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Ryan Harrington

MUAP 504 – Advanced Conducting Project

May 11, 2018

Submitted in partial fulfillment of the requirements for
the degree of Masters of Music in Conducting

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Mechanicsburg, PA

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Arabesque

Samuel R. Hazo

Composer Biography:

Samuel Hazo was born in 1966 and currently resides in Pittsburg, Pennsylvania. He is a graduate of Duquesne University from which he holds both bachelor's and master's degrees. Over the course of his career, he has taught students from Kindergarten through college¹. He is in demand as a guest conductor for high school honor ensembles and college ensembles alike. Mr. Hazo has been invited to lecture on music education for faculty at high schools and universities. His wind band compositions range from grades 1 through 5+ and are performed regularly in school ensembles around the world. His compositions have been featured on recordings by Jack Stamp and the Indiana University of Pennsylvania Wind Ensemble and Eugene Corporon and the University of North Texas Wind Ensemble².

Composition Overview

This grade five composition draws its melodic and harmonic content from Arabic music and can be divided into three sections. It opens with a written flute cadenza over a unison drone in the bass. The next section is a dabka, which is a type of Arabic dance. The last section is a chorale. It is largely based upon the Phrygian dominant scale. It is written for standard wind band instrumentation for winds and brass. The percussion parts are written for standard wind band percussion plus congas, China cymbal, and doumbek – a goblet shaped drum used primarily in the Middle East and North Africa.

Historical Perspective

Arabesque was commissioned by the Indiana Bandmasters' Association for the 2008 Indiana All-State band. Hazo, whose heritage includes Lebanese and Assyrian ancestors, stated, "I had not heard any full-out Arabic pieces for wind orchestra, and I knew of this culture's deep and rich musical properties... so I figured that one might as well come from me."³ The first two sections of this composition are based on two different types of Middle Eastern music. The first section is a Taqasim which is an improvised cadenza. This improvisation is most often played before a composition.⁴ The second section is the longest of the piece and is a type of Arabic dance that is typically performed at celebrations and weddings.

¹ Hazo, Samuel "F.A.Q.," <http://samuelhazo.com/faq.html>

² Hazo, Samuel "Biography Downloads," <http://www.samuelrhazo.com/biography-downloads.html>

³ Hazo, Samuel *Arabesque*. Program Notes. Hal Leonard: Milwaukee, 2008.

⁴ Hazo, *Arabesque*. Program Notes.

Technical Considerations

Students will need to be familiar with the concert F and G harmonic minor scales. The flute soloist will need to play with confidence because the solo is almost completely without accompaniment. Trumpet 1 part is to a written D6 and trumpets 2 and 3 range is to written A5. There are many challenging rhythms throughout the composition such as 16th note triplets and even a few 32nd notes in the woodwinds and trumpet parts.

Stylistic Considerations

This piece is heavily influenced by Middle Eastern music. Listening to recordings such as the Oni Wytars Ensemble's album "From Byzantium to Andalusia." The music is heavily ornamented, so discernment between what is melody and what is ornament is crucial. The first section does not have any accompaniment providing harmonic support or pulse, so the soloist is free to take liberties. The second section (dance) is very heavily pulse-driven through the use of an ostinato bass pattern and should be played with precision, paying close attention to the dynamics so as to maintain the ensemble balance and tone quality. The third section (chorale) directs the ensemble to play "Majestically." This section is tutti with a dynamic marking of *fff*, so students need to be aware of how their individual parts fit with the rest of the ensemble.

Musical Elements

MELODY:

The melody is the main focus of this piece. It is based upon the Phrygian dominant scale which comes from the fifth degree of the harmonic minor. The flute cadenza is to be played freely, and even though it is based on the same scale, it does not give away the main motive of the dance section. The dabka (dance) section begins by stating a theme which is followed by a series of variations. The main motive and all of its variations are scalar with few leaps, of which none are greater than a third. The chorale section features two distinct melodies: one played by the brass that has is based on half, quarter, and eighth notes and one played by the upper woodwinds, similar to the dance section that is based primarily on eighth and sixteenth notes.

HARMONY:

This composition is based on the sounds of Middle Eastern music which favors melody over harmony. As such, the majority of the accompaniment is an ostinato in the bass which emphasizes tonic and dominant. This piece begins in F minor and modulates to G minor at 78. There is then a brief modulation to Bb major before it moves to D minor and then back to G minor. There are a few places where Hazo utilizes harmonies and harmonic rhythm that would be considered Western in nature. These portions of the composition feature less complex melodies. The chorale section combines of Middle Eastern melody with Western harmony. The very last note of the piece is a tonic and dominant (no third).

RHYTHM:

The first two sections of this piece feature very complex melodic rhythm and very simple harmonic rhythm. The opening flute cadenza is to be played freely. There is a one measure ostinato bass pattern that is pervasive throughout the dance section. Students will need to understand the basic framework of each melodic variation and the written-out ornamentation (32nd notes and 16th note triplets) will make sense. The meter is 4/4, though there is one measure in 6/4. The piece slows before the chorale section during which the composer blends the complex melodic rhythms of the dance section with longer notes (e.g. quarter notes and half notes) that one would expect in a chorale.

TIMBRE

The piece begins with a drone in the tuba and bass clarinets above which a flute cadenza is played. It is written to sound improvised, and the flautist is able to take liberties with the rhythms. The second section of the piece begins with an ostinato in the low voices and gradually adds instruments until all are playing tutti. The orchestration is dense from the beginning of the second section through the end of the piece with the notable exception of a percussion feature at measure 54. The bass voices and percussion are tacet from measure 66 through 69. In similar fashion to the beginning of the second section, the coda begins with a solo instrument and builds both in terms of instrumentation and dynamics until the end.

Form and Structure

Section	Form	Musical Elements	Other Events
1-14	Mysterious Introduction	Unaccompanied oboe solo.	Percussion rolls precede each oboe entrance.
15-18	Introduction	Percussion enters first, followed by tubas and low woodwinds. All play unison ostinato.	
19-22	Main melodic motive	Piccolo, flutes, and oboes play motive based on Phrygian dominant scale.	Percussion, tuba, and low woodwind ostinato continues.
23-26	Motive, repeated.	Trumpets, horns, bassoons, alto and tenor saxophone, and baritone melody.	Ostinato continues, adding trombones.
27-30	Variation A	Piccolo, flutes, oboes, clarinets, alto saxophones have melody.	Ostinato pattern changes to harmonic accompaniment.

31-34	Variation on bass ostinato.	Low reeds and low brass. Variation on ostinato.	Drone accompaniment in alto saxophones, horns, and upper woodwinds.
35-40	Variation B	Begins in upper woodwinds (two measures) then moves to trumpets and alto saxophones (two measures) and returns to upper woodwinds (2 measures).	Ostinato returns in low voices. Harmonic support returns un measure 38.
41-44	Tutti ostinato	Brass and low woodwinds.	Percussion playing complimentary part that causes all sixteenth notes in beats 2, 3, and 4 in each measure to be sounded.
45-48	Tutti ostinato + Variation C	New variation in upper woodwinds and alto saxophones.	Ostinato pattern continues in the low woodwinds, brass, and percussion.
49-53	Brief chorale	Tutti brass and low woodwinds.	Upper woodwinds 32 nd note scales.
54-57	Interlude	Percussion returns to ostinato pattern	Winds and brass tacet except for a clap in measure 55.
58-61	Variation D	Low woodwinds and brass with alto saxophones and horns.	Percussion ostinato continues.
62-65	Variations B and D	Low voices continue motive 'E'. Upper woodwinds (including alto saxophone) play motive 'C'.	Percussion ostinato continues.
66-69	Variations B, D, and E.	Piccolo, flutes, clarinet 1, alto saxophones play variation B. Trumpets play variation E.	Percussion tacet until measure 69.

		Horns, trombones, and baritones play variation D.	
70-73	Variations B, D, and E repeat.	Piccolo, flutes, oboes, clarines, alto saxophones play variation B. Trumpets play variation E. Bassoons, low saxophones, horns, and low brass play variation D.	Percussion ostinato returns.
74-77	Interlude	Tutti horns, low woodwinds, and low brass, percussion.	
78-81	Key change and transition to Bb major.	Begins with fast scalar passages in the upper woodwinds, then the brass play a descending melodic sequence.	Low brass begins passage with ostinato bass.
82-86	Brief melodic statement in Bb major.	Upper woodwinds play completely step-wise melody.	Low woodwind and brass accompaniment.
87	Transition to D Phrygian dominant scale.	Low woodwinds and brass play a brief harmonic progression to return to D tonic.	Woodwind scales.
88-91	Original motive	Piccolo, flutes, and oboes play the melody.	Low woodwinds and tuba play bass ostinato.
92-95	Original motive	Trumpets, horns, baritone, and alto and tenor saxophones play the melody.	Upper woodwinds play countermelody.
96-99	Original motive	Arrival in G tonal center (still Phrygian dominant scale). Woodwind melody with low brass accompaniment.	
100-103	Tutti ostinato + Variation C	Brass and low woodwinds playing ostinato with upper woodwinds.	

104-107	Tutto ostinato	Brass and low woodwinds.	Upper woodwinds play fragment of Variation C in measure 106.
108-110	Transition to chorale section.	Rhythms change from fast and highly syncopated to quarter notes and half notes at a much slower tempo.	Tutti woodwinds and brass except tenor voices (tenor saxophone, trombone 1, baritone) countermelody.
111-118	Chorale section	Brass, alto saxophones, and low woodwinds play chorale.	Upper woodwinds play second melody.
119-127	Ending	Begins with unaccompanied oboe solo, adds new instruments every measure until full tutti in measures 124-125.	Low woodwinds and low brass marcato descending scale in measure 126.

Suggested Listening

Bacchanale from “Samson and Delilah”, Camille Saint-Saëns.

Postcard from Petra, Dirk Brosse

Oni Wytars Ensemble, *Sallallahu ala Muhammed*

Salatin El Tarab Orchestra, *Ahlof Bi Houbbi Ya Min*

References and Resources

Hazo, Samuel. *Arabesque*. Milwaukee, WI. Hal Leonard Corporation, 2009.

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Hazo, Samuel. "F.A.Q." <http://www.samuelrhazo.com/faq.html> (accessed March 5, 2018).

Wingert-Jones Publications. "Composer Profiles." http://www.wjpublications.com/wj/composer-bio.jsp?key=hazo_samuel (accessed March 6, 2018).

The Black Horse Troop

John Philip Sousa

Composer Biography:

Sousa was born November 6, 1854 in Washington, D.C. He began his musical career on the violin at a young age. He enlisted in the Marine Corps at age 13 as an apprentice musician and joined the Marine Band.¹ After serving seven years in this post, he was discharged and began a career as a violinist and conductor in the Washington, D.C. and Philadelphia areas.² During his time away from the Marine Band, he gained a reputation as a strong conductor. In 1880, he was appointed the leader of the Marine Band in Washington, D.C., a post he held until 1892. While in charge of the Marine Band, Sousa oversaw its complete transformation from an underpaid group that included musicians who were "of no use" to an ensemble that rivaled the quality of major orchestras in the U.S.³ In 1892 he left the Marine Band to create his own band, the Sousa Band. He would continue to tour with this band until his death in 1932. His marches are his most important contributions to the wind band repertoire and are still regularly programmed in modern-day concerts.

Composition Overview

This composition is written in the standard march form. It includes the standard first strain, second strain, the trio is in the subdominant, a break strain, and a repeat of the trio. It is written for standard wind band instrumentation with the addition a fourth trumpet part. The score indicates that a field drum be used in conjunction with a standard snare drum.⁴

Historical Perspective

This piece was written in 1924 in honor of Troop A, 107th Cavalry of the Ohio National Guard. The noted wind band conductor, Frederick Fennel was at the premier performance and recounts that as the band was giving the performance, Troop A rode their horses onto the stage and stood behind the band as they played.⁵

¹ Warfield, Patrick. *Making the March King: John Philip Sousa's Washington Years, 1854-1893*, (University of Illinois Press, 2013), 28.

² Bierley, Paul E. "John Philip Sousa." (The Library of Congress), <https://www.loc.gov/item/ihas.200152755/>.

³ Warfield, p. 113

⁴ Sousa, John P. *The Black Horse Troop* (Cleveland, OH). Sam Fox Publishing Company, 1974.

⁵ Pease, Andrew. "The Black Horse Troop by John Philip Sousa." *Wind Band Literature*, (January 12, 2014), <http://windliterature.org/2014/01/12/the-black-horse-troop-by-john-philip-sousa/>.

Technical Considerations

The entire composition is in 6/8 time. This piece begins in F Major and modulates at the trio to B-Flat Major where it remains until completion. The brass range is reasonable with the Cornet part only playing to a written A5 one time. There are no solos and the melody is most often played in unison or at octaves. There are no extended periods of rest in any of the parts. This piece is appropriate for a high school ensemble or and upper-level middle school ensemble.

Stylistic Considerations

This is a conventional march. The pulse is established by the basses throughout. In style, this piece is very comparable to Sousa's "Liberty Bell." There are many dynamic changes throughout, most notably the *p* in the trio section. The repeat of the trio is played twice, the first of which should be played softer than the second.

Musical Elements

MELODY

The melody is based on the F major scale and is very active, with no notes longer than a dotted-quarter except at the ends of phrases. The first trumpet is the only part which has the melody for the entirety of the march. The first and second strains feature a mostly step-wise melody while the trio features thirds and arpeggios.

HARMONY

This piece begins in F-Major and modulates to B-Flat Major for the trio. The harmonies are mostly diatonic triads, though there are a few instances of secondary dominants and seventh chords. In measures 38-45 there is a bass pedal 'C.' Also of note is the harmony in measures 70-73. Here, the use of a couple of secondary dominant and leading tone chords allows for a quasi-chromatic bass line.

RHYTHM

The entire march is in 6/8 time with no metric or tempo modulations. The melodic rhythm is comprised of typical 6/8 rhythms and there are no sixteenth notes anywhere. Also, there are no syncopated rhythms. The tubas play a steady bass pattern throughout. The rhythm of the accompaniment is made up of a repeating eighth note-eighth rest-eight note figure in the horns which is typical of a 6/8 march.

Form and Structure

Measure Numbers	Sound	Harmony	Melody	Rhythm	Growth
1-4	Tutti	Unison	Major scale with some chromatic approaches.	Not syncopated	
5-12	Trumpet/W.W. melody, rest of band accomp.	Circle progressions	Major scale/triad arpeggiation	Not syncopated, based on eighth notes	Melody 1
13-21	Trumpet/W.W. melody	Similar to m. 5-12 but with addition of some secondary dominants	Same as 5-12	Steady 6/8	Melody 1'
22-29	Trumpet/W.W. melody	Tonic Major	Higher tessitura, More legato	Steady 6/8	Melody 2
30-37	Trumpet/W.W. Melody	Tonic Major	Same as 22-29	Steady 6/8	Melody 2'
38-41	Trumpet melody, call and response with W.W.	Dominant	Staccato repeated notes	Steady 6/8	Melody 3
42-45	Trumpet/W.W. Melody with accomp.	I-vii over dominant pedal in basses.	Leaps with chromatic approaches, then scalar approach to tonic	Steady 6/8	Melody 3'
46-53	Trumpet/W.W. Melody	Tonic Major	Same as 22-29	Steady 6/8	Melody 2'
54-69	Trumpet/W.W. melody	Key Change to Bb. Half Cadence.	Scalar w/ some arpeggios. Legato	Steady 6/8	Melody 4
70-77	Trumpet/W.W. Melody	Diatonic Melody with chromatically descending bass line.	Scalar	Steady 6/8	Melody 5

78-85	Trumpet/W.W. Melody	Major (tonic)	Major scale, some leaps	Steady 6/8	Melody 4
86-101	Trombones	Moves between relative minor and tonic	Stepwise, major scale. Some chromatic movement.	Steady 6/8	Interlude
102-End	Trumpets Melody, W.W. Descending scale patterns	Major	Tonic Major, mainly diatonic.	Steady 6/8	Restatement of Melody 4&5

Suggested Listening

The US Marine Band has provided free recordings of all of the marches of John Phillip Sousa. They can be found online at: <http://www.marineband.marines.mil/Audio-Resources/The-Complete-Marches-of-John-Philip-Sousa/>.

Sousa, John *The Black Horse Troop*

Recorded by the Royal Artillery Band,
Keith Brion, conducting.

Semper Fidelis
The Washington Post
El Capitan

References and Resources

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A Festival Prelude

Alfred Reed

Composer Biography:

Alfred Reed was born in New York in January of 1921. While in junior high school, he began studying the trumpet with Abraham Nussbaum.¹ After he graduated from high school, he began studying composition with Paul Yartin. He served in the Air Force band during World War II and upon his release enrolled in the Julliard School to study composition with Vittorio Giannini.² After two years at Julliard, Reed left to pursue a career as an arranger for NBC, a post he held for five years.³ He left NBC to accept a teaching position at Baylor University in Waco, Texas. While at Baylor, Reed completed his Bachelor's degree and earned a Master of Music degree. When he completed these degrees, he took a position at Hansen Productions as an instrumental music editor. In 1966, he joined the faculty at the University of Miami to teach composition. When Frederick Fennel retired in 1980, Reed took over conducting the wind ensemble.⁴ Reed has published more than 250 works for almost every type of musical ensemble during his lifetime. Some of his more well-known works include *Russian Christmas Music*, *El Camino Real*, *The Hounds of Spring*, and *A Festival Prelude*.

Composition Overview

This grade 4 piece is composed for a wind band of standard instrumentation. The clarinet section is expanded to include an Eb clarinet and Bb contrabass which is typical for works of this era. The percussion instrumentation is minimal (snare, bass drum, timpani, crash cymbals), but crucial. This piece is appropriate for a high school or college ensemble. *A Festival Prelude* is written in the style of a fanfare with several contrasting sections. There are no solos, and much of the writing features tutti sections within the ensemble.

Historical Perspective

According to the commission statement, this piece was "Written for the 25th anniversary of the Tri-State Music Festival, Enid, Oklahoma" in 1962. The piece was actually written in 1957 but was not published until 1962. Written eighteen years after his well-known "Russian Christmas Music," this piece seems to mark the beginning of a 30-year period of prolific writing for Reed. Other respected works written around the time of this composition include Barnes' "Incantation and Dance," and Dello Joio's "Variants on a Medieval Tune."

¹ Jordan, Douglas. *Alfred Reed: A Bio-Bibliography* (Westport, CT: Greenwood Press, 1999), 6.

² Jordan, Douglass, 18-19.

³ Oron, Aryeh, "Alfred Reed (Composer, Arranger)", October 2009, <http://www.bach-cantatas.com/Lib/Reed-Alfred.htm>.

⁴ Jordan, Douglass, 49

Technical Considerations

Trumpet 1 range is to a written A5 with the exception of the last note which is a C6. The trombone 1 range is to G4 and the horn 1 range is to written F5. Woodwind ranges are well within the range of a typical high school player. There are several places in the trumpet, trombone and baritone parts that require those players to play rapid eighth note triplets with staccato articulation. The woodwind parts contain several short sixteenth note runs, all of which are based on a major scale.

Stylistic Considerations

This piece is written in the style of a fanfare. There are passages that include march-like staccato and various accents such as rehearsals C and F, as well as legato, almost ballad-like sections such as rehearsal D. Trumpets mutes are required. A balanced instrumentation will allow the brilliance of Reed's orchestration and dense harmonies to shine through. The dynamic changes are not always tutti but are generally consistent within each section of the band. There are many tempo changes throughout the piece, though not all are drastic. The change from m.m. 116 to 104 at rehearsal E is an example of one of the several subtle tempo changes in this piece. Finally, Reed has marked very clearly where the note releases are to be. Properly executed releases will create a more effective performance.

Musical Elements

MELODY:

The majority of the melody in this piece is based upon a simple four note motive. Reed develops this motive by varying it or changing the style and articulation with which it is to be performed. Most of the other material in this piece is either transitional or fanfare. There are a few places where care balance should be addressed to ensure that countermelodies are clearly heard (eg. measures 42-43 in the baritones and the entirety of rehearsal G in the horns).

HARMONY:

The harmony is what makes this piece stand out. Reed juxtaposes some very "simple" triadic harmonies with very rich harmonies that feature 9ths, 11ths, and 13ths of chords. The tonal center begins in Bb major, modulates briefly to F major, D minor, A Major, F major, and back to Bb major. There are several brief modulations within the aforementioned tonal centers as well. Reed does not stay in one place for very long in this piece. For example, when the key changes to D minor, Reed uses three measures to modulate to F Major and then three more measures to modulate A major.

RHYTHM:

For the most part, the rhythm in this piece follows the articulation style. The fanfare sections, full of staccato and accent marks tend to feature far more syncopation than the legato sections. In the staccato sections, Reed uses the brass almost as an extension of the percussion section. There

are many instances of tutti entrances on upbeats and rhythms tied over barlines in these sections. The legato sections contrast this with a much more subdued overall rhythm. There are several metric modulations throughout the piece, but no unusual meters. The conductor should keep the pulse steady for the last two measures as Reed indicates “In tempo to the end...no ritard.”

Form and Structure

Section	Form	Musical Element	Other Events
1-5	Fanfare	Brass section (no horns or tuba).	Measure 5 is full band tutti.
6-10	Continuation of fanfare	Brass section (no tuba).	Tuba, bass, and timpani pedal on Bb. Measure 10 tutti.
11-16	Theme ‘A’	Woodwinds in octaves.	Brass “reply” in measure 13.
17-18	Interlude	Ostinato pattern in woodwinds and cornets.	Brass play fanfare-like motive.
19-23	Triplet motive	Begins in cornets and works its way up to the flutes.	Descending bass line.
24-27	Return of theme ‘A’	Brass and saxophones tutti. Reharmonization of first statement of this material.	Percussion responds to melodic fragments.
28-32	Variation of fanfare motive.	Tutti for three measures, then woodwinds run scales over the rest of the ensemble.	
33-35	Fanfare theme.	Trumpets and low brass tutti.	Woodwinds running scales, horns and percussion rhythmic unison accompaniment.
36-39	Variation of fanfare.	Brass section playing.	Low brass moving in contrary motion to trumpets and cornets.
40-46	Variation of theme ‘A’	Melody in clarinets and alto saxophones at first, then adds the flutes and oboes.	Countermelody in bassoon, horns, and baritone.

47-51	Theme 'B'	Melody in muted trumpets. Modulates to A minor.	Triplet motive returns in baritone
52-56	Continuation of theme 'B'	Melody in Oboe, clarinet, saxophones.	Flutes and horns take over triple figure, then the trumpets and trombones.
57-60	Another variation of Theme 'A'	Upper woodwinds melody, then trumpets.	
61-65	Continuation of variation	Woodwinds still have melody, trumpets and low brass tacet.	
66-79	Return of triplet motive.	Muted trumpets, cornets, and horns.	Full band in measure 71. Allargando in measures 75-78.
80-95	Return of theme 'A'	Melody starts in tutti woodwinds and moves to trumpets.	Horn countermelody, woodwind scales. Molto Allargando in measure 94-95.
96-102	Return of triplet motive.	Begins in low brass and works way up to trumpets.	Flute and piccolo sustained trills.
103-108	Return of theme 'A'	Tutti brass. Melodic augmentation.	Percussion accents.

Suggested Listening

Copland, A. "Fanfare for the Common Man"

Reed, A. "A Festival Prelude", *One of Our Own*. Performance by the U.S. Air Force Band of Mid-America.

Schuman, W. "George Washington Bridge", *American Dreams*. Performance by the Cincinnati Wind Symphony, Eugene Corporon conducting.

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Oron, Aryeh. Alfred Reed (Composer, Arranger) - Short Biography. October 2009. Accessed March 18, 2018. <http://www.bach-cantatas.com/Lib/Reed-Alfred.htm>.

Reed, Alfred. *A Festival Prelude*. New York, NY. Edward B. Marks Music Corporation, 1962.

Hebrides Suite

Clare Grundman

Composer Biography:

Clare Grundman was one of the most prolific writers of repertoire for Concert Band.¹ He was born on May 11, 1913 in Ohio and played the clarinet in his school's band. He attended Ohio State University and graduated with a degree in education. After completing his undergraduate work, he returned to the university and earned his Master of the Arts degree. He attended the Berkshire Music Center and studied composition with Paul Hindemith.² During World War II, he served as the Chief Musician in the United States Coast Guard Band.³ Over the course of his long career, he was honored with awards from many national band organizations including the American Bandmasters Association, American School Band Directors Association, and The John Philip Sousa Foundation.⁴ In addition to composing for wind band, he also wrote music for radio, television, motion pictures, ballet, and orchestrated six Broadway musicals.⁵ In 1983, he was awarded the Edwin Franko Goldman Citation by the American Bandmasters Association.⁶

Composition Overview

Hebrides Suite is a collection of four folk songs from Marjory Kennedy-Fraser's Collection, "Songs of the Hebrides." Each of the four songs is arranged in a separate movement: "1. The Peat-Fire Flame," "2. An Eriskay Love Lilt," "3. Milking Song," and "4. The Road to the Isles." This is a grade 3 arrangement with brief solo passages for piccolo, clarinet, horn, and trumpet/cornet.

Historical Perspective

The Hebrides are an island chain on the western coast of Scotland. These islands were also the inspiration for Mendelssohn's work, *The Hebrides Overture*. In contrast to Grundman's arrangement of folk songs, Mendelssohn's was a completely original composition. The folk songs Grundman selected to arrange are from a 1909 compilation by Marjory Kennedy-Fraser, though collections of these folk songs date back hundreds of years. Some of her critics state that her transcription of these songs contain some variations from the originals in an effort to make them more appealing to her audience.⁸

¹ Altissimo Recordings. "Clare E. Grundman" <https://militarymusic.com/blogs/military-music/13516333-clare-e-grundman>. (Accessed March 30, 2018).

² Wind Repertory Project. "Clare Grundman" http://www.windrep.org/Clare_Grundman. (Accessed March 30, 2018).

³ Wind Repertory Project.

⁴ Altissimo.

⁵ Program Notes for "Overture" to *Candide*. "The President's Own" United States Marine Band. Lieutenant Colonel Jason K. Fettig. Washington: West Terrace, U.S. Capitol, July 21, 2016

⁶ American Bandmasters Association. "Edwin Franko Goldman Memorial Citation" <http://www.americanbandmasters.org/edwin-franko-goldman-memorial-citation/>. (Accessed April 2, 2018).

⁷ Grundman, Clare. *Hebrides Suite*. Milwaukee, WI. Boosey & Company, 1921.

⁸ Coombs, John. "Marjory Kennedy-Fraser – A Life of Song" *Journal of the Sydney Society for Scottish History* Volume 11 (2007). Page 23.

Technical Considerations

Hebrides Suite is written for standard wind band instrumentation. Flute range is to a written G6, clarinet to written C6. Trumpet range for the first three movements is to F5, however the last movement requires several G5's and one Ab5. Trombone range is to F4. The key signatures are C minor, G major, C major, F major, A-flat major, D-Flat major, and B-flat major. There are a few places in the first movement where the woodwinds and horns will need to play a descending sixteenth note Phrygian scale, however there are no extended sixteenth note passages. The third movement is in cut time with a few measures in 3/2. The fourth movement is the most rhythmically challenging because it frequently uses dotted-eighth sixteenth rhythms. This rhythm is juxtaposed against a sixteenth to dotted-eighth rhythm.

Stylistic Considerations

Each of the four movements has its own unique set of stylistic considerations. The first movement alternates between march-like and legato sections. The dynamics range from *p* to *f*, rarely staying at one level for more than eight measures. The second movement is entirely legato, and the dynamic range is limited, mainly *mp* to *mf*. Notes should be held for their full values so that phrases flow into one another without breaks. The third movement juxtaposes legato accompaniment with staccato melodies. This movement starts at a forte dynamic level, but quickly diminishes and is *p* to *mf* throughout. There are a few *fp* markings near the end of the movement that do not crescendo immediately. The fourth movement is a march, utilizing a dotted-eighth-sixteenth melodic motive. This movement has the most dynamic contrast of the composition, *p* to *ff*.

Musical Elements

MELODY:

The melodies used throughout are folk songs from the Hebrides. Grundman repeats the melodies multiple times within each movement rather than develop them (there are some minor rhythmic variations). However, he does change the accompaniment and/or key with each subsequent playing of the melody, so the material never becomes stale. The melodies themselves are short (eight measures or less) and have tessituras of an octave or less. The original melodies can be found in Kennedy-Fraser's collection.

HARMONY:

The harmonies used are mostly diatonic triads. The first movement is in C natural minor and does not modulate but does feature a borrowed IV chord from C major before rehearsal G. The second movement begins in G major, and after the first statement of the melody modulates to C major, F major, briefly to D-flat major, F major, and finally back to G major. The third movement begins in C major, then modulates to A-flat major, then to F major. The fourth movement begins in B-flat major and then moves to F major before modulating back to B-flat

major. This is the most stereotypical Scottish-sounding melody, and Grundman uses a lot of open fifths to simulate the drone of a bagpipe.

RHYTHM:

The rhythms used throughout are, for the most part, simple and not syncopated. The time signatures are all either simple duple or simple triple. There is a rubato section in the second movement. The third movement is in cut time and has a few measures of 3/2. The fourth movement features a sixteenth to dotted-eighth note rhythm in the melody as well as a few isolated eighth note triplets.

Form and Structure

1. The Peat-Fire Flame

Section (Measures)	Form	Musical Elements	Other Events
1-24	Introduction	Melody and accompaniment. Two measure motives hinting at the main theme.	Measures 21-24 set up a march feel alternating between tonic and dominant in C minor.
25-44	Melody A	Melody is played by the clarinet section. Accompaniment in low brass and saxophones.	Phrases are extended to allow for a call and response with the flutes, oboes, and horns playing a descending Phrygian scale.
45-52	Melody B	Melody played by flutes, clarinets, and baritone.	March-like accompaniment in low brass and woodwinds.
53-66	Melody A	Piccolo solo, then tutti.	Woodwind and low brass long tone accompaniment un piccolo solo.
66-72	Transition	Horn soli.	Clarinet response to horn soli.
73-84	Melody A'	Brass and saxophones tutti. Melodic augmentation.	Upper woodwinds descending Phrygian scales. Meter change to 4/4.
85-95	Melody A, first half.	Piccolo solo, then horn soli, then tutti.	
96-102	Melody A, second half and Transition.	Tutti, trumpet melody.	The end of Melody A is developed briefly to transition to a coda.

103-114	Coda	Material from the introduction is played by the trumpets and horns, then repeated by the woodwinds.	Timpani solo.
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2. An Eriskay Love Lilt

Section (Measures)	Form	Musical Elements	Other Events
1-4	Introduction	Flute and clarinet trade descending eighth note motive.	Clarinet, bassoon, and saxophone accompaniment.
5-15	Main Theme	Cornet solo.	Measure 15 transitions to C Major.
16-23	Main Theme	Flutes, oboes, clarinets play melody.	Saxophones and low brass accompaniment. Horn countermelody measures 21-23.
24-31	Main Theme	Horn, tenor saxophone, and baritone melody.	Clarinet and flute accompaniment.
31	Transition	Tutti transition to D-Flat major.	
32-38	Variation on Main Theme and transition	Flutes, oboes, and first clarinets play melody. Low brass accompaniment.	Horn countermelody. Rubato.
39-47	Main Theme	Melody in trumpets	Dynamics are loudest at this point in the movement.
48-64	Repeat of Introduction and Main Theme	Identical to the introduction and first playing.	Ending is the same as the introduction.

3. Milking Song

Section (Measures)	Form	Musical Elements	Other Events
1-10	Introduction	Main melodic motive played by different sections of the ensemble.	
11-19	Main Theme	Melody in woodwinds, call and response between flutes and clarinets.	

20-28	Main Theme	Melody in low woodwinds, horns, and baritones - call and response.	
29-44	Main Theme	Melody in low woodwinds, horns, and baritones - call and response. Modulates to A-Flat	Melodic augmentation.
45-60	Interlude	Melody in flutes and clarinets.	Back in F Major.
61-69	Main Theme	Melody in flutes and clarinets, call and response.	
70-78	Main Theme	Melody in low voices and trumpet.	
79-89	Coda	Transition same as measure 7-10, melodic augmentation of main theme.	

Section (Measures)	Form	Musical Elements	Other Events
1-9			
10-17	Melody A	Clarinets and bassoons play melody	Staccato quarter note march accompaniment in low woodwinds and low brass.
18-25	Melody A	1 st cornet plays the melody; staccato accompaniment continues in low voices.	Clarinets play countermelody. Horns, clarinets, and flutes have an upward cascading triplet pattern in measure 21.
26-32	Melody B	Melody is shared between the clarinets, flutes, and low woodwinds.	Dynamics shift to <i>p</i> . Modulates to F Major.
34-39	Melody B'	Flutes and oboes play melody over open 5 th "drone" for first four measures.	Second half, melody is played by clarinets, tenor sax, bassoon, and solo cornet.
40-47	Melodies A & B played simultaneously.	Melody A played by cornet 1, melody B	Modulates back to B-Flat Major. Horn countermelody.

		played by upper woodwinds and bells.	
48-53	Coda	Melody is based on Melody B and is played by the bassoons, trombones, horns, and baritones.	Half and whole note chordal accompaniment in all other voices.

Suggested Listening

- Grundman, Clare - *Little English Suite*
A Scottish Rhapsody
A Welsh Rhapsody
- Mendelssohn, Felix - *The Hebrides Overture*
- Vaughn-Williams, Ralph - *English Folk Song Suite*

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Mambo (From West Side Story)

Leonard Bernstein, Arranged by Michael Sweeney

Composer Biography:

Leonard Bernstein was a well-known American conductor, composer, and musician. He was born in Massachusetts in 1918. He began taking piano lessons in 1928, working his way through several teachers until he began taking lessons with Helen Coates in 1932 who would later become his personal secretary¹. After graduating from Harvard University, where he studied with Walter Piston, he attended the Curtis Institute in Philadelphia. While there, he studied conducting with Fritz Reiner and orchestration with Randall Thompson.² During his time at Curtis, Bernstein spent a lot of time commuting to New York and Boston. During this time, he met and began studying with Serge Koussevitzky.³ He received his first full-time conducting appointment in 1943 as the Assistant Conductor of the New York Philharmonic.⁴ He was appointed Music Director of the Philharmonic in 1958, a post he held until 1969.

In addition to conducting, Bernstein composed works across many musical genres. His most popular is the critically-acclaimed Broadway musical, "West Side Story," along with its orchestral counterpart, *Symphonic Dances From "West Side Story"*. Other well-known works by Bernstein include the musical, "On The Town," "Mass," and the operetta, "Candide." These works continue to be performed regularly by school, community, and professional ensembles.

Bernstein was also an educator. His *Young People's Concerts* are a wonderful example of his gift to explain complex concepts to even the youngest audiences while simultaneously engaging the adults in the room. He gave taught and performed at the Tanglewood Music Center for fifty years, during which time he made many financial gifts to make tuition possible for some students.⁵

Composition Overview

Mambo is one of the most recognizable dance numbers from the Broadway musical, "West Side Story." This arrangement is orchestrated for standard wind band instrumentation with the addition of some Latin percussion (e.g. Congas, bongos, and timbales). There is a trumpet solo in the second half of this arrangement. The meter (cut time) and tempo are constant throughout. Syncopation can be found throughout the composition and when the melody is not syncopated, the accompaniment is. The original Broadway setting slows down and ties into the "meeting scene," however this arrangement does not. It maintains the fast tempo and dynamics to the last note.

¹ Simeone, Nigel, *The Leonard Bernstein Letters* (New Haven: Yale University Press, 2013), 1.

² The Leonard Bernstein Office, Inc. "About." <https://leonardbernstein.com/about> (accessed March 5, 2018).

³ The Leonard Bernstein Office, Inc. "About." <https://leonardbernstein.com/about> (accessed March 5, 2018).

⁴ The Leonard Bernstein Office, Inc. "About." <https://leonardbernstein.com/about> (accessed March 5, 2018).

⁵ The Leonard Bernstein Office, Inc. "Tanglewood." <https://leonardbernstein.com/about/educator/tanglewood> (accessed March 5, 2018).

Historical Perspective

“West Side Story” is a modern retelling of Shakespeare’s “Romeo and Juliet.” The musical was written between the years of 1955 and 1957. It premiered on Broadway the same week in 1957 that Bernstein was appointed to his post with the New York Philharmonic.⁶ Other large-scale compositions by Bernstein in the mid to late 1950s include “Wonderful Town,” “Candide,” and the music to the movie, “On the Waterfront.” The concept for using rival and racially divided gangs came from newspaper stories detailing youth gang violence in America’s inner cities.⁷ The scene from which this music is taken is a school dance where two rival gangs are vying for time on the dance floor. During *Mambo*, the two gangs show off their moves as they battle for dominance on the dance floor.

Technical Considerations

Hal Leonard has given this arrangement a grade 4 difficulty level. Trumpet 1 goes to a written A5, except for a solo which goes to a C6 above the staff. The solo is cued in several woodwind other parts. Trumpets and trombones are asked to flutter tongue a few times. The syncopation is where the challenge lies in this arrangement. However, the syncopated rhythms are repeated throughout which affords the ensemble multiple opportunities to work on this aspect.

Stylistic Considerations

Mambo is a style of music that originated in Cuba and gained popularity in New York City in the 1950s. It is a mixture of the Cuban musical genres: son and danzón. A steady tempo and strict observance of written articulations must be maintained throughout. There are very few slurs written, and the most prevalent articulation is marcato. The percussion section plays the entire length of the piece, acting as a rhythm section. Since the piece is from a musical, having the students watch a performance of it will help aid in their understanding of how and why the different sections fit together.

Musical Elements

MELODY:

The melody of this piece is motive-based and can be divided into several sections within the composition. Melody A is based on a minor-major seventh arpeggio and features the woodwinds. Melody B is step-based and played by tutti brass. Melody C is more legato than all the others and is based on a blues scale. Melody D is a five note motive that is repeated several times, but not enough to imply an ostinato. The melody of the trumpet solo and subsequent tutti

⁶ Simeone, p. 342

⁷ Herrera, Brian Eugenio. “Compiling “West Side Story’s” Parahistories.” *Theatre Journal*, Vol. 64, No. 2 (May 2012): 236.

response is also based on a blues scale. In a few places, the piece is polyphonic with multiple previously stated melodies being played simultaneously.

HARMONY:

Bernstein deliberately stays away from consonant harmony in this piece, likely as a musical representation of the tension between the two gangs on stage. There are many instances of polychords, particularly in the tutti sections. Whenever melody D is played, the harmonic structure is less dense and is more consistent with what one would expect to hear in a more traditional mambo. This arrangement changes keys several times. It begins in F minor, modulates to F major for melody D, then to Ab major, then F minor, back to F major for the trumpet solo and then finally once more to F minor almost to the end where it switches back to F major through the use of accidentals.

RHYTHM:

The rhythms of the woodwind and brass parts are highly syncopated, especially when played simultaneously. The rhythm is the most difficult aspect of the piece. As students learn how their parts line up with the other sections in the ensemble, they will become more confident in their entrances. The percussion section provides a steady beat throughout (except in the tutti sections). The entire composition is in cut time and the pulse should remain constant for the entirety of the performance. There is a short hemiola in measures 83-84 that implies 3/4 time.

TIMBRE:

This piece is orchestrated to make the ensemble sound like an expanded Big Band with a Latin percussion section. The introduction features the timbales, congas, and bongos. With the exception of the initial statement of the melody, the core of the orchestration is the brass and percussion sections. The orchestration remains relatively true to the original, substituting the clarinets for the strings.

Form and Structure

Section	Form	Musical Element	Other Events
1-11	Introduction	First four measures percussion only. Syncopated rhythm in upper winds and brass played over a syncopated bass line.	
11-20	Melody A	Clarinets and alto saxophones play melody. Flutes and oboes join in measure 17.	Syncopated bass line played by bassoon and tuba.

21-30	Melody A'	Melody A is repeated, up a step, by the flutes, clarinets, and alto saxophones.	Last four measures are different from melody A and played by trumpets, horns and trombones.
31-38	Melody A''	Melody A repeated in original key, but is shortened by two measures. Flutes, clarinets, alto saxophones play melody.	Syncopated bass line. Trumpets play second melody that stresses the tritone.
39-45	Melody B	Tutti brass and low woodwinds.	Upper woodwinds play on accented notes in melody B.
46-53	Melody C	Tutti clarinets, alto saxophones, and bassoons play melody.	
54-66	Melody B'	Measures 54-61 are an identical repeat of measures 39-45.	Measure 62 is a response by the upper woodwinds. Measures 63-66 are a call and response between brass and woodwinds.
67-72	Melody D	Trumpets repeat a five note melody.	Modulation to F major. Trombones and horns accompaniment interacts with the trumpet melody. Same syncopated bass line as played under melody A.
73-76	Interlude	Woodwinds play staccato interlude.	Low woodwind and tuba respond to motive.
77-80	Melody D'	Trumpets repeat a five note melody.	Trombones and horns accompaniment interacts with the trumpet melody. Same syncopated bass line as played under melody A.

81-84	Interlude	Tutti trumpets and horns.	Low woodwinds and low brass play syncopated accompaniment.
85-88	Melody D''	Trumpet 1 plays melody, trumpet 2, horns, and saxophones play accompaniment.	Trombone 1 plays trumpet melody from measure 31.
89-95	Melody B + Melody D	Woodwinds play melody B. Brass plays melody C and accompaniment.	Trumpets 2 and 3 echo melody C.
96-109	Ostinato interlude.	Woodwinds play quarter note ostinato.	Trombone variation on accompaniment from measures 67-72.
109-112	Interlude	Same interlude as measures 73-76.	Trombone accompaniment continues, trumpets add to accompaniment.
113-122	Trumpet solo	Solo trumpet passage based on blues scale (cues written in upper woodwinds and alto saxophones).	Accompaniment continues in trombones and horns.
123-124	Response to trumpet solo.	Unison response in Upper woodwinds, alto saxophones, horns, and trombones.	
125-132	Melody A'	Upper woodwinds, alto saxophones, and trumpets tutti melody. All others play on accented notes.	
133-142	Ending	Pyramiding entrances on new melodic motive.	Tag ending with variation of melody B

Suggested Listening

Bernstein, L. *Symphonic Dances from West Side Story*
Mass
Candide

Tito Puente *El Cayuco* from the album "Hot Timbales"

Dámaso Perez Prado, *Mambo en Trompeta* from the album "Dos Grandes Compositores"

References and Resources

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On a Hymnsong of Philip Bliss

Philip Bliss, Arr. David Holsinger

Composer Biography:

David R. Holsinger was born on December 26, 1945 in Hardin, Missouri. He is a prolific composer who is well-known for his works for band. He began his musical studies at a young age learning the trumpet and jazz improvisation. Holsinger has earned degrees from Central Methodist University, University of Central Missouri, and the University of Kansas.¹ He is a member of the American Bandmasters Association along with numerous other distinctions and honors. He is a two-time recipient of the American Bandmasters Association's Sousa/Ostwald Prize.² The United States Air Force Band showcased his works as a part of the Texas Bandmasters Association conference in 1998. His works have also been featured by the Cadets Drum and Bugle Corps. Holsinger is currently on the music faculty at Lee University in Cleveland, Tennessee where he conducts the wind ensemble and teaches conducting, orchestration, and composition.³

Composition Overview

"On A Hymnsong of Philip Bliss" is one in a series of Hymnsongs by Holsinger. This particular arrangement is of "It Is Well With My Soul" which was originally written by Philip Bliss in 1876, shortly before his death. This is a well-known hymn and many who may not know it by name will recognize the melody of this hymn. In this arrangement the melody is played twice with interludes between each statement. The introduction and the coda are nearly identical in composition and orchestration which creates a symmetry for the arrangement. There is a short horn solo at the initial statement of the melody but is otherwise an ensemble piece.

Historical Perspective

The text that inspired the music for this song was written by Horatio G. Spafford after his four daughters were lost in a maritime accident while crossing the Atlantic. Their ship was struck by another while at sea and sank in twelve minutes.⁴ Spafford did not learn of this until several days later when the survivors, his wife among them, landed in Wales. The words to the hymn are Spafford's response to the tragedy, written on his way across the Atlantic to reunite with his grief-stricken wife.⁵ This hymn is actually one of only a few for which Bliss did not write both the lyrics and the music. This arrangement was commissioned in 1989 to honor the Rev. Steve Edel on his retirement as principal of the Shady Grove Christian Academy.⁶ This piece is the first in a series of Hymnsongs by Holsinger all written within four years of this publication.

¹ Barnhouse Music Publishers. "David R. Holsinger," <http://www.barnhouse.com/composers.php?id=133>

² David R. Holsinger. "Biography," <http://davidrholsinger.com/biography>.

³ David R. Holsinger. "Biography," <http://davidrholsinger.com/biography>.

⁴ David R. Holsinger. "Links/Errata," <http://davidrholsinger.com/links>.

⁵ David R. Holsinger. "Links/Errata," <http://davidrholsinger.com/links>.

⁶ Holsinger, David R. *On a Hymnsong of Philip Bliss*. Alto, NM. TRN Music Publisher, Inc., 1989.

Technical Considerations

From a purely technical standpoint, this piece is not difficult and could be performed by a strong middle school band. It is in the key of Db which may pose some issues for younger players. This can be easily remedied by learning the Db scale. With very few exceptions, the pitches are all diatonic. The alto saxophone parts are written fairly low in the instrument's range at moments when the dynamics are at softer levels. Saxophonists will need to be able to control their instruments in the low register so that they blend properly with the ensemble.

Stylistic Considerations

This grade 3 piece is easy to play but difficult to play well. Its beauty stems from its simplicity. Musicians will need to be careful not to overplay their parts as the vast majority of the piece is either *p* or *mp*. It is important that the ensemble plays through to the ends of phrases without clipping any notes short of their full value. The percussion parts are sparse, but crucial. The brass chorale at 42 does not include tuba. Between the dropped bass and the increase in tempo, this section should give the feeling of "taking off." Care needs to be taken to ensure proper accents on beat 2 in the low voices in measures 39-41 and 50-52. The piece ends the same way that it begins; it essentially fades in and fades out.

Musical Elements

MELODY:

The melody is a well-known hymn written in the standard verse-chorus configuration. The verse can be broken into two separate sections. The first section is mainly step-wise with the exception of a minor 3rd and minor 6th. The second section sequences a five note motive up a whole step before stating new melodic material. The chorus begins as a simple call and response between a melodic pedal point and a rising 3rd and descending step motive. It ends by developing the "response" motive into an ascending melodic line.

HARMONY:

The harmony for the majority of this piece is typical of what one would expect in a Protestant hymn (there are exactly two secondary dominants in the whole song). Holsinger does not stray far from the original. The introduction features an ascending harmonic sequence (I-ii-iii-IV). The only harmonically adventurous section is in the transition material before the melody repeats. Here Holsinger features triads ascending by whole tone by starting on A major over an E pedal point. When he arrives at the Eb, that becomes the ii chord to bring the tonality back to Db.

RHYTHM:

The rhythm throughout is simple. Holsinger features running eighth notes in the introduction as well as accompaniment to the melody in the initial statement of the verse. The melodic rhythm is made up entirely of quarter, half, and whole notes with no syncopation. The only syncopation is in the low voices when they are playing pedal points. Here he has them accenting on beat two and holding their pitches across bar lines. Sixteenth notes appear in only four measures and all four times they are in groups of four beginning on the beat. In contrast to the bulk of Holsinger's other compositions, this piece is much less rhythmically active.

Form and Structure

Section	Form	Musical Element	Other Events
1-8	Introduction	Clarinets and saxophones trading 4 eighth note motives between first and second parts.	Bassoon, baritone saxophone, and tuba playing whole note ascending bass line.
9-12	First half of 'A' section.	Horn solo.	Eighth note accompaniment in clarinets and saxophones (mostly unisons). Bassoon, baritone saxophone, and tuba bass line.
13-16	Second half of 'A' section.	Flutes take over the melody.	Harmony in accompaniment becomes fuller (triads now). Measure 16 is in 5/4, ritards and builds to <i>mf</i> in measure 17.
17-20	First half of 'B' section.	Horn and trombone melody.	Accompaniment is triad-based with accents on beat 2 of measures 18 and 19.
21-24	Second half of 'B' section.	Brass and low reeds tutti melody.	Upper woodwinds play eighth note-based counter-melody.
25-30	'C' section.	Call and response between clarinets and tenor saxophone and baritone.	Thinly orchestrated; long tones in fourths and fifths in bassoon, bass clarinet, and baritone saxophone.

			Rallentando in measure 29.
31-38	Introduction material is repeated.	Clarinets and saxophones trading 4 eighth note motives between first and second parts. Measure 38 is slightly different than measure 8 in that it features more vertical harmony.	All other sections except for the flutes and trombones play whole note accompaniment.
39-41	Transition	Woodwinds, horns, baritones, and tubas playing half note chords. Low voices accent on weak beats. Harmony changes abruptly up a tritone until reaching the ii-7 in Db to transition back to Db major.	Meter change to 2/4 in measure 40 and back to 4/4 one measure later. Crescendo from <i>p</i> to <i>f</i> .
42-49	'A' Section	Brass chorale, tutti. Tempo change (faster)	Measures 48 and 49 bring the woodwinds in with moving legato eighth note motive moving up a step every two beats.
50-53	'B' section	Trumpets, horns, trombone 1 and alto saxophone tutti.	Upper woodwinds descending sixteenth note scale pattern. Low woodwinds and brass pedal tone on Db with accented entrances on beat 2.
54-57	'B' section continues	Full band tutti.	Tempo slows in measure 54.
58-63	'C' section	Clarinets and alto saxophones call and response with tenor saxophone and trombone 1.	Almost identical to measures 25-30, but some more vertical harmonic structure provided in the clarinets and bassoons. Rallentando in measure 63.

64-70	Introduction material repeated.	Clarinets and saxophones trading 4 eighth note motives between first and second parts.	Horn solo in measure 68. "Great rall." In measure 69.
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Suggested Listening

A Childhood Hymn, Holsinger, D.

On A Hymnsong of Lowell Mason, Hoslinger, D.

On a Hymnsong of Robert Lowery, Holsinger, D.

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Towards A New Horizon

Steven Reineke

Composer Biography:

Stephen Reineke is an Ohio native and studied music performance and composition at Miami University of Ohio.¹ He is currently the music director for the New York Pops. His works have been performed around the world. He composed many works for the Cincinnati Pops during his tenure as Associate Conductor there. Many of these works were recorded by the ensemble and can be found on the Telarc record label.² Mr. Reineke is an in-demand conductor and has guest conducted for the Philadelphia Orchestra, Boston Pops, and the Cleveland Orchestra.³

Composition Overview

This grade 3.5 composition is written in A-B-A form with an introduction. The introduction presents the main thematic element by passing it from section to section within the band. The A sections are fast and feature the clarinets and trumpets on the melody. The B section is slow and highlights the woodwinds in the first half and the brass in the second half. The second A section is an exact repeat of the first one. It is orchestrated for the standard wind band instrumentation.

Historical Perspective

This piece was commissioned by the city of Shoreview, Minnesota in 2007 to celebrate the 50th anniversary of its founding. It was premiered by the Northern Lights Variety Band on April 21, 2007 and was conducted by Reineke.⁴ This piece was written near the end of a period of prolific wind band writing by Reineke.⁵ The program notes state that, “while this overture is not programmatic, it is meant to portray the pioneering spirit of the brave settlers of the region.”⁶

Technical Considerations

Most of this piece is in the key of E-Flat major, so students should be familiar with that key. There are two exposed horn solos (range to written F5). It features brief solos in the flute, clarinet, and trumpet 1 parts. There is also an exposed euphonium solo in measures 80-82 and again in measures 86-89. The upper woodwind parts feature some sixteenth note rhythms, but most are only one to two beats in length. Trumpet range is to written G5, flute to E-Flat 6,

¹ Reineke, Steven. *Towards A New Horizon*. Oskaloosa, IA. C.L. Barnhouse Company, 2007.

² Peter Throm Management. “Stephen Reineke: Full Length Biography” <http://www.peterthrom.com/artist.php?id=stevenreineke&aview=bio> (accessed March 21, 2018).

³ Peter Throm Management.

⁴ Reineke, Steven.

⁵ C.L. Barnhouse Company. “Steven Reineke” <http://www.barnhouse.com/composers.php?id=148> (accessed March 20, 2018).

⁶ Reineke, Steven.

trombone to E-Flat 4. In the middle section, the writing features more independent parts in the bassoon, bass clarinet, tenor saxophone, and euphonium parts.

Stylistic Considerations

This piece has two contrasting sections, the first is marked *Allegro con brio* and features a narrow range of dynamics (e.g. *mf-f*). There is contrast between the legato melody and the punctuated and staccato accompaniment. The middle section, marked *Meno mosso*, is much slower and directs the ensemble to play with a much broader range of dynamics (e.g. *p-ff*). In contrast to the first section, the middle section marked legato.

Musical Elements

MELODY:

Although there are a variety of keys utilized, the melodic material is based on a major scale in each section. The melody in the A section has a range of one octave, while the B section melody expands to a twelfth. The melody is largely step-wise throughout, though the B section does provide some slight contrast, utilizing some leaps of fourths and arpeggios. The melody is largely carried by the upper woodwinds and trumpets, though there are a few moments for the horns and saxophones to state melodic material.

HARMONY:

The harmony in the A section is largely diatonic to E-Flat major, though there are a couple of exceptions. The most noteworthy is in the fourth measure of the A section. Here, Reineke inserts a *bVII-vi-V* progression that is reminiscent of soundtracks from old Western films. The B section features a key change to C major, and again the harmonies are largely diatonic. However, this section modulates to B-Flat, G-Flat, and E-Flat. The harmonies throughout this piece are triads with some seventh chords present as well.

RHYTHM:

This piece begins in common time and changes to 3/4 for the B section. The only syncopation in this piece is found in the low brass accompaniment at the end of the A sections where, for two measures, they are playing accents on beats 2 and 4. There are several tempo changes and a rubato section at the end of the B section as it transitions back to the A section.

Form and Structure

Section (Measures)	Form	Musical Elements	Other Events
1-19	Introduction (Main melodic motive introduced).	Horn, trumpet, baritone, and flute solos over pedal Bb.	Solos become tutti sections until the full band plays tutti in measure 19.
20-26	Fanfare using main melodic motive.	Begins in low voices and moves up to trumpets and upper woodwinds.	Low brass and low woodwinds transition to measure 27 using ostinato.
27-34	Melody A (based on main melodic motive).	Clarinets and alto saxophones have the melody.	Trombone, baritone, and tuba accompaniment on ostinato pattern.
35-42	Melody A, repeated.	Flute, clarinet 1, and alto saxophone 1 have the melody.	Oboe, Clarinet 2/3, and alto saxophone 2 have countermelody. Ostinato accompaniment continues.
43-46	Melody B	Horns and tenor saxophone have melody.	Half-note chordal accompaniment in low brass and baritone saxophone.
47-50	Melody B continues.	Flutes, Oboes, Clarinets, and alto saxophones have the melody.	Half-note chordal accompaniment continues.
51-62	Melody A (Augmentation)	Trumpets, trombones, baritones, and tubas play melody as a chorale.	Horns and saxophones play countermelody. Upper woodwinds play 16 th note scalar passages.
63-66	Repeat of fanfare using main melodic motive.	Begins in low voices and moves up to trumpets and upper woodwinds.	
67-70	Tag ending	Main melodic motive is repeated three times to end this section of the composition.	Unaccompanied horn solo under fermata.

71-74	Transition	Main melodic motive in trumpet, then clarinet, then flute.	Chordal accompaniment in clarinets and bassoon.
75-91	Melody C	Tempo change – Slower. Meter change to $\frac{3}{4}$. Clarinet 1 has the melody. Baritone solo has countermelody.	Clarinet 2/3, Bass clarinet, bassoon, alto sax accompaniment.
91-98	Melody D	Flute, oboe, alto saxophone, and trumpet melody. Low woodwind and brass accompaniment.	Modulation to Bb Major.
99-106	Melody D	Flute, oboe, alto saxophone, and trumpet melody. Low woodwind and brass accompaniment.	Modulation to Gb Major. Molto rallentando.
107-120	Melody C & E	Upper woodwinds play melody C. Trumpets play melody E.	Low brass accompaniment. Baritone and bassoon countermelody.
121-127	Transition based on melody C.	Flute solo with woodwind accompaniment.	Horn solo with low brass (no tuba) accompaniment.
128-136	Fanfare using main melodic motive.	Begins in low voices and moves up to trumpets and upper woodwinds.	Low brass and low woodwinds transition to measure 137 using ostinato.
137-178	Exact repeat of measures 20-70.	See above.	Ends on 4 repeated sixteenth notes.

Suggested Listening

Reineke, Stephen *Portrait of Freedom*
Swan's Island Sojourn
Towards a New Horizon
Where Eagles Soar

Swearingen, James *Dawn of a New Day*
Invicta

References and Resources

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