Section's second theme with the full ensemble.







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Chapter Five

## “Cajun Folk Songs II”

Frank Ticheli

(b. 1958)



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### UNIT 1: COMPOSER

Frank Ticheli was born in Monroe, Louisiana on January 21, 1958. He holds degrees from Southern Methodist University and the University of Michigan and currently serves as Professor of Composition at the University of Southern California.<sup>25</sup> Throughout his education he has studied with notable composition teachers such as William Bolcolm, Leslie Bassett, William Albright, and George Wilson. He has become known for his wind ensemble and concert band compositions and won numerous awards and accolades. Ticheli is the recipient of the 2012 “Arts and Letters Award” from the American Academy of Arts and Letters, his third award from that prestigious organization.<sup>26</sup> Some of his other works for wind band include *Amazing Grace*, *Angels In The Architecture*, *Blue Shades*, and *San Antonio Dances*.

### UNIT 2: COMPOSITION

This piece is Frank Ticheli’s second collection of two contrasting Cajun folk songs. As defined by Webster’s dictionary, Cajuns are descendants of the Acadians, a group of early French colonists who settled in Nova Scotia and were later pushed to into Louisiana and Maine in the late 18<sup>th</sup>-century. The piece was commissioned by the Indiana Bandmasters Association and published in 1997 by Manhattan Beach Music. Ticheli himself says that the precise origins are unknown and that the folk melodies are freely combined with original music.<sup>27</sup> The first half of the piece is identified as a Ballad based on an 18<sup>th</sup>-century and 19<sup>th</sup>-century treatment of “*Aux Natchitoches*”. The first and last sections of the second movement are based on original music

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<sup>25</sup> (Blocher, et al. 1997)

<sup>26</sup> (Ticheli, Manhattan Beach Music Online n.d.)

<sup>27</sup> (Ticheli 1997)

that is reminiscent of the feeling and style of a “two-step dance” associated with the Cajun culture.

### **UNIT 3: HISTORIAL PERSECTIVE**

The use of folk songs as a basis for wind band compositions has been around since Vaughan Williams, Holst and Grainger first started composing.<sup>28</sup> Ticheli is a present day composer paying homage to folk songs of the past through his musical creations.

### **UNIT 4: TECHNICAL CONSIDERATIONS**

The tonality of the first movement alternates between Eb Major, C Aeolian, and C major keys. The opening brass chorale is set in the key of Eb Major. Ticheli is careful to point out that although the first trumpeter plays the top line, the player music not sound like a soloist, but should rather blend with the horns and trombones. The English horn is used as the dominant voice in the C Aeolian sections (measures 16-33 and 61-73). Ticheli also makes note that whenever other instruments play quarter-note triples in parallel motion with the English horn, they should also rise to the foreground.

Movement two is set in Bb Major and it’s closely related keys of F and Eb. This contrasting movement should be played with a lively, energetic feeling. To achieve this, Ticheli suggests exaggerating the accent and staccato markings to enhance the dance-like qualities that are present in his score.

### **UNIT 5: STYLISTIC CONSIDERATIONS**

In Movement one, Ticheli uses the opening brass chorale to set an elegiacal tone followed by the lush timbre of the English horn. The Alto Saxophone part contains the English Horn cues in case that instrument is not accessible. Throughout the movement, Ticheli calls for certain passages to be played as lushly as possible. Allow natural crescendo and diminuendos to occur as the contour of the musical lines ascend and descend.

The second movement is in the style of a Country Dance and should evoke a sense of energy that is associated with a Cajun two-step dance that would be heard in the halls of southern Louisiana. To enhance the desired style, musicians should exaggerate articulations, in particular accents and staccatos. Ticheli even imitates a harmonica by asking musicians to exaggerate notes marked by a sforzando in measures 69, 70, 104, etc. To complete the desired Cajun dance style, the percussion parts play an important role. Percussion parts indicate mallet selection, how to muffle and even which part of the instrument a part should be performed.

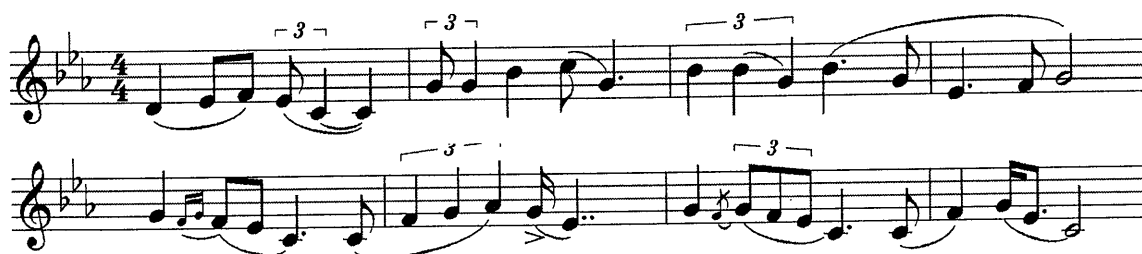
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<sup>28</sup> (Blocher, et al. 1997)

## UNIT 6: MUSICAL ELEMENTS

### MOVEMENT 1: BALLAD

The introduction to Ticheli's *Cajun Folk Songs II* begins with a brass chorale based on original material based in the key of Eb Major. Following the reflective opening, we hear the first setting of the folksong *Aux Natchitoches*, introduced by the English Horn. This melody dates back to the 18<sup>th</sup> century, and is based in the C Aeolian scale, which can be compared to the c natural minor scale we know today.



Musical score for the first setting of the folksong *Aux Natchitoches*. The score is written in Eb Major (three flats) and 4/4 time. It consists of two staves. The melody features several triplet markings (indicated by a '3' above a bracket) and a long, sweeping melodic line that spans across the two staves.

According to Ticheli, he used the English horn because of its “dark, haunting tone, and its power to evoke the melancholy nature of the original tune”.<sup>29</sup>

To contrast the first setting, Ticheli uses a 19<sup>th</sup> century version of the same folksong, this time stated by the brass and in 4/4 meter. The tune is based in C Major with a modulation to the sub-dominant key of F Major.



Musical score for the 19<sup>th</sup> century version of the folksong *Aux Natchitoches*. The score is written in C Major (no sharps or flats) and 4/4 time. It consists of three staves. The top staff is marked *dolce* and features a melodic line with a long slur. The middle staff is marked *muted* and features a rhythmic accompaniment. The bottom staff is marked *open legato* and features a bass line with a long slur. The score includes various musical notations such as slurs, ties, and dynamic markings.

<sup>29</sup> (Ticheli, *Cajun Folk Songs II* 1997)

The haunting harmonies of the C Aeolian mode return as the first melody comes back to round out the first movement.

## MOVEMENT 2 : COUNTRY DANCE

After a brief introduction to set the mood, the second movement of this work is also based on a basic ternary structure. Both beginning and ending sections are based on original material in the key of Bb Major, which Ticheli designed to evoke the energetic feeling and style of a Cajun two-step dance. Written in duple meter, one can also hear stylistic similarities to Scottish folk dances, and even the American Hoedown.<sup>30</sup>

## UNIT 7: FORM AND STRUCTURE

### MOVEMENT I: BALLAD

MEASURES	SECTION	EVENT and SCORING
1-15	INTRO	Brass Chorale Introduction in Eb Major. Begins with two bar phrases, separated by fermatas. French horn takes the lead to propel the work into section A.
16-23	A	A seamless transition leads us to the C aeolian tonality as the English horn introduces the 18 <sup>th</sup> -century treatment of the "Aux Natchitoches" folk song.
24-33		Restatement of the 18 <sup>th</sup> -century treatment of Melody. Begins as a canon between the clarinet and flute. More voices layer in until all woodwinds are playing.
34-37	B	Transition to C Major as the second melody (19 <sup>th</sup> -century "Aux Natchitoches") is presented by brass.

<sup>30</sup> (Ticheli, Cajun Folk Songs II 1997)

- 38-41 Woodwinds are layered on top of the brass, Alto sax joins in playing the melody.
- 42-49 Ticheli introduces a twist as he alters the style to staccato eighth notes passed between trumpets, trombones, and flute. This figure is interjected between legato passages in the low brass and horns.
- 50-60 Flutes, Clarinet 1, Alto Sax and Tenor sax take over the melody from the brass. Subtle hints of staccato figures are presented in secondary voices.
- 61-73 A English horn solo returns over the C aeolian tonality to round out the Ballade movement. Harmonies are predominately woodwind, with a few French Horn patterns present.

#### MOVEMENT 2: COUNTRY DANCE

- 1-12 INTRO Tutti ensemble introduces the Country Line Dance style of the second movement in Bb Major.
- 13-20 A Flute and oboe introduce the theme of the A section over clarinet off-beat accompaniment.
- 21-28 Trumpet solo uses a straight mute to perform a variation of the A Melody. (cued for Alto sax)
- 29-36 Period of transition utilizing woodwind voices to reinforce the dance feel (Reel). Alto sax has a joyous solo.
- 37-45 Woodwinds continue in same style, French Horns layer on motives of the original melody.
- 46-52 Tutti Trumpets introduce an almost western feel or open fifth harmonies with upper woodwind jabs throughout.
- 53-60 The style continues as 2<sup>nd</sup> and 3<sup>rd</sup> clarinets and Alto and Tenor saxophones interject pieces of the main melody. Off beat percussion adds to the thigh slapping style of the barn dance.
- 61-68 Woodwinds restate the melody.

69-70		Harmonica Effect
71-73		Woodwind chords sustain over oom-pah accompaniment
74-82		Oom-pah continues, one step higher –modulation to B section.
83-90	B	First theme of the B section is presented by an oboe solo, <i>“Et ou c’est que tu es parti”</i> In F Major.
91-98		Back and forth rhythmic patters accompany the alto saxophone section who echoes the new melody.
99-102		Four measure Modulation to Eb Major.
103-110		Trombone takes a turn with the melody, this time presented in Eb Major. Trumpets and saxophones interject rhythmic comic relief.
111-120		The band is split into three sections that perform the melody in a canon style returning to F major tonality.  <div style="margin-left: 40px;"> Group 1- Upper woodwinds  Group 2- Tenor Sax, Bari Sax, Trumpets and Horns  Group 3 – Low Brass, Bass Clarinet and Bassoons </div>
121-124		Second Melody of the B section is presented by the Clarinet, and Oboe. <i>“Joe Ferail est un petit negre”</i>
125-129		Transition back to A.
130-141	A1	Trombone Solo reestablishes the rhythmic intent of the main melody from the opening A section in the key of Bb Major
142-149		Ensemble builds through repeated chords
150-157		Flutes, oboes and clarinet 1 perform the opening A theme.
158-165		Trumpet solo returns, variation of the melody, just like the beginning.
166-181		Dance feel is established through rhythmic variations of the main melody. <i>“Thigh-slapping”</i> Percussion voices return.
182-189		Trumpet joins upper woodwinds in replaying the theme



190-191

Harmonic Effect returns

192-220

CODA

The ensemble builds beginning with the trombones, as voices are layered until the full ensemble is jamming to the end!



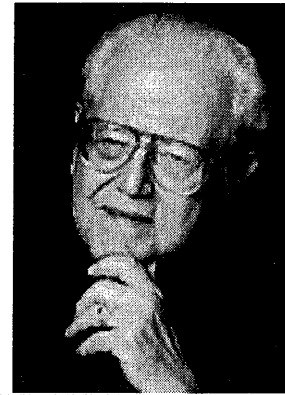
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*Chapter Six*

## “Russian Christmas Music”

Alfred Reed

(b. 1921 – d. 2005)



### **UNIT 1: COMPOSER**

American composer and conductor Alfred Reed was born on January 25, 1921 in New York City of Austrian decent. Born Alfred Friedman, he began to study the trumpet at the age of ten and performed professionally in high school under the name Alan Reed.<sup>31</sup> After a time in Air Force Band he enrolled at the Julliard School to study with Vittorio Giannini. Following his undergraduate education in 1948, Reed became a staff composer and arranger with NBC and later ABC where he composed and arranged for radio, television, record albums, and film.

In 1953, Reed returned to his education and began his graduate studies at Baylor University in Waco, Texas. During this time he also served as the conductor of the Baylor Symphonic Orchestra. It was during this time in his life when Reed became interested in the problems of educational music at all levels, in particular the development of repertoire materials for school bands, orchestras and choruses.<sup>32</sup>

In 1966 Reed relocated to Miami, FL and joined the faculty of the School of Music at the University of Miami in Coral Gables. There, he taught in both the Theory-Composition and Music Education departments and became director of the University’s Music Industry program.

Throughout his career, Alfred Reed was a sought after composer and had received nearly 60 commissions. He was the recipient of the Luria Prize in 1959, and in 1968 and received an honorary doctorate of music degree in 1968 from the International Conservatory of Music in

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<sup>31</sup> (Camus 2006)

<sup>32</sup> (Salzman 2003)

Lima, Peru.<sup>33</sup> Alfred Reed was one of America's most prolific and frequently performed composers, with more than 250 published works for concert band, wind ensemble, orchestra, chorus, and small chamber groups. Throughout his life, Reed traveled internationally and domestically as a guest conductor and clinician, and was the first "foreign" conductor to be invited to conduct and record with the Tokyo Kosei Wind Orchestra. Reed's other works for wind band include: *A Festive Overture*, *The Hounds of Spring*, and *Armenian Dances*.<sup>34</sup>

## UNIT 2: COMPOSITION & HISTORICAL PERSPECTIVE

In 1944, in an effort to improve Soviet-American relations, a holiday symphonic concert was planned to premiere new works by both Soviet and American composers. Sixteen days prior to the concert, the Soviet music selected to be performed had already been premiered. At the age of 23, Reed, a staff arranger for the 529<sup>th</sup> Army Air Corps Band, was called upon to create a new piece of "Russian music." He searched the Corp's musical library and found an authentic 16<sup>th</sup>-century Russian Christmas song entitled "Carol of the Little Russian Children" which he used in the introductory theme of his new work. Reed quickly studied the Eastern Orthodox traditions and identified other liturgical themes, which he incorporated in his score, which was completed in just eleven days. *Russian Christmas Music* was first performed on December 12, 1944 nationwide on an NBC broadcast.

Through his research, Reed discovered that the liturgical music of the Eastern Orthodox Church is entirely vocal. In an effort to imitate the human voice, he focused on sonorities, rhythmic inflections, and clarity throughout his work. *Russian Christmas Music* is one piece of music but can be broken apart into four different sections, which climax with bells and intensity of the celebration filling the hall.<sup>35</sup>

## UNIT 3: TECHNICAL CONSIDERATIONS

Reed's composition style when it comes to this piece of music is truly unique. His instrumentation requires solo instruments such as string bass, bells, chimes, and English Horn. The String bass has a few important lines that could be doubled in the tubas at times, however Reed indicates in the score when not to substitute the tuba. The technical difficulty of *Russian Christmas Music* has to do with the slow tempi throughout the work making it difficult to form phrases and have good intonation. The piece calls for extreme dynamics, in which the performers must use great control in order to be effective. Reed utilizes time complex time signatures to create the desired effect in addition to heimola with quick rapid rhythms.

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<sup>33</sup> (Blocher, et al. 1997)

<sup>34</sup> (Waltman 2003)

<sup>35</sup> (Foothill College Symphonic Wind Ensemble 2013)

When looking at the brass parts of *Russian Christmas Music*, one would notice that Reed composed for seven different trumpet/cornet parts. As with other compositions by Alfred Reed, the Trumpet parts are dominant to the Cornet parts. In the score, Reed explains that the Trumpets should serve as the main upper voices of the brilliant brass choir and the Cornets provide the upper voice for the mellow choir sounds. Reed's preference would be eight trumpets (two per part) and three cornets (one per part).

#### UNIT 4: STYLISTIC CONSIDERATIONS

As noted, the traditions of the Eastern Orthodox Church are entirely vocal, something that Alfred Reed captured in his compositional styles. Every phrase throughout *Russian Christmas Music* is designed to imitate the human voice. Because of this, conductors and musicians must pay special attention to subtlety of entrances, balance and flow of instrument/voice exchanges, balance in the clarinet section, and overall balance and phrasing of all instruments. The entire piece, regardless of tempo and dynamics must be played in a lyrical style with attention to sonorities and sostenuto styles throughout. Alfred Reed wrote in the score that all tempo markings are approximate and that the exact tempos should be determined by the size of the ensemble, the ability of the players, and the acoustical conditions under which the performance is taking place.

In addition, special care should be taken with the long pedal points and the exceptional array of extra Percussion instruments in building up and receding from the various climaxes in the final section of the work. From measure 166 on, the gradual build in intensity must be properly drawn out and not peak to soon.

#### UNIT 5: MUSICAL ELEMENTS

The opening, "Carol of the Little Russian Children," is slow-paced and uses an instrumental of bells, tubas and clarinets for its melody. Written in a slow triple meter, a conductor may choose to subdivide each beat in their conducting pattern. Generally speaking, this section of the work is can be further broken down into three parts resembling a ternary ABA form. The A theme can be seen in four bar phrases:



Each phrase has a very distinct rise and fall, notated by the composer. This phrase is repeated once, with slight variation, before moving on to the B theme. Introduced by the oboe and alto saxophone, the theme is repeated twice, with more voices adding until the full ensemble is playing except the trumpets.



The B section ends with a D major chord at a Forte dynamic which decrescendos to a pianissimo during its 5 beat duration. The bass drone and chime note is heard as the A theme returns.

The second section of this work is noted as the “Antiphonal Chant” which is introduced by the Trombones. It has a more upbeat tempo than the opening and eventually features all of the brass to carry the melody.



It is important to note the *marc. ma sost.* marking that is found in the score. Alfred Reed wanted a change of style (as indicated by the marcato marking), but he also wanted to be true to the lyrical vocal music that inspired him to write this piece (notated by the sostenuto marking). In the second half of “Antiphonal Chant”, Reed uses the chant melody as a basis for the new motive. Based on twelve notes from the chant theme, it appears in a different rhythm, making it feel faster and bouncy. The theme is first introduced by the first clarinet and repeated by the alto saxophone in a canon style.



The motive develops into a frenzy of sound as the woodwinds enter with 16<sup>th</sup> note ostinato patterns. The tutti ensemble escalating to a loud ending

The “Village Song” is still upbeat but mellower, features solos of the English horn and flutes, bounces between the woodwinds and the brass, softens and ends with a solo of the English horns (approximately 5 minutes).

The “Cathedral Chorus” is quiet at first. It builds a crescendo with the trombones and percussion, softly pauses for sonorous chorale, brings the rest of the instruments and ends with a climax that fills the concert hall with grandeur (approximately 5 minutes).

## UNIT 6: FORM AND STRUCTURE

As stated earlier, Alfred Reed based this composition on musical traditions of the Eastern Orthodox Church. Although written as one movement, the piece can easily be divided into four distinct sections. An ancient Russian Christmas Carol (*Carol of the Little Russian Children*) is mixed with motives from orthodox liturgical music from the Eastern Orthodox Church. Though set as a single piece, the composer originally subtitled the four easily separated sections *Children's Carol*, *Antiphonal Chant*, *Village Song*, and *Cathedral Chorus*.

### PART ONE – CAROL OF THE LITTLE RUSSIAN CHILDREN

MEASURES	SECTION	EVENT and SCORING
1-3		Bass drone & Chime solo (D)
4-8	A	Clarinet texture introduces the A theme of the carol
9-12		Repeat of A theme
13-16	B	Alto Saxophone and Oboe Soli with horn accompaniment, introduces the B theme
17-21		Theme is repeated in the flutes, oboes and clarinets. Voices are added until reaching climax in measure 21 (no trumpets/cornets). Followed by fermata allowing the drone /chime to be heard again
22-25	A	Restatement of A theme by clarinet family
26-31	Coda	Brass begin a modulating transitions which is taken over by the woodwinds which leads to fermata where the percussion crescendo to lead to Part II.

### PART TWO – ANTIPHONAL CHANT

32-36	A	Beginning with a percussion crash, the more up-beat Chant theme is introduced by the Trombones (begins on G)
37-42		Woodwinds and horns echo the Chant theme in a homophonic texture.

- 43-46 Beginning with a second percussion crash, the trombones repeat the Chant theme this time beginning on the dominant (D)
- 47-54 Full plays a repeat of Chat theme, which again changes the tonality. This leads to a Brass authentic cadence ending in A to D major.
- 55-62 B Allegro non troppe, 12-note augmentation of Chant theme, introduced by clarinet. Voices add playing part or all of the 12-note motive.
- 63-66 Trumpets and trombones play a homophonic texture of the 12-note motive twice, while woodwinds hold a fortissimo G major chord.
- 67-70 Trumpets and trombones continue the homophonic texture but return to the original Chant theme (beginning on G). The rest of the ensemble accompanies with various ostinato rhythms to create intensity.
- 71-75 Rhythmic ostinatos continue. Trumpets and Trombones repeat the Chant melody this time in the dominant key.
- 76-85 Woodwinds and Horns perform the 12-note motive in unison at a FFF dynamic and molto marcato. Low brass drone throughout with Trumpet and Trombone 16<sup>th</sup> note accents. The ensemble climaxes to a C7 chord which resolves to a G major hit to begin Part III.

PART THREE – *VILLAGE SONG*

- 86-90 A Transition- after a low brass “f drone,” the Clarinet family provides unison half notes: F, D, Bb, A, F, G.
- 91-98 English Horn Solo in recitative style
- 99-101 Picc, Flute, Oboe and Eb Clarinet interlude based on a quick 16<sup>th</sup> note variation of the English Horn Solo.
- 102-103 Clarinet interlude before second English Horn solo
- 104-111 Second English Horn solo – reminiscent of the first

- 112-117 2<sup>nd</sup> Picc, Flute, and Oboe interlude of 16<sup>th</sup> notes, based on the English Horn Solo. French Horn calls act as a transition to the next section.
- 118-125 B Meter changes to 6/4. String bass begins running 8<sup>th</sup> note pattern. Middle and Low woodwinds begin cantabile quarter note motif in two measure phrases. Each phrase has a high point in the middle.
- 126-127 Picc, Flutes and Horns for a Forte answer.
- 128-150 Two measures phrases continue to flow, trading voices in and out of the textures. A ritardando of the rhythm provides a cadence before returning to the A section.
- 151-154 A Slow descending clarinet interlude much like measure 102
- 155-165 Extended English Horn solo leads to Plagal Cadence by the French horns to close this movement.

PART FOUR – *Cathedral Chorus*

- 166-168 This section begins with a Concert D drone by Tubas, String Bass, Contra Bassoon and Bass and Contra Clarinets. Percussion voices are added: Gong, Cymbal, Chimes, Bells
- 169-180 Voices are layered beginning with the Trombones and Horns. A regal two-note proclamation is heard and is then passed around the ensemble.
- 181-184 Woodwinds are added as Tutti ensemble pushes to the impact
- 185-187 Quarter Note ostinato Builds to the impact
- 188-199 IMPACT – Melodic material taken from the two-note proclamation figure that introduced this section.
- 200-216 Clarinet family imitates English Horn Solo. Other voices gradually add.



217-218

Horns and Trombones imitate English Horn solo. Upper woodwinds and bassoons play fast ostinato pattern while other voices sustain a D Major Chord.

219-235

IMPACT – based on English Horn solo material. Scale patterns are presented in various voices in addition to chimes and bells.

236-249

CODA

Tutti closing consisting of rhythmic variations and melodic material from the two-note proclamation theme.

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Chapter Seven

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