

AN EXAMINATION OF MAJOR WORKS FOR CONCERT BAND AND CHAMBER
ENSEMBLES: *DOWN A COUNTRY LANE* BY AARON COPLAND, *TWO PIECES FROM
LIEUTENANT KIJE* BY SERGEI PROKOFIEV, AND *SUITE IN B-FLAT* BY RICHARD
STRAUSS

by

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A REPORT

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Approved by:

Major Professor
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Abstract

The following report is a detailed analysis on the following three pieces: *Suite in B-flat* by Richard Strauss for woodwind chamber ensemble, *Two Pieces from Lieutenant Kije* by Sergei Prokofiev for brass and percussion ensemble, and a finally *Down a Country Lane* by Aaron Copland for concert band. The goal of the analysis is to provide rehearsal information for educational purposes. Aspects of the compositions studied include: background information on the composer and composition, a historical perspective, technical and stylistic considerations, and the musical elements. The researchers perspective on philosophy of music education is also stated as well as the importance of choosing quality literature for pedagogical needs and performance. The goal of this report is to aid future conductors in their performances of the literature and for that reason the seating charts for the ensembles, acoustical justifications, as well as rehearsal plans have been included.

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CHAPTER 1 - Introduction and Report Information

Introduction and Statement of Purpose

This report serves as a culminating project in the degree of Master of Music with an emphasis in Instrumental Conducting. The purpose of creating this report is to demonstrate a knowledge and ability to select appropriate repertoire, research and analyze it, and finally to rehearse and present appropriate literature in a concert setting. The guiding principles to how the conductor does the preceding process is laid out in the written philosophical statement on music education. Going through the process of preparing such a report exposes the researchers underlying beliefs about education. While the philosophical statement is a written declaration of pedagogical ideas, the process and emphasis placed on the different musical concepts present a clearer picture. Because this document contains the statement, the methodology, and pedagogical techniques of the researcher, it can provide a well-rounded view of the educator.

There are six chapters contained in the report. The first is the introduction to the report containing general information about the pieces studied and programs from the concerts. Chapter Two, Music Education Mission Statement is the philosophical statement of the researcher, defining the purpose of music education in the schools. Quality Literature Selection is a statement on what defines quality literature and how to go about choosing literature for groups. Chapters four through six are in-depth research into the pieces performed for the purpose of the report. At the end of the report are three appendices containing the grid analysis forms for each of the pieces studied. A more detailed account of what is contained in the chapters and appendices can be found below in the section labeled, "Format of Analysis"

It is nearly impossible to count the amount of time put into the creation of a report of this nature due to the time spent researching the music, writing, preparing lesson plans, and rehearsing the ensembles. All of the time spent has increased the level musicianship, knowledge and the rehearsal techniques available, and thereby the elevated the level of performance by the participating ensembles. The research done for this project will easily translate to the podium for future educational opportunities.

Performance Information

Three separate groups performed the literature included in this study on three different concerts. The Kansas State University Brass Ensemble prepared *Two Pieces from Lieutenant Kije*. This performing group includes brass and percussion players from all three of the bands and rehearses once a week on Sunday evenings. The graduate students rehearse and manage the ensemble. *Lieutenant Kije* was performed on March 10, 2015 on a concert with the Wind Ensemble and Wind Symphony. *Down a Country Lane* was performed on March 11, 2015 with the Concert Band. This ensemble rehearses regularly on Monday, Wednesday, and Friday from 12:30-1:20 pm and is conducted by present graduate assistants with the band program. The ensemble is comprised of different majors and includes a wide variety of ability levels, something that is common in most public school settings. Richard Strauss's, *Suite in B-flat Op. 4*, movement II was performed in May in conjunction with the Kansas State University Wind Ensemble concert. This collection of students was chosen from the top wind players at the university. All three of the performances took place at Kansas State University in McCain Auditorium.

Music Examined

For the purpose of this research, three pieces of varying instrumentation were chosen under the direct guidance of Dr. Frank Tracz. The concert band piece selected was *Down a Country Lane*, composed by Aaron Copland, transcribed by Merlin Patterson. This piece was chosen for its focus on musicality and the intonation issues it allows the young ensemble to work through. Concert Band is the third ensemble at Kansas State University and is comprised of students from a variety of majors and backgrounds. A work of this nature allowed them to quickly move past the technical aspects that can separate the ensemble and get to the heart of music making, evoking feeling and emotion.

With the Brass Ensemble I chose Sergei Prokofiev's *Two Pieces from Lieutenant Kije*, arranged by Fisher Tull. The ensemble only meets once a week on Sunday evenings but is comprised of the top brass players in the bands allowing us to program "meatier" music. The work chosen for this study offered opportunities for character shifting, lyrical and technical

playing, and solo passages. In the performance context, it also provided a more tonal work in comparison to the Karel Husa piece played immediately before it. The players were challenged with frequent tonal shifts, abrupt tempo changes, and contrasting styles.

The final piece chosen for the purpose of this study was Richard Strauss's, *Suite in B-flat*. Due to time constraints, only the second movement was performed. The work allows for a multitude of musical decisions on the part of the conductor and the player allowing for growth in both aspects. It is written for mature players with a good concept of technical challenges and the ability to listen for a variety of different choir pairings. At the time of submission, the concert for this work had not yet taken place, therefore there is not an attached program, video, or complete lesson plans.

Format of Analysis

Each piece chosen was analyzed in the format of the resource, *Teaching Music Through Performance in Band* (Miles, 2010, pp. 114-118) with two addendums to make it more applicable to the study. The three repertoire selections were analyzed in nine units: composer, composition, historical perspective, technical considerations, stylistic considerations, musical elements, form and structure, suggested listening, and seating plan and justification. The reason for selecting this format is for teaching purposes. Each section addressed influences the decisions made on the part of the conductor for both rehearsal and performance justifications. These units are found in chapters 3-5.

The second type of analysis done on each of the pieces is a grid analysis. The grid was developed by Dr. Frank Tracz. There are 12 sections in the score analysis: form, phrase structure, tempo, dynamics, meter/rhythm, tonality, harmonic motion, orchestration, general character, means for expression, conducting concerns, and rehearsal consideration. By working through the grid analysis, the conductor gains an understanding of both the micro and macro form of the piece. The analysis presents everything that is written in the score and goes beyond to what interpretations the conductor chooses to make. These analysis grids are found in Appendices A through C.

Concert Program

Kansas State University

Presents

Concert Band

Conductors

Mr. Alex Cook
Mr. Dan Haddad
Mr. Chris Johnson
Mrs. Emily Roth
Ms. Rachel Villareale
Mr. Alex Wimmer

University Band

Conductors

Abigail Baeten
Jasmine Bannister
Lizzy DeRoulet
Adi Millen
Connor Penton
Abby Thompson
Melissa Sauls
Andrew Scherer
Shelby Shore
Mary Wagoner
Ranie Wahlmeier



March 12, 2015
7:30 PM
McCain Auditorium

Concert Band

Emperata Overture	Claude T. Smith (1932-1987)
Conductor, Alex Wimmer	
Down a Country Lane	Aaron Copland (1900-1990),arr. Merlin Patterson
Conductor, Emily Roth	
Three Songs from Sussex	Hugh M. Stuart (1917-2006)
No. 1 <i>March for the Duke of Chichester</i>	
No. 2 <i>Ayre for Mary Pribble</i>	
No. 3 <i>Gatwick's Galumph</i>	
Conductor, Chris Johnson	

Gravity Wave	Brian Balmages (b. 1975)
Conductor, Rachel Villareale	
Sea Songs	Ralph Vaughan Williams (1872-1958)
Conductor, Alex Cook	
Scottish Rhapsody	Clare Grundman (1913-1996)
Conductor, Dan Haddad	

Purple University Band

Rivers	Samuel Hazo (b.1966)
Jasmine Bannister, Conductor – Rachel Villareale, Conducting Coach	
Ave Maria.....	Friedrich Burgmuller (1806-1874),Arr. William Pelz
Brass Chamber Ensemble	
Abigail Baeten, Conductor – Dan Haddad, Conducting Coach	
Gavotte	Johann Kuhnau (1660-1722),Arr. William Pelz
Percussion Chamber Ensemble	
Lizzy DeRoulet, Conductor – Rachel Villareale, Conducting Coach	
Castlewood.....	Quincy Hilliard (b.1954)
Percussion Chamber Ensemble	
Shelby Shore, Conductor – Alex Wimmer, Conducting Coach	
Celebration Tribalesque	Randall Standridge (b.1976)
Abby Thompson, Conductor – Alex Wimmer, Conducting Coach	

Silver University Band

Terminal Velocity	Michael Oare (b.1960)
Mary Wagoner, Conductor – Emily Roth, Conducting Coach	
Yorkshire Ballad	James Barnes (b.1949)
Adi Millen, Conductor – Alex Cook, Conducting Coach	
Sarabande	Johann Sebastian Bach (1685-1750)
Woodwind Chamber Ensemble	
Melissa Sauls, Conductor – Emily Roth, Conducting Coach	
The Earle of Oxford's Marche	William Byrd (1542-1623)
Brass Chamber Ensemble	
Ranie Wahlmeier, Conductor – Chris Johnson, Conducting Coach	
Aura Lee.....	Joseph P. D'Alicandro (b.1965)
Percussion Chamber Ensemble	
Connor Penton, Conductor – Alex Cook, Conducting Coach	
Suite from Bohemia	Vaclav Nelhybel (1919-1996)
I. <i>Procession to the Castle</i>	
II. <i>Folk Tale</i>	
IV. <i>Round Dance</i>	
III. <i>Tournament</i>	
Andrew Scherer, Conductor – Chris Johnson, Conducting Coach	

Program Notes Concert Band

Emperata Overture Claude T. Smith (1932-1987)

Claude T. Smith was born in Monroe City, Missouri. He started his musical career playing trumpet in the fifth grade. He attended Central Methodist College until he was drafted into the Army during the Korean Conflict. Unable to find a position with the service bands as a trumpeter, he auditioned on the French Horn and won a position with the 371st Army Band. Smith finished his undergraduate studies at the University of Kansas in Lawrence. He taught instrumental music in Nebraska and Missouri junior and senior high schools, later teaching composition and conducting the orchestra at Southwest Missouri State University. In 1978, Smith gave up teaching to serve as a full-time composer and consultant for Wingert-Jones Music Company and Jenson Publishing Company. During his career, he composed over 120 works for band, chorus, orchestra, and small ensembles. Active as a clinician and guest conductor, he received numerous awards and honors, including election to the presidency of the Missouri Music Educators Association.

Emperata Overture was Smith's first published composition. It opens with a fanfare-like statement by the brass section accompanied by percussion in the background. The main theme is then stated by the clarinets with a rhythmic background in 4/4 meter, but occasionally a 7/8 measure separates phrases. The middle section presents a lyrical statement of a new theme by a flute soloist followed by reiterations of the theme in various sections of the band as well as by the full band. The ending is highlighted by a change of key and a restatement of themes, making a very exciting finish.

Down a Country Lane..... Aaron Copland (1900-1990) arr. Merlin Patterson

Copland composed *Down a Country Lane* in 1962 as a commission for *Life Magazine*. The original composition was scored for piano and was featured in a section geared towards younger piano students. The goal was to fill a need for attainable works composed by major composers. After the publication, Copland received numerous requests for lessons and for more compositions.

Three years later, Copland rescored the work for performance by school orchestras, again filling a need for high quality literature accessible to younger ensembles. In 1988 Merlin Patterson transcribed the piece for concert band. Patterson has re-worked several of Copland's works for the concert band and the composer himself spoke highly of Patterson's job. The transcription is frequently played, appears in the first edition of *Teaching Music through Performance in Band*, and is included in several state repertoire lists. Patterson is a Copland expert, transcribing his and other famous pieces for different ensembles.

Three Songs from Sussex Hugh M. Stuart (1917-2006)

Hugh M. Stuart was born on February 5, 1917, in the town of Harrisburg, Pennsylvania, about one hundred miles west of Philadelphia. He earned a Bachelor of Music degree from the Oberlin Conservatory of Music in Oberlin, Ohio. Mr. Stuart spent thirty-three years teaching in the public schools of Maryland and New Jersey. During his lifetime he wrote over one hundred compositions, educational method books, arrangements, and other collections. Most recently Mr. Stuart resided in Albuquerque, New Mexico, until his death on January 31, 2006, at the age of 89. Hugh Stuart wrote *Three Songs from Sussex* in 1983 for the Cleveland Middle School Symphonic Band in Albuquerque, New Mexico. The composition is a three-movement suite written in the early English folksong style, each movement based on a different town or area of Sussex, England, a historic county in the far southeast corner of the country. The movements also characterize a particular person, figure, or family manor.

Gravity Wave..... Brian Balmages (b. 1975)

The term "gravity wave" refers to a natural phenomenon that takes place when a displacement of the air between the surface of the ocean and the clouds causes the two to move in a similar pattern. The use of unique percussion instruments and techniques in combination with cluster chords and ambiguous tonality capture the truly ethereal feeling invoked by a viewing of this organic spectacle. *Gravity Wave* builds slowly, starting with minimal percussion, then incorporating woodwind soloists and full ensemble, before dialing back to a smattering of players. This "wave" of melodic and harmonic activity ebbs and flows throughout the work, hitting two major full ensemble strides. A dramatic increase in tempo after the first section takes the listener from the awe-inspired stage right to the thrill of the experience. Activity levels remain high from beginning to end, either through driving sustains or fast-paced melodic snippets. The work is tied together with the use of different ostinati in the percussion throughout.

Sea Songs Ralph Vaughan Williams (1872-1958)

Sea Songs was composed for military band in 1923 and is in simple A-B-A form. The work is a collection of three traditional sailor's songs which include "Princess Royal," "Admiral Benbow," and "Portsmouth." The piece takes on a traditional British march style where each folksong is woven into a different segment of the work. Ralph Vaughan Williams was born October 12, 1872 in Down Ampney, Gloucestershire, a county in southwest England and died in London on August 28, 1958. He is well known as an English teacher, writer, conductor, and composer. He composed outstanding music for nearly all genres and was most prolific in his works for voice and choral ensembles.

Scottish Rhapsody Clare Grundman (1913-1996)

The term rhapsody was originally defined as being a section of a Greek epic or a free medley of such sections sung in succession. A rhapsody in music is a one-movement work that is episodic yet integrated, free flowing in structure, featuring a range of highly contrasted moods, color and tonality. An air of spontaneous inspiration and a sense of improvisation make it freer in form than a set of variations. *A Scottish Rhapsody* was composed by Clare Grundman in 1981 and consists of eight Scottish folk song melodies both well and lesser known. These are presented in full and partial settings throughout and include "Bonnie Doon" (also known as *Ye Banks and Braes O' Bonnie Doon*), "Scotland the Brave" "Auld Lang Syne" "The Skye Boat Song" "An Eriskay Love Lilt" "The Cockle Gatherer" "The Bluebells of Scotland" and "Will Ye No Come Back Again?".

Program Notes Purple University Band

Rivers.....**Samuel Hazo (b.1966)**

Samuel R. Hazo, a Pittsburgh Pennsylvania native, is a diverse composer. He has written for every grade level from beginning band to university and professional ensembles, and a select few of his compositions have also been featured in film, radio and on the stage. *Rivers* was written for Mrs. Mary Land and her middle school band at Pickens County Middle School in Jasper, Georgia. It was written to commemorate the splitting of the school into 2 separate buildings. This split forced the band to be divided into 2 separate programs, and with that half of these students were no longer apart of Mrs. Land's band program. The piece also exemplifies the 3 rivers in Hazo's home town of Pittsburgh, Pennsylvania that come together, just as the 3 themes do in this piece. "...that rivers can divide without losing themselves is one of nature's most impressive illusions"

Ave Maria.....**Friedrich Burgmuller (1806-1874)**

Friedrich Burgmüller's *Ave Maria* was first published in 1852 in a collection of piano etudes. It has now been arranged for a brass quintet and can be found in William Pelz's *Ten Masterworks for Brass Choir*. The arrangement relates back to Burgmüller's original work by the repeating block chords found in piano music. Along with these chords, this piece expresses its Romantic Era of quality due to the rich harmonies and dissonances.

Gavotte.....**Johann Kuhnau (1660-1722), Arr. William Pelz**

A gavotte is a French peasant dance named after the Gavotte people of Dauphiné where the dance originated. Kuhnau's goal when composing was to capture the emotional state of a character or action and portray its essence through music. This piece, first written for harpsichord, was transcribed by William Pelz and is part of a compilation of works for "flexible brass choir."

Castlewood.....**Quincy Hilliard (b.1954)**

Quincy C. Hilliard is an Endowed Professor of Music and Composer in Residence at the University of Louisiana, Lafayette. He received his Ph.D. in Music at the University of Florida, his Master of Music Education at Arkansas State University and his Bachelor of Science in Music Education at Mississippi State University. *Castlewood* is one of fourteen pieces in a book called *Percussion Time! Percussion Time!* was put together by Quincy C. Hilliard and Joseph P. D'Alicandro, Jr. for beginning percussionists. *Castlewood* is scored for non-traditional percussion instruments such as the trash can, keys, and metal pot.

Celebration Tribalesque.....**Randall Standridge (b.1976)**

Before beginning his career as a full-time composer, Randall Standridge taught high school band in Harrisburg, Arkansas. In addition to writing music, Standridge also acts as a marching band drill designer, color guard drill designer, music arranger, and a clinician. "Musical traditions and customs from tribal Africa were the inspiration for this highly rhythmic piece." The use of multiple meters, contrasting melodic material, and clapping will transport listeners to another part of the world where music is regularly used in dances and celebrations of one's culture and heritage.

Program Notes Silver University Band

Terminal Velocity.....**Michael Oare (b.1960)**

Terminal Velocity is a work for young band inspired by the excitement of skydiving. The name *Terminal Velocity* is derived from the same term in physics, referring to the velocity at which a falling body moves through a medium, such as air, when the force of resistance of the medium is equal in magnitude and opposite in direction to the force of gravity to maintain a constant speed. Of Japanese musical scales, the listener should imagine being immersed in the middle of Japanese culture.

Yorkshire Ballad.....**James Barnes (b.1949)**

James Barnes was born on September 9, 1949 in Hobart, Oklahoma. Mr. Barnes studied both music theory and composition at the University of Kansas, where he earned his Bachelor of Music degree in 1974; he continued on there and earned his Master of Music. He has been the Division Director for Music Theory and Composition for ten years at the University of Kansas. *Yorkshire Ballad* was composed in the summer of 1984, and it was premiered at the Kansas Bandmasters Association Convention in Hutchinson, Kansas. *Yorkshire Ballad* has become one of James Barnes' most popular works, having been arranged for orchestra and string orchestra by Mr. Barnes himself, and for numerous other instruments. This piece was inspired by the Yorkshire Dales in Northern England; the beautiful, green rolling hills and endless stretches of pasturelands.

Sarabande.....**Johann Sebastian Bach (1685-1750), Arr. William Pelz**

Most likely written in 1720, *Sarabande* is a slow dance in a triple meter. Bach most commonly used a Sarabande as the fourth movement in a suite of six movements, the most famous being his cello suites. The Sarabande is the slowest of the movements and is characterized as having a flowing melody.

The Earle of Oxford's Marche.....**William Byrd (1542-1623)**

William Byrd was born in London around 1540 and died in 1623. He was an English composer during the Renaissance and wrote in many forms including various types of sacred and secular polyphony, keyboard, and consort music. He wrote sacred music for Anglican services and later in life wrote music for Catholic mass as well. Little is known about his early life, but it is believed that he was taught by Thomas Tallis, the finest English composer of his time. Through his 470 compositions Byrd earned a reputation as one of the great masters of European Renaissance music. *The Earle of Oxford's Marche* is found in a compilation of compositions written for keyboard called *My Ladye Nevells Booke* (1591). Also known as *The March Before the Battle*, this piece contains fragments of material from other movements of *The Battle* including the stability of the first phrase and the focus on the tonic chord with added embellishments throughout the piece.

Aura Lee.....**Joseph P. D'Alicandro (b. 1965)**

Joseph P. D'Alicandro, Jr. currently serves as band director at the William Penn Middle School along with percussion instructor at the three middle schools within the Pennbury School District in Yardley, Pennsylvania. Additionally, he serves as the writer for the percussion section at Pennbury High School. This piece comes from "PercussionTime!," a suite for percussion ensemble. *Aura Lee* was an original vocal work to be apart of a minstrel show. The original text for *Aura Lee* depicts a longing for someone while at war.

Suite from Bohemia.....**Vaclav Nelhybel (1919-1996)**

A native of Czechoslovakia and an immigrant to the United States, Vaclav Nelhybel was widely known as an American conductor and composer. A professor at multiple universities across the country, Nelhybel composed many works for band as well as for orchestra, choir, chamber groups, and the stage, and many of his works were written for student groups or young performers. *Suite from Bohemia* is one of his many pieces that draws from his Czech heritage, using folk themes and styles. It is a programmatic piece made up of four movements that describe and reflect on various aspects of traditional Bohemian life. The order of the suite has been adjusted so that the 3rd movement will be played last—an alteration that is commonly made to give a more fitting ending to the suite.

Kansas State University Concert Band

<p>Flute Jessica Brummel '18 <i>Music Education</i> Louisburg, KS</p> <p>Marissa Archuleta '16 (Picc) <i>Music Education</i> Belen, NM</p> <p>Kelly Blandin '17 <i>Social Sciences</i> Leavenworth, KS</p> <p>Samantha Shamburg '17 <i>Music Therapy</i> Hiawatha, KS</p> <p>Oboe Katie Harrison '16 <i>Secondary Ed English</i> Altamont, KS</p> <p>Sara Gift '17 <i>Music Education</i> Wichita, KS</p> <p>Bassoon Ashton Bethel '17 <i>Music Education</i> Wichita, KS</p> <p>Tschzyl Berndt '17 <i>Music Education</i> Kansas City, MO</p> <p>Shelby Goss '18 <i>Music Education</i> Wichita, KS</p> <p>Rachael Gros '17 <i>Music Education</i> Great Bend, KS</p> <p>Clarinet Josh Peterson '17 <i>Music Education</i> Lenexa, KS</p> <p>Elizabeth Dunlap '16 <i>Elementary Education</i> Wichita, KS</p> <p>Emily Queen '17 <i>Music Education</i> Wichita, KS</p> <p>Alicia Jackson '18 <i>Music Education</i> Longford, KS</p> <p>Mary Fishburn '18 <i>Communications Sciences & Disorders</i> Haven, KS</p>	<p>Jessie Malanchuk '16 <i>Secondary Ed English</i> Mulvane, KS</p> <p>Bass Clarinet Daniel English '16 <i>Music/History Education</i> Harveyville, KS</p> <p>Alto Sax Noah McManus '18 <i>Computer Science</i> Wamego, KS</p> <p>Presley Rodecap '18 <i>Music Composition</i> Nortonville, KS</p> <p>Liz Heath '19 <i>Park Management/Journalism</i> Dighton, KS</p> <p>Renaee Weaver '18 <i>Music Education</i> Altamont, KS</p> <p>Tenor Sax Nick Zimmermann '18 <i>Music Education</i> Junction City, KS</p> <p>Bari Sax Brandon Cacchione '19 <i>Food Science</i> Round Lake Beach, IL</p> <p>Trumpet Sarah Grose '18 <i>Music Education</i> Meriden, KS</p> <p>Daniel Dissmore '17 <i>History, Music</i> Manhattan, KS</p> <p>Eli Gillespie '17 <i>Music Education</i> Wichita, KS</p> <p>Aaron Messerla '17 <i>Math/Music</i> Riley, KS</p> <p>Emily Roggenkamp '18 <i>Chemistry</i> Onaga, KS</p> <p>Horn Max Dunlap '17 <i>Music Education</i> Lakin, KS</p>	<p>Kristen Doberer '17 <i>Elementary Education</i> Wichita, KS</p> <p>Ana Fornoza '17 <i>Music Education</i> Wichita, KS</p> <p>Hunter Sullivan '18 <i>Music Ed/Performance</i> Topeka, KS</p> <p>Trombone Alex Wakim '18 <i>Music Composition</i> Wichita, KS</p> <p>Kortney Borcharding '18 <i>Human Nutrition</i> Salina, KS</p> <p>Sam Carpenter '19 <i>Music Education</i> Eudora, KS</p> <p>Euphonium Maggie Murphy '18 <i>Elementary Education</i> Topeka, KS</p> <p>Tuba Blake Moris '17 <i>Civil Engineering</i> Topeka, KS</p> <p>Ronald Atkinson '16 <i>Music Education</i> Manhattan, KS</p> <p>Percussion Ben Bandel '16 <i>Education</i> Overland Park, KS</p> <p>Kirsten Votaw '17 <i>Music Education</i> Manhattan, KS</p> <p>Jeremey Reynolds '18 <i>Music Education</i> Olathe, KS</p> <p>Courtney Turner '18 <i>Music Education</i> Overland Park, KS</p> <p>Sarah Churchwell '17 <i>Pre-Vet Med/Animal Science</i> De Soto, KS</p>
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Kansas State University Silver Band

Flute

Cora Lucia '15
Criminology
Hutchinson, KS

Greg Armstrong '18
Research Associate
Belfast, Ireland

Alicia Jackson '18
Music Education
Longford, KS

Tyler Meek '17
Music Education
Gardner, KS

Rachael Gros '17
Music Education
Great Bend, KS

Andrew Scherer '16
Music Education
Kechi, Ks

Clarinet

Alex Wakim '18
Music Composition
Wichita, KS

Rebekah Zwick '18
Education
Burlingame, KS

Jessica Stephenson '18
Animal Science
Lee's Summit, MO

Tuesday Frasier '17
Anthropology
Hastings, NE

Melissa Sauls '16
Music Education
Topeka, KS

Victoria Thompson '18
Pre-Vet
Leavenworth, KS

Bass Clarinet

Jenna Hubele '17
Music Education
Gypsum, KS

Ana Fornoza '17
Music Education
Wichita, KS

Oboe

Chris Clarkston '18
Biology
Stillwell, KS

Caitlyn Sasnett '17
Music Education
Lansing, KS

Bassoon

Elizabeth Tobald '17
Music Performance
Glasco, KS

Abigail Baeten '16
Music Education
Topeka, KS

Alto Sax

Christine Vavra '17
Instrumental Performance
Gresham, NE

Hunter Sullivan '18
Music Education
Topeka, KS

Kyle Lefler '17
Music Education
Wichita, KS

Tenor Sax

Matt Cornell '18
Accounting
Olathe, KS

Jeremy Reynolds '19
Music Education
Olathe, KS

Trumpet

Anyssa Torres '17
Computer Science
Waco, TX

Colby Newkirk '18
Life Sciences
Burlington, KS

Kelly Blandin '16
Social Sciences
Leavenworth, KS

Brett Butler '17
Music Education
Lenexa, KS

Horn

Casey Thompson '18
Social Work
Fort Collins, CO

Natasha Graham '18
Physics
Olathe, KS

Jakob Dunlap '17
Music Education
DeSoto, KS

Kodi Shouse '18
Music Education
Independence, KS

Trombone

Grace Baugher '17
Music Composition
Overland Park, KS

Matthew Scott '18
Music Education
Manhattan, KS

Bailey Eisenbraun '17
Music Education
Shawnee, KS

Ronald Atkinson
Music Education
Manhattan, KS

Euphonium

Trace Woods '18
Music Education
Garden City, KS

Josh Russell '18
Music Education
Lansing, KS

Tuba

Tyler Lee '19
Music Education
Tulso, OK

Shelby Goss '18
Music Education
Wichita, KS

Sara Gift '17
Music Education
Wichita, KS

Percussion

Chelsea Blankenship '16
Music Education
Derby, KS

Max Dunlap '17
Music Education
Lakin, KS

Eli Gillespie '17
Music Education
Wichita, KS

Adi Millen '16
Music Education
Pratt, KS

Connor Penton '16
Music Education
Topeka, KS

Mary Wagoner '16
Music Education
Neodesha, KS

Kansas State University Purple Band

Flute

Chelsea Dickerson '16
Mathematics
Leawood, KS

Kasey Dunlap '17
Music Education
DeSoto, KS

Jacob Wrobel '18
Music Education
Carbondale, KS

Emily Fish '16
Vocal Music Education
Olathe, KS

Sommer Oliver '18
Pre-Vet
Wichita, KS

Oboe

Katherine Geist '18
Geography
McPherson, KS

Bassoon

Jacob Wright '18
Music Education
Olathe, KS

Joe Gunter '18
Political Science
Shawnee, KS

Clarinet

Allison Walker '16
Secondary Ed Earth Science
Onaga, KS

Daniel English '17
Music & History Education
Harveyville, KS

Leslie Gomez '16
Elementary Education
Dodge City, KS

Amy Dundas '18
Secondary Education
Salina, KS

Tara Holmes '18
Music Education
Garden City, KS

Julie Kohl '17
Mechanical Engineering
Leavenworth, KS

Bass Clarinet

Michael Meier '15
Music
Topeka, KS

Alto Sax

Alex Meek '18
Music Education
Derby, KS

Sarah Grose '19
Music Education
Meriden, KS

Joe Halligan '17
Music Education
Overland Park, KS

Haley Miller '17
Biology
Perry, KS

Tenor Sax

Michael Johnson '18
Computer Science
Olathe, KS

Rachel Wrobel '16
English/Secondary Education
Carbondale, KS

Bari Sax

Kelli Costin '18
Music Education
Wichita, KS

Trumpet

Henry Law '19
Music Education
Wichita, KS

Abby Thompson '17
Music Education
Ingalls, KS

Zachary Seckman '17
Music Education
Wichita, KS

Renae Weaver '18
Music Education
Altamont, KS

Matt Hiteshow '18
Music Education
Olathe, KS

Horn

Taylor Dunham '17
Music Education
Topeka, KS

Marissa Archuleta '16
Music Education
Las Cruces, NM

Jair Holguin '18
Choral Music Education
Abilene, KS

Greg Bagley '18
Music Education
Topeka, KS

Trombone

Ethan Aubrey-Mitchell '18
Music Education
De Soto, KS

Jordan Strickler '18
Music Education
Iola, KS

Ranie Wahlmeier '19
Music Education
Burlington, KS

Chris Opperman '18
Music Education
Olathe, KS

Tyler Lovseth '17
Music Education
Salina, KS

Euphonium

Brayden Whitaker '17
Music Education
Dodge City, KS

Emily Queen '17
Music Education
Wichita, KS

Tuba

Samantha Shamburg '17
Music Therapy
Hiawatha, KS

Nick Zimmerman '18
Music Education
Junction City, KS

Percussion

Jasmine Bannister '16
Music Education
Iola, KS

Samuel Barron-Hernandez '18
Education
Ulysses, KS

Lizzy DeRoulet '16
Music Education
Wichita, KS

Presley Rodecap '18
Music Composition
Nortonville, KS

Shelby Shore '16
Music Education
Wellington, KS

Kansas State University Concert Band Conductors

ALEX COOK is a 2012 graduate of Kansas State University and holds a Bachelor's of Music Education degree. Upon graduation Alex accepted a job with Jayhawk-Linn schools in Mound City, KS, where he served as the 5th through 12th grade band and choir director for two years. He is an active member in the National Association for Music Education, KMEA, and is a member of both Kappa Kappa Psi and Phi Mu Alpha Sinfonia music fraternities.

DAN HADDAD is originally from Seattle, WA, where he received his B.A. / B.M. from the University of Washington in Percussion Performance and Music Education, and his M.A. from Florida Atlantic University with an emphasis in Instrumental Conducting and Music Education. While at the University of Washington, Dan was a member of the marching band, wind ensemble and percussion ensemble, in addition to playing with the Seattle Blue Thunder Drumline. While in Florida, he was a graduate assistant in charge of the drumline for the Fighting Owls Marching Band in addition to being a conducting associate for the wind ensemble and symphonic band. He also helped start and direct the FAU Percussion Ensemble. After graduation, Dan spent 7 years as the Director of Bands at Cheyenne High School in North Las Vegas, Nevada, where his groups travelled and performed at a high level throughout the western United States including a trip to the WGI World Championships in Dayton, Ohio. Dan is a member of the National Association for Music Education, the College Band Directors National Association, and a Vic Firth Educational Team Member.

CHRIS JOHNSON received the Bachelor of Music Education degree from Kansas State University in 2008. He spent four years as the assistant band director in the McPherson, KS, school district where he taught middle school band, middle school jazz band, instructed the high school drumline, and assisted with the high school concert band. He was also an active performing musician on clarinet, and served as a member of the Salina Symphony, Hutchinson Symphony, and Salina Community Theater pit orchestra.

EMILY ROTH received her Bachelor of Arts in Music Education from Doane College in Nebraska in 2009. Currently, she is in her second year of the Master's program at Kansas State University. Prior to returning to school, Emily taught 5th-12th grade band at Centura Public Schools for four years. She joined the Nebraska Army National Guard Band in 2006. She is currently a member of the 43rd Army Band. She is a member of the National Association for Music Education, Kansas Music Educators Association, and an honorary member of the music sorority, Tau Beta Sigma. Emily enjoys performing on saxophone, being outdoors, and spending time with her husband, Aaron.

RACHEL VILLAREALE graduated summa cum laude from the Indiana University of Pennsylvania in May 2014 with a Bachelor of Science degree in Music Education. At IUP, she was a member of various ensembles, including the Wind Ensemble, Symphony Orchestra, and was a section leader and member of "The Legend", IUP's Marching Band. Rachel is an initiated member of Sigma Alpha Iota international music fraternity, and has held memberships in the International Double Reed Society and Pennsylvania Music Educator's Association.

ALEX WIMMER is currently pursuing a Doctorate in Philosophy degree in Curriculum and Instruction at Kansas State University and is a Graduate Assistant for the Kansas State University Bands. He assists with all concert and athletic ensembles, undergraduate conducting courses, and Percussion Ensemble II. Originally from Gretna, Nebraska, Alex received his Bachelor of Music degree from the University of Nebraska at Omaha in 2007 and received his Master of Music degree in Education with an emphasis in Wind Conducting from Kansas State University in 2014. Alex was the Director of Bands at Gretna High School and the Assistant Director of Bands at Gretna Middle School from 2007-2012. Alex enjoys spending his free time with his wife Anna and his daughter Addison.

Kansas State University Band Conductors

ABIGAIL BAETEN is a junior studying music education at K-State. Besides conducting university band this semester, she plays oboe in the Wind Ensemble and oboe chamber group, and clarinet in both the Kansas State University Marching Band and Cat Band. In previous years Abigail has been a member of the K-State orchestra, Wind Symphony, and Concert Band. After graduation she hopes to teach secondary music in the state of Kansas.

JASMINE BANNISTER is currently a senior pursuing her bachelor's degree in music education. During her time at K-State, she has been a member of the K-State Marching Band, Cat Band, Concert Band, Wind Symphony, Horn Choir and Brass Ensemble. She held a section leader position in Concert Band, Wind Symphony, and Marching band and is currently a member of the Marching Band Student Staff. She is also a member of Tau Beta Sigma music sorority, and K-State's NAFME Collegiate Chapter.

LIZZY DEROULET is a Wichita native and senior music education student. After graduation she hopes to teach elementary music and beginning band in the Kansas City area. Lizzy is heavily involved in a variety of performing ensembles at K-State and holds leadership positions in Wind Symphony, University band and Marching band. She is also an active member of Band Ambassadors, the National Association for Music Educators, Sigma Alpha Iota, and Tau Beta Sigma.

ADI MILLEN is a junior in Music Education at Kansas State University. She is from Pratt, Kansas. She plays clarinet and E-flat clarinet in Wind Ensemble and Clarinet Choir. She's also a member of Tau Beta Sigma, Sigma Alpha Iota, and NAFME here at K-State. Though she someday hopes to teach high school band, she has aspirations to travel the world and gain valuable experiences through her travels.

CONNOR PENTON is a junior in Music Education at Kansas State University. He graduated from Washburn Rural High School in Topeka in the spring of 2012. Connor's primary instrument is Saxophone. He plays in Wind Ensemble, University Band, Concert Jazz Ensemble, Latin Jazz Ensemble, and The Golden Apple Saxophone Quartet.

ABBY THOMPSON is Originally from Cimarron, Kansas, and is a junior studying Music Education at K-State. Her primary instrument is clarinet. Abby has been a member of the Pride of Wildcat Land Marching Band, Concert Band, Wind Symphony, Wind Ensemble, Basketball Cat Band, and Clarinet Choir. Abby is also the Vice President of Membership of the honorary band sorority, Tau Beta Sigma. Abby plans to graduate in May 2017 with Bachelor of Music Education degree and her ESL endorsement. Abby would like to teach beginning band or orchestra in the Kansas City area and spend her summers traveling and teaching music around the world.

MELISSA SAULS is a senior in Music Education from Topeka, Kansas. Her primary instrument is the trombone, which she plays in the KSU Wind Symphony, Orchestra, and Brass Ensemble. She will be student teaching next spring and hopes to teach music and social studies once she graduates.

ANDREW SCHERER is a Senior in Music Education from Wichita, KS, and plays the trombone as his primary instrument. He actively participates in many ensembles at K-State, including the Wind Ensemble, the Marching Band, the Wabash City Brass Quintet, and multiple athletic bands. This is his fourth and final year in the University Band. He has also served as a guest conductor for the Senseney Community Band in Wichita. After graduation in Spring 2016, Andrew wants to teach band in Kansas and hopes to one day have the opportunity build and direct his own high school band program.

SHELBY SHORE was born in Wellington, Kansas, and graduated Wellington High School in the class of 2011. She is a member of the Kansas State Wind Ensemble as a flute player. Shelby was a member of the Pride of Wildcat Land Marching Band for three years as a piccolo and saxophone player. She is also a member of the Kansas State Flute Choir. She plans to graduate in May of 2016 with a bachelor's degree from the Kansas State University School of Music, Theatre, and Dance in K-12 Music Education. Her plans after college are to be a Band Director for High School or Middle School band.

MARY WAGONER is a senior in music education with a minor in Spanish from Neodesha, KS. Her primary instruments are flute and piccolo. She will student teach in the spring of 2016 and hopes to someday teach middle or high school band. She lives in Manhattan with her husband and two cats.

RANIE WAHLMEIER is a Junior in Music Education from Burlington, KS. She plays clarinet in wind ensemble, bass in Lab A jazz and Latin jazz ensemble, and has been the music instructor for the tenor saxophone section in marching band for the past two years. She aspires to be a 5-12 band and choir director, and someday own a music store.

UPCOMING CONCERTS AT K-STATE

May 3, 2015	Wind Ensemble/Wind Symphony Concert	McCain Auditorium
May 4, 2015	Concert Band/ University Band Concert	McCain Auditorium
May 5, 2015	Brass Ensemble Concert	McCain Auditorium

CLASSY CAT DANCE TEAM WORKSHOPS

Sunday April 12, 2015

Join us in an afternoon filled with technique, combinations, and helpful hints for college dance team tryouts.

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For more information call KSU Band Office or email khenao@ksu.edu

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Saturday May 2, 2015

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Two large Concert Bands, Ensembles: Jazz, Woodwind, Brass, Percussion

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Camp photos and CD recordings of final concert are available for order.

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Kansas State University

Presents

Wind Symphony

Mr. Don Linn, Conductor

Brass Ensemble

Conductors

Mr. Chris Johnson

Mrs. Emily Roth

Wind Ensemble

Dr. Frank Tracz, Conductor



March 11, 2015

7:30 PM

McCain Auditorium

Wind Symphony
Mr. Don Linn, Conductor

More Old Wine in New Bottles (1976) Gordon Jacob (1895 – 1984)
I. Down among the Dead Men.
IV. Joan to the Maypole.

Wind Symphony Chamber Winds

Irish Tune from County Derry (1918) Percy Grainger (1882 – 1961)/arr. Kreines

Wind Symphony Brass

Children’s March (1918).....Percy Grainger (1882 – 1961)

Contre Qui, Rose (2006) Morten Lauridsen (b. 1943) /trans. Reynolds

Wild Nights! Frank Ticheli (b. 1958)

Moorside March (1928)..... Gustav Holst (1874 – 1934)/ arr. Jacob

Brass Ensemble

Fanfare for Brass and Percussion.....Karel Husa(b. 1921)
Conducted by Chris Johnson

Two Pieces from Lieutenant Kije.....Sergei Prokofiev (1891-1953), arr. Fisher Tull
Conducted by Emily Roth

Wind Ensemble
Dr. Frank Tracz, Conductor

Star Spangled Banner.....Igor Stravinsky (1882-1971)

Millennium Canons.....Kevin Puts (b. 1972)

One Life Beautiful..... Julie Ann Giroux (b.1961)

Danzon No.2 (1994) Arturo Marquez (b. 1950)/trans. Nickel

First Suite in E-flat for Military Band.....Gustav Holst (1874-1934)

- I. Chaconne
- II. Intermezzo
- III. March

Program Notes Wind Symphony

More Old Wine in New Bottles (1976) Gordon Jacob (1895 – 1984)

I. Down among the Dead Men.

IV. Joan to the Maypole.

Gordon Jacob was born in London on July 5, 1895 and died in Saffron Walden, England on June 8, 1984. He received his education from both Dulwich College and the Royal College of Music, earning a Doctor of Music degree in 1935. From 1926, he was a member of the faculty at the latter institution and taught counterpoint, orchestration, and composition. A long line of his composition students, including Malcolm Arnold, Antony Hopkins, and Bernard Stevens, went on to successful careers. His orchestral and choral works include a ballet, concert overture, two symphonies, numerous works for wind and string instruments, many pedagogic works for piano and for chorus and a variety of chamber works, songs, and film music.

More Old Wine in New Bottles is a vibrant collection of English folksongs set for chamber winds. This work is a sequel to a piece composed in 1958 for the same instrumentation. Two of the movements (Joan to the Maypole and The Oak and The Ash) in *More Old Wine in New Bottles* are rearrangements of a set of choral works written by Jacob in the 1930s.

Irish Tune from County Derry (1918) Percy Grainger (1882 – 1961)/arr. Kreines

Percy Aldridge Grainger first studied the piano with his mother in Melbourne, Australia. His early success took him to Europe, and by the time he was twenty-four years old he so seriously impressed composer Edvard Grieg that Grainger was invited to spend the summer of 1907 at Grieg's home in Norway, to prepare the premiere of the Grieg Concerto. Grieg died before the piece was performed, but Grainger's rendition established him as one of the concerto's great interpreters. In 1909, Grainger dedicated this setting of a tune from County Derry, Ireland, to the memory of Edvard Grieg. His rich arrangement of a perfect melody has kept the Irish tune a favorite for decades.

Grainger wrote:

"The tune was collected by Miss J. [Jane] Ross, of New Town, Limavady Co. Derry (Ireland) and printed in *The Petrie Collection of the Ancient Music of Ireland* (Dublin, 1855) on page 57 of which collection the following remarks by George Petrie go before the tune, which is headed: 'Name unknown':

For the following beautiful air I have to express my very grateful acknowledgement to Miss J. Ross, of New Town, Limavady, in the County of Londonderry--a lady who has made a large collection of the popular unpublished melodies of the county, which she has very kindly placed at my disposal, and which has added very considerably to the stock of tunes which I had previously acquired from that still very Irish country. I say still very Irish, for though it has been planted for more than two centuries by English and Scottish settlers, the old Irish race still forms the great majority of its peasant inhabitants; and there are few, if any counties in which, with less foreign admixture, the ancient melodies of the country have been so extensively preserved. The name of the tune unfortunately was not ascertained by Miss Ross, who sent it to me with the simple remark that it was 'very old', in the correctness of which statement I have no hesitation in expressing my perfect concurrence."

Children's March (1918).....Percy Grainger (1882 – 1961)

Children's March was written between 1916 and 1919, during the flurry of activity that produced several of Grainger's miniature masterworks for winds. The version for full band was premiered by the Goldman Band at Columbia University in 1919. As with most of his music, Grainger wrote and orchestrated *Children's March* with a very specific vision, but also with a widely flexible instrumentation. The piece can be played by ensembles as small as woodwind quintet with two pianos to those as large as a full symphonic band without altering the existing parts. While this flexibility is not unusual in Grainger's work, two features the orchestration of *Children's March* set it apart from his contemporaneous works. First is the prominent inclusion of the piano, which was then unusual. Second are the two 4-part vocal passages in the piece, intended to be sung by the members of the band. Furthermore, *Children's March* is a rare instance of Grainger using original material. Most of his other enduring works were based on existing folk melodies, but Grainger devised his own--possibly his most effective original tune--in this case.

At the time *Children's March* was rescored for band, Grainger was a member of the U.S. Coast Guard Artillery Band, and the march reflects an orchestration to take advantage of that group's instrumentation. In composition, Grainger was of the opinion that it is in the lower octaves of the band (and from the larger members of the reed families) that the greatest expressivity is to be looked for. Consequently we find in his *Children's March* a more liberal and highly specialized use of such instruments as the bassoons, English horn, bass clarinet and the lower saxophones than is usual in other works of the same period. Like many of Grainger's works the march demonstrates both the fierceness and the tenderness of the composer's personality. It was dedicated to the composer's "playmate beyond the hills," believed to be Karen Holton, a Scandinavian beauty with whom the composer corresponded for eight years but did not marry because of his mother's jealousy. In 1953, eight years after they had first met, they saw each other for the last time in Denmark where Grainger had gone for a cancer operation to be performed by Dr. Kai Holton, Karen's brother.

Contre Qui, Rose (2006) Morten Lauridsen (b. 1943) /trans. Reynolds

"*Contre Qui, Rose* is the second movement of my choral cycle, *Les Chansons des Roses*, on poems by Rainer Maria Rilke, a poet whose texts were also used for my Nocturnes and Chanson Éloignée. Rilke's poetry is often multi-layered and frequently ambiguous, forcing his reader to use his or her own imagination to grasp the text. This wonderful little poem poses a series of questions and the corresponding musical phrases all end with unresolved harmonies as the questions remain unanswered. We have all been in situations where we have given affection and not had it returned, where attempts at communication have been unsuccessful, met by resistance or defenses of some kind. A sense of quiet resignation begins the setting as the stark harmony and melodic line, filled with unresolved suspensions and appoggiaturas, gradually build to a nine-part chord on "au contraire" and then the music folds back on itself, ending on a cluster that simply fades away as does the hope of understanding the reasons for the rose's thorny protection." – Morten Lauridsen

Contre Qui, Rose,

Against whom, rose,

avez-vous adopté ces épines?

Have you assumed these thorns?

Votre joie trop fine vous a-t-elle forcée

Contre Qui, Rose continued

Is it your too fragile joy that forced you
de devenir cette chose armée?
to become this armed thing?

Mais de qui vous protège cette arme exagérée?
But from whom does it protect you, this exaggerated defense?
Combien d'ennemis vous ai-je enlevés
How many enemies have I lifted from you
qui ne la craignaient point?
who did not fear it at all?
Au contraire, d'été en automne,
On the contrary, from summer to autumn
vous blessez les soins qu'on vous donne.
you wound the affection that is given you.
Rainer Maria Rilke (1875-1926) from Les Chansons de Roses
English translation by Barbara and Erica Muhl

Wild Nights! Frank Ticheli (b. 1958)

Frank Ticheli, born in 1958 in Monroe, Louisiana, is an American composer of orchestral, choral, chamber, and concert band works. He lives in Los Angeles, California, where he is a professor of composition at the University of Southern California. Ticheli graduated from L V Berkner High School in Richardson and earned a Bachelor of Music in Composition from Southern Methodist University. He was an Assistant Professor of Music at Trinity University in San Antonio where he served on the board of directors of the Texas Composers Forum and was a member of the advisory committee for the San Antonio Symphony's "Music of the Americas" project.

Wild Nights! is based on the Emily Dickenson poem:

Wild nights - Wild nights!
Were I with thee
Wild nights should be
Our luxury!

Futile - the winds -
To a Heart in port -
Done with the Compass -
Done with the Chart!

Rowing in Eden -
Ah - the Sea!
Might I but moor - tonight -
In thee!

Ticheli says, "I focused most heavily on the lines, 'Done with the compass/Done with the chart' and 'Rowing in Eden!/Ah the sea!' These words suggested the sense of freedom and ecstatic joy that I tried to express in my work.

"Throughout the piece, even during its darker middle section, the music is mercurial, impetuous, optimistic. A jazzy syncopated rhythmic motive permeates the journey. Unexpected events come and go, lending spontaneity and a sense of freedom."

Moorside March (1928)..... Gustav Holst (1874 – 1934)/ arr. Jacob

Gustav Holst (1874-1934) was a British composer and teacher. After studying composition at London's Royal College of Music, he spent the early part of his career playing trombone in an opera orchestra. It was not until the early 1900s that his career as a composer began to take off. Around this same time he acquired positions at both St. Paul's Girls' School and Morley College that he would hold until retirement, despite his rising star as a composer. His music was influenced by his interest in English folk songs and Hindu mysticism, late-Romantic era composers like Strauss and Delius, and avant-garde composers of his time like Stravinsky and Schoenberg. He is perhaps best known for composing *The Planets*, a massive orchestral suite that depicts the astrological character of each known planet. His works for wind band (two suites and a tone poem, *Hammersmith*) are foundational to the modern wind literature.

Holst wrote *A Moorside Suite* for a brass band competition in 1927. Fellow British composer Gordon Jacob arranged the suite for orchestra in 1952 and wind band in 1960. Of the 3 original movements, the *March* continues to receive the most attention.

Program Notes Brass Ensemble

Fanfare for Brass and Percussion.....Karel Husa(b. 1921)

Karel Husa, winner of the 1993 Grawemeyer Award and the 1969 Pulitzer Prize for Music, is an internationally known composer and conductor. An American citizen since 1959, Husa was born in Prague, Czechoslovakia, on August 7, 1921. After completing studies at the Prague Conservatory and, later, the Academy of Music, he went to Paris where he received diplomas from the Paris National Conservatory and the École normale de musique. In 1954, Husa was appointed to the faculty of Cornell University where he was Kappa Alpha Professor until his retirement in 1992.

Fanfare for Brass and Percussion was written in 1981 as a commission by the Portland Opera Brass in celebration of director Stefan Minde's tenth year as the musical director of the Portland Opera. The premier performance was presented by the Portland Opera Brass on March 7, 1981, with Fred Sautter as the conductor. It preceded and announced a performance of Richard Wagner's *Die Walküre*, a gesture which followed the tradition of the Bayreuth Festspielhaus in Germany. "Motifs invariably contain the duration of one subdivision represented by a rest. This rest is then rotated through the cell so that it appears in constantly changing yet predictable points. The beginnings of cells are also rhythmically staggered so that, for example, the first begins on the downbeat of the measure, the second on the second half of the beat, and so forth. At several points in the piece, Husa

introduces contrasting segments with widely spaced intervals; however, here too, pervasive imitation and staggered entrances dominate the musical structure.” (Mark Radice in *Karel Husa: A Composer's Life in Essays and Documents*)

Two Pieces from Lieutenant Kije.....Sergei Prokofiev (1891-1953), arr. Fisher Tull
Lieutenant Kije was originally commissioned as the score to a film under the same title in 1934 on the verge of the second World War. The piece was written under tight scrutiny after a recent spat with the governing body of the Soviet Union made them suspicious of his intentions. This original film score, followed by the often-played suite, is among the best-known twentieth-century compositions for cinema. This was Prokofiev’s first venture into true Soviet-style music. While the thematic material for the suite was extracted from the film score, little attention is given to the work in its entirety as the composer omitted large portions and changed the orchestration.

The film was based on the novel by Iurii Tynianov that had originally been set to become a silent film. The storyline is based on a folktale about the reign of Tsar Pavel I (1754-1801) whom was rumored to be mad. The Tsar’s scribe inadvertently adds a Lieutenant Kije to the ranks of his army. No one in the tsar’s circle has the courage to tell him of the mistake for fear of death. The fictional lieutenant gets himself banished to Siberia, makes a triumphant return, marries the belle of St. Petersburg, and attains the rank of general before perishing to illness—all engineered by the tsar’s court for their own gain.

Program Notes Wind Ensemble

Star Spangled Banner.....Igor Stravinsky (1882-1971)

The third national anthem to be arranged by Stravinsky was The Star-Spangled Banner. This he harmonized and orchestrated at Los Angeles on 4 July 1941, and his version was performed for the first time, also in Las Angeles, where James Sample conducted it on 14 October 1941. When Stravinsky himself conducted it at a concert at Boston on 14 January 1944, a Police Commissioner appeared in his dressing room the following day and informed him ‘of a Massachusetts law forbidding any “tampering” with national property’. The police had been instructed to remove his arrangement from the music stands.

Millennium Canons.....Kevin Puts (b. 1972)

Millennium Canons was commissioned by the Institute for American Music of the Eastman School of Music of the University of Rochester. It was premiered in June 2001 at Symphony Hall in Boston, MA by the Boston Pops Orchestra conducted by Keith Lockhart. This version for wind ensemble was arranged by Mark Spede for the University of Texas at Austin Wind Ensemble, Jerry Junkin, director.

One Life Beautiful..... Julie Ann Giroux (b.1961)

“One Life Beautiful”- The title itself is a double-entendre, which in one sense is referring to the person this work, is dedicated to as in “one life” that was beautifully lived. The other sense is a direct observation concluding that having only one life is what makes life so sacred, tragic and so very precious. This is an impressionistic work musically describing that condition. Shakespeare’s “sweet sorrow,” the frailty and strength of life, the meaning of what is to truly live *One Beautiful Life*.

Dedicated to Heather Cramer Reu for her ‘one beautiful life’ that brought so much love and joy to our lives. Commissioned by Ray and Molly Cramer, husband Phillip Reu and children; brother Jeremy, his wife Michelle and children.

Julie Ann Giroux was born in 1961 in Fairhaven, Massachusetts, and raised in Phoenix, Arizona and Monroe, Louisiana. She received her formal education from Louisiana State University and Boston University. She studied composition with John Williams, Bill Conti and Jerry Goldsmith, to name a few. Julie is an accomplished performer on piano and horn, but her first love is composition. She began playing the piano at the age of three and had published her first piece at the age of nine. In 1985, she began composing, orchestrating, and conducting music for television and films. Within three hours after arriving, she was at work on the music for the Emmy Award winning mini-series *North and South*, followed soon by work on the television series *Dynasty* and the *Colbys*, as well as the films *Karate Kid II*, *White Men Can’t Jump*, and *Broadcast News*. She received her first Emmy nomination in 1988 for *North and South Part II- Love and War*, and over the next three years was nominated each year for her arranging and original compositions for the Academy Awards show. To date, Julie has well over 100 film and television credits and has been nominated for an Emmy several times. When she won her first Emmy Award, she was the first woman and the youngest person ever to win the award in that category. Julie has also been privileged to arrange for Celine Deon, Paula Abdul, Dudley Moore, Liza Minnelli, Madonna, Reba McEntire, Little Richard, Billy Crystal, Michael Jackson and many others.

Danzon No.2 (1994) Arturo Marquez, (b. 1950)/trans.

Nickel Arturo Márquez studied piano, violin, and trombone as a youth, then concentrated on piano and theory at Mexico’s Conservatorio Nacional. After studies at the Taller de Composición of the Institute of Fine Arts of Mexico, he studied privately in Paris with Jacques Castérède. Later, on a Fulbright scholarship, he earned his master’s degree at the California Institute for the Arts. He currently works at the National University of Mexico, the Superior School of Music, and the National Center of Research, Documentation, and Information of Mexican Music (CENIDIM). Márquez has written ballets, orchestral pieces, electro-acoustic music, film scores, and chamber music, along with interdisciplinary works that involve photography, actors, or experimental new sounds. Among his numerous works, which have been performed all over the world, his *Danzón No. 2* is best known, having become a secondary national anthem in Mexico. The various pieces in his *Danzón* series mix twentieth-century urban popular music and classical elements with great success.

First Suite in E-flat for Military Band.....Gustav Holst (1874-1934)

Gustav Theodore Holst (born Gustavus Theodore von Holst; 21 September 1874 – 25 May 1934) was an English composer, arranger and teacher. Best known for his orchestral suite *The Planets*, he composed a large number of other works across a range of genres, although none achieved comparable success. His distinctive compositional style was the product of many influences, Richard Wagner and Richard Strauss being most crucial early in his development. The subsequent inspiration of the English folksong revival of the early 20th century, and the example of such rising modern composers as Maurice Ravel, led Holst to develop and refine an individual style.

The First Suite in E-flat for Military Band, Op. 28, No. 1, by the British composer Gustav Holst is considered one of the cornerstone masterworks in the concert band repertoire. Officially premiered in 1920 at the Royal Military School of Music, the manuscript was originally completed in 1909. Along with the subsequent Second Suite in F for Military Band, written in 1911 and premiered in 1922, the First Suite was the catalyzing force that convinced many other prominent composers that serious music could be written specifically for the combination of woodwinds, percussion and brass.

Kansas State University Brass Ensemble

Trumpet

Daniel Dissmore '17
History, Music
Manhattan, KS

Taylor Dunham '17
Music Education
Topeka, KS

Aaron Fisher '15
Music Performance
Wichita, KS

Caleb Kuhlman '16
Music Education
Wichita, KS

Hunter Sullivan '18
Music Ed/Performance
Topeka, KS

Brayden Whitaker '17
Music Education
Dodge City, KS

Horn

Jasmine Bannister '16
Music Education
Iola, KS

Bailey Bye '17
Microbiology
Wichita, KS

Kellyn Harrison '16
Vocal Music Education
Leawood, KS

Nathan Lubeck '18
Civil Engineering
Overland Park, KS

Caitlin Sasnett '17
Music Education
Lansing, KS

Georgia Schaffer '16
Pre-Nursing and Anthropology
Albuquerque, NM

Trombone

Sam Broll '18
Pre-Med
Shawnee, KS

Paul Flesher '18
Mathematics
Hays, KS

Bradley Martinez '16
Music Education
Parkville, MO

Melissa Sauls '16
Music Education
Topeka, KS

Andrew Scherer '16
Music Education
Kechi, KS

Euphoniums

Max Dunlap '17
Music Education
Leoti, KS

Nichole Unger '16
Euphonium Performance
Manhattan, KS

Tuba

Tyler Meek '17
Music Education
Gardner, KS

Xan Perkins '16
Music Education
Derby, KS

Percussion

Greg Bagley '17
Music Education
Topeka, KS

Brett Butler '17
Music Education
Lenexa, KS

Kirsten Votaw '17
Music Education
Manhattan, KS

Trace Woods '18
Music Education
Garden City, KS

Kansas State University Wind Symphony
Mr. Don Linn, Director

Flute

*Chelsea Blankenship '16
Music Education
Derby, KS

Amy Harder '18
Animal Science & Industry
El Dorado, KS

Tara Holmes '18
Music Education
Garden City, KS

Annie Huang '18
Flute Performance
Manhattan, KS

Jayne Klinge '17
Music Education
Sharon Springs, KS

Mary Wagoner '16
Music Education
Neodesha, KS

Oboe

Betsy Burke '18
Computer Science
Haysville, KS

*Kayla Poore '17
Business/Spanish
Overland Park, KS

Bassoon

*Lizzy DeRoulet '16
Music Education
Wichita, KS

Jakob Drentlaw '19
Architecture
Grain Valley, KS

Allegra Fisher '16
Music
Wichita, KS

James Renner '16
Music Performance
Inman, KS

Clarinet

*Kasey Dunlap '17
Music Education
DeSoto, KS

Keara Johnson '18
Criminology
Goddard, KS

Will Jones '15
Biology
Leawood, KS

Sarah Keffer '15
Chemical Engineering
Topeka, KS

Kodi Shouse '18
Music Education
Leavenworth, KS

Bass Clarinet
Emma Nelson '17
Mathematics
Leawood, KS

Alto Sax
*Chris Opperman '18
Music Education
Olathe, KS

Josh Russell '18
Music Education
Lansing, KS

Jordan Strickler '18
Music Education
Iola, KS

Hale Weirick '15
Economics
Olathe, KS

Tenor Sax
*Ashton Bethel '17
Music Education
Wichita, KS

Matt Hiteshaw '17
Music Education
Olathe, KS

Bari Sax
*Justin Frazier '17
Agricultural Engineering
Tarkawa, OK

Horn
*Jasmine Bannister '16
Music Education
Iola, KS

Grace Baugher '17
Music Composition
Overland Park, KS

*Chris Clarkston '18
Biology
Stillwell, KS

Larissa Liggett '17
Finance & Accounting
Tescott, KS

Caitlyn Sasnett '17
Music Education
Lansing, KS

Trumpet
Kevin Cole '17
Finance
Vermilion, OH

Taylor Dunham '17
Music Education
Topeka, KS

Abby Giles '19
Music Education
Byers, KS

*Kyle Lefler '17
Music Education
Wichita, KS

Steven Murray '17
Physics
Olathe, KS

Hunter Sullivan '17
Music Education
Topeka, KS

Brayden Whitaker '17
Music Education
Dodge City, KS

Trombone
Luke Evans '19
Architectural Engineering
Olathe, KS

Henry Law '18
Music Education
Wichita, KS

Tyler Lee '18
Music Education
Tulsa, OK

*Daniel Lovell '18
Computer Engineering
Olathe, KS

Joshua Marshall '19
Architectural Engineering
Hutchinson, KS

Melissa Sauls '16
Music Education
Topeka, KS

Ashley Weatherhogg '18
Architecture
Douglas, NE

Euphonium
Kelli Costin '19
Music Education
Wichita, KS

Sarah Nyhart '15
Elementary Education
Shawnee, KS

Tuba
Ethan Aubrey-Mitchell '19
Music Education
DeSoto, KS

Kevin Dice '18
Computer Science
O'Fallon, IL

*Tyler Meek '17
Music Education
Gardner, KS

Percussion
Greg Bagley '18
Music Education
DeSoto, KS

*Jakob Dunlap '18
Music Education
De Soto, KS

Bailey Eisenbraun '20
Music Education
Shawnee, KS

Christian Martinez '18
Music Education
Salina, KS

Meridith Neuer '17
Music Education
Topeka, KS

Skyler Roth '18
Chemical Engineering
Wichita, KS

Ryan Strunk '18
Music Performance
Rockport, TX

* Denotes Section Principal Player

Kansas State University Wind Ensemble
Dr. Frank Tracz, Director

Flute

Sam Boxberger '15
Music Education
Leavenworth, KS

Erica Seago '15
MM Conducting
Topeka, KS

Shelby Shore '16
Music Education
Wellington, KS

Christine Vavra '18
Flute Performance
Gresham, NE

*Chelsea White '15
Flute Performance
Manhattan, KS

Natalie White '17 (Picc)
Medical Biochemistry
Wichita, KS

Oboe

Abilgail Baeten '16
Music Education
Topeka, KS

Elizabeth Tobald '17
Oboe/Viola Performance
Glasco, KS

Clarinet

Natalie Alton '14
Elementary Education
Overland Park, KS

Alex Bright '15
Sociology and
Anthropology
Bonner Springs, KS

Heather Gering '14
Clarinet Performance
Wichita, KS

Jenna Hubele '17
Music Education
Gypsum, KS

*Chris Johnson '15
MM Conducting
Marquette, KS

Adi Millen '16
Music Education
Pratt, KS

Abby Thompson '16
Music Education
Engalls, KS

Ranie Wahlmeier '16
Music Education
Burlington, KS

Bass Clarinet

*Josh Peterson '17
Music Education
Lawrence, KS

Alex Meek '18
Music Education
Derby, KS

Bassoon

Blake Cordell '17
Music Composition
Derby, KS

*Marcus Grimes '15
Social Science
Shawnee, KS

Matt Shea '17
Music Education
Overland Park, KS

Rachel Villareale '16
MM Conducting
Everett, PA

Alto Sax

Adam Lechner '18
Saxophone Performance
Kearney, KS

*Michael Meier '15
Saxophone Performance
Topeka, KS

Jacob Wright '18
Music Ed/Performance
Olathe, KS

Tenor Sax

Emily Roth '15
MM Conduction
Lincoln, NE

Baritone Sax
 Connor Penton '16
Music Education
Topeka, KS

Trumpet

*Deborah Cardwell '15
MM Music Performance
Wichita, KS

Katie Daniels '15
Political Science/Pre-Law
Gardner, KS

Aaron Fisher '15
Music Performance
Wichita, KS

Joe Halligan '18
Music Education
Overland Park, KS

Caleb Kuhman '16
Music Education
Wichita

Horn

Bailey Bye '16
Microbiology
Wichita, KS

John Hanson '17
Horn Performance
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*Kellyn Harrison '16
Vocal Music Ed
Leawood, KS

Ben Listharke '16
Mathematics
Kansas City, MO

Nathan Lubeck '18
Civil Engineering
Overland Park, KS

Trevyn Sell '18
Architectural Engineering
Carrollton, TX

Trombones

Robert Larson '15
Music Education
Shawnee, KS

*Paul Flesher '15
Masters Mathematics
Hays, KS

Brad Martinez '16
Music Education
Parkville, MO

Andrew Scherer '16
Music Education
Kechi, KS

Euphonium

Max Dunlap '17
Music Education
Leoti, KS

*Eddie Shaw '17
Euphonium Performance
St. Mary's, KS

Nichole Unger '16
Euphonium Performance
Russell, MA

Tuba

*Xan Perkins '16
Music Education
Derby, KS

Matthew Scott '18
Music Education
Manhattan, KS

Bass

Eric Shulman '18
Music Performance
Overland Park, KS

Percussion

Brian Anderson '16
Musicology
Salina, KS

Brett Butler '17
Music Education
Lenexa, KS

*Dan Haddad '17
Ph.D Education
Curriculum and Instruction
Seattle, WA

Kirstyn Norris '17
Music Performance
Riley, KS

Alex Wimmer '17
Ph.D Education
Curriculum and Instruction
Gretna, NE

Trace Woods '18
Music Education
Garden City, KS

Jacob Wrobel '17
Music Education
Carbandale, KS

* Denotes Section Principal Player

Kansas State University Brass Ensemble Conductors

CHRIS JOHNSON received the Bachelor of Music Education degree from Kansas State University in 2008. He spent four years as the assistant band director in the McPherson, KS, school district where he taught middle school band, middle school jazz band, instructed the high school drumline, and assisted with the high school concert band. He was also an active performing musician on clarinet, and served as a member of the Salina Symphony, Hutchinson Symphony, and Salina Community Theater pit orchestra.

EMILY ROTH received her Bachelor of Arts in Music Education from Doane College in Nebraska in 2009. Currently, she is in her second year of the Master's program at Kansas State University. Prior to returning to school, Emily taught 5th-12th grade band at Centura Public Schools for four years. She joined the Nebraska Army National Guard Band in 2006. She is currently a member of the 43rd Army Band. She is a member of the National Association for Music Education, Kansas Music Educators Association, and an honorary member of the music sorority, Tau Beta Sigma. Emily enjoys performing on saxophone, being outdoors, and spending time with her husband, Aaron.

Wind Ensemble Conductor

DR. FRANK TRACZ is Professor of Music and Director of Bands at Kansas State University. At K-State he coordinates undergraduate and graduate-conducting activities, teaches classes in music education, and administers and guides all aspects of the K-State band program. Under his direction the Wind Ensemble has performed at the Kansas Music Educators Association Conference, the MENC National Conference, A CBDNA regional Conference, as well as regional and international tours. Under his direction, the "Pride of Wildcat Land" Marching Band has enjoyed the privilege of traveling to nationally acclaimed bowl games in support of the University. Dr. Tracz received the Doctor of Philosophy (music education) from The Ohio State University, a Master of Music degree from the University of Wisconsin-Madison, and a Bachelor of Music Education degree from The Ohio State University. Dr. Tracz has several years experience teaching in the public schools of Ohio and Wisconsin. He has also served as Assistant Director of Bands at Syracuse University and Director of Bands at Morehead State University. He has served as an adjudicator, clinician and guest conductor for all-state and honor bands across the nation, as well as in Canada and Singapore. Dr. Tracz is on the Faculty Board for the Conn-Selmer Institute, as well as a past member of the Music Education Journal Editorial Board and is a contributor to the series Teaching Music Through Performance in Band. His Honors include Stamey Award for Outstanding Teaching, Kansas Bandmasters Outstanding Director Award, named a Lowell Mason Fellow, Wildcat Pride Alumni Award, Paula Crider Outstanding Band Director Award and election to the Prestigious American Bandmasters Association. This past December the Kansas State University Marching band was awarded the prestigious Sudler Trophy from the John Philip Sousa Foundation for excellence, contribution, and innovation in marching band

Wind Symphony Conductor

MR. DONALD LINN currently serves as the Assistant Director of Bands at K-State where he directs the Wind Symphony, Concert Band, Basketball Bands, assists in the direction of the Marching Band, and teaches courses in Music Education, Conducting, and Arranging for Band. Prior to his appointment at K-State he served as the interim associate director of bands at Youngstown State University where he directed the Youngstown State University Marching Pride, the Men's and Women's Basketball Bands, co-directed the Concert Band, was the director of the Symphonic Band, and teacher of drill design and marching band methods. Mr. Linn was also assistant conductor of the Ohio Stambaugh Area Youth Wind Ensemble, a group that attracts talented high school instrumentalists from the Northeast Ohio and Western Pennsylvania areas.

Prior to his appointment at YSU, Mr. Linn completed a M.M. in Wind Conducting at Ball State University under Dr. Thomas Caneva and Mr. Dan Kalantarian. At Ball State University Mr. Linn assisted with the direction of the Pride of Mid-America Marching Band, helped direct the Men's and Women's Basketball Bands, was conductor of the Ball State Concert Band, was the inaugural conductor of the Ball State Campus Band, and taught undergraduate conducting. Before his study at BSU, Mr. Linn taught in the public schools as the director of bands at Nottoway High School in Crewe, VA. While teaching in Virginia, Mr. Linn received a Presidential Citation for Teaching Excellence from the University of Richmond Governor's School. Mr. Linn earned his bachelor's degree in music education from Virginia Tech in Blacksburg, Virginia.

Mr. Linn is in demand as a clinician, guest conductor, arranger and drill writer. He has designed marching shows for university bands, high school bands, indoor percussion ensembles, and winterguard. Mr. Linn's drill design has been featured in Canada, Alabama, Missouri, Kansas, New York, Virginia, Michigan, Indiana, Ohio, North Carolina, Texas, and most recently the 2013 Fiesta Bowl in Arizona. Mr. Linn is active as a conductor, educator, trumpet performer and is a member of NAFME, the National Band Association, CBDNA, Pi Kappa Lambda, Phi Mu Alpha, and holds honorary memberships in both Kappa Kappa Psi and Tau Beta Sigma.

UPCOMING CONCERTS AT K-STATE

March 12, 2015	Concert Band/ University Band Concert	McCain Auditorium
May 3, 2015	Wind Ensemble/Wind Symphony Concert	McCain Auditorium
May 4, 2015	Concert Band/ University Band Concert	McCain Auditorium
May 5, 2015	Brass Ensemble Concert	McCain Auditorium

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For more information call KSU Band Office or email khenao@ksu.edu

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See website for more information www.k-state.edu/band/thepride/drumline.html

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CHAPTER 2 - Music Education Mission Statement

Students as Lifelong Learners

The purpose of education is to aid students in becoming active acquirers of knowledge once they leave the school building. In order for this incredibly lofty goal to be attained, students need challenge. They need opportunities to solve problems so as to search for solutions, in the process, forming new knowledge out of the concepts they learned. Ultimately the act of learning falls solely on the students. The way information is presented can either motivate students to desire the new knowledge, or can cause them to shut down. People are naturally inquisitive. If presented with an opportunity to solve a puzzle that they feel is *relevant* to their needs, most will persist until it is solved, given that the concepts are within their grasps and they are provided with the correct tools. Teachers can aid in showing students how the information relates to them and guide them through the decision making process.

The classroom is not an isolated bubble. It exists within the school building, the community, and the greater musical world. When students are able to work through musical problems and find solutions that make sense to them based on their previous knowledge, it enables them to be independent musicians. When teachers authenticate the learning by taking it outside of the classroom, they can function as members of the greater musical community. In turn, it allows them to continue learning and being active in music once they leave the classroom because they will have the ability to study and learn music on their own. This could be in a church choir, community ensemble, or a “garage band.” But if they are not well-rounded musicians, capable of understanding the complexities of music and how to work through them, they will not be as apt to continue.

Student-Centered Learning

In a student-centered classroom, the role of the educator is to serve as a guide or facilitator for learning. Students formulate their own learning based on their experience and individual ways of working through problems. This does not imply that the students are in charge of the classroom. Though the students are responsible for learning and gaining understanding, it

is the responsibility of the educator to set up the schedule by which they will encounter the planned experiences and to encourage students to dig deeper into the material and guide them towards what they want the students to learn. This can only be attained through proper planning and curriculum development.

Another important factor in a student-centered classroom is the individuality of the students. With the variety of activities involved in learning music, students will grasp concepts at different levels and through different activities. This does not mean that students are either musical or not. According to Bennett Reimer (2003), “Creativity exists on a continuum, a continuum from what children do to what the greatest exemplars do. *The difference is not in kind—only in degree.*” (pg. 107). In a musical context, creativity takes on a variety of forms. One can be creative in their playing through interpretation of the music, or can actually create, through composition or improvisation. Each individual has his or her own way of learning. When helping students engage with the learning opportunities then, it is essential to provide a multitude of ways in which they can contribute and express their creativity. It is also important to offer a variety of musical experiences. Not all students will be interested in the traditional performing ensembles found in most public schools. Educators need to do their best to reach as many students as they can. Music education is for *everyone*.

Education as a Social Environment

Students are social beings. Education needs to be accountable for demonstrating appropriate interactions between peers, teachers, administrators, and community members. If education takes place in a vacuum where students sit in the isolation of the classroom and passively take in new ideas, the concept of application and authenticity is lost. Interdisciplinary learning allows students to make connections between classrooms and realize that the concepts are not isolated, therefore helping them adapt and apply ideas in new and innovative ways.

An important part of this scenario is the hidden curriculum. Students need to understand how to treat their peers, teachers, administrators, community members, etc. This is taught through observation. While a handbook or code of conduct are necessary in the classroom to establish standards and accountability, they will learn far more by watching the interactions of the teacher with students, other teachers, administrators, etc. Appropriate social interactions are more easily and permanently learned through observation. When students observe the interaction

of the teacher with their peers that teaches them how to behave, good or otherwise. This part of the learning environment needs to be just as planned and intentional as the selection of music; educators need to be deliberate in their interaction with students and fellow teachers. When students can place trust in their educator and the peer members of the ensemble, an avenue for teaching acceptance and tolerance opens up. Without a trusting, safe environment, students will not flourish musically.

The music curriculum—the literature—is a vehicle for active collaboration. Collaboration extends beyond the student-teacher cooperation model in which students do what they are asked simply because they want to appease the teacher or get a good grade. In a collaborative environment, all participants are contributors to making a musical product. The expressive opportunities found in quality music (expanded upon in *Selecting Literature*) allow students to offer opinions and ideas. This can only be accomplished when students feel comfortable and safe in the environment, established through appropriate and positive interactions with the teacher and peers. This type of interaction can also develop students' sensitivity to the actions or feelings of others, thereby enriching their sensitivity to musical concepts.

In the previous quote, Bennett Reimer suggests that no matter what level, if students are fully engaged in the process of music making, they are able to interpret and share (perform) with musical meaning that not only shares the existing worlds of the performers and composer but creates a new world in which the performers and listeners share a unique experience that has the power to change all involved.

Communicating Emotions

The vulnerability one feels when they are emoting through music is achieved through losing oneself to the good of the group and the ensemble interpretation of the work. Through metacognition, students become aware of how they are feeling and are better able to express musically, even if they are unable to do so verbally. Recognizing feeling and the emotions that are present with different feelings can help students maintain control and make good decisions in difficult situations.

The ability to give students these opportunities can only come when the educator has a thorough understanding of the concepts they are trying to help the students discover. Edward Lisk (2013) states, "A most difficult undertaking as musicians is to teach expressivity that is

directly connected to interpretation. ‘Expression’ cannot be notated; a conductor’s decisions are based on ‘things’ that are unknown and intangible...expression lies within every individual as distinct and dynamic entities, just as fingerprints are solely unique to every individual” (pg. 64). Getting students to develop abstract ideas and become more aware of their own feelings and thought processes is not an easy feat. It takes time, patience and as many opportunities as we can provide them with. While some students may come by it naturally or more quickly, all students have the ability to understand concepts if taught in a way that helps them make sense of it for themselves.

CHAPTER 3 - Quality Literature Selection

Literature

Selecting literature for an ensemble is driven by the curriculum established for the course and the desired student learning outcomes. As stated by H. Robert Reynolds (2000),

While it may be an overstatement to say that the repertoire is the curriculum, we can all agree that a well-planned repertoire creates the framework for an excellent music curriculum that fosters the musical growth of our students...As one who has several decades of this experience, I am here to tell you that it gets no easier. It is one of the most difficult aspects of the entire profession. The difficulty occurs because you not only choose a particular piece...but, in making this decision, you determine that all other pieces will not be chosen. (pg. 1)

Without a thoughtful and careful process for selecting repertoire, educators are bound to pick music that does not serve the learning needs of the performers. As a young educator, it is of utmost importance to secure advice and council in the selection of appropriate literature. This can be done through a variety of sources: colleagues, mentors, previous studies, publishers, printed resources, etc. Thorough knowledge of the learning concepts presented in the literature as well as the musical content, as explained in the following paragraphs, aid teachers in choosing the best repertoire for their performing ensembles.

There have been three major studies done on quality literature selection for the wind band. The original, by Acton Ostling, Jr. was done in 1978 and has been updated twice, by Jay Gilbert in 1993 and by Clifford Towner in 2011. These three studies are all of significant importance in defining the criteria that makes up quality literature. The following ten criteria were used in all three of the prior mentioned studies:

1. The composition has form – not ‘a form’ but form – and reflects proper balance between repetition and contrast.
2. The composition reflects shape and design, and creates the impression of conscious choice and judicious arrangement on the part of the composer.
3. The composition reflects craftsmanship in orchestration, demonstrating a proper balance between transparent and tutti scoring, and also between solo and group colors.
4. The composition is sufficiently unpredictable to preclude an immediate group of its musical meaning.

5. The route through which the composition travels in initiating its musical tendencies and probable musical goals is not completely direct and obvious.
6. The composition is consistent in its quality throughout its length and in its various sections.
7. The composition is consistent in its style, reflecting a complete grasp of technical details, clearly conceived ideas, and avoids lapses into trivial futile, or unsuitable passages.
8. The composition reflects ingenuity in its development, given the stylistic context in which it exists.
9. The composition is genuine in idiom, and is not pretentious.
10. The composition reflects a musical validity, which transcends factors of historical importance, or factors of pedagogical usefulness.

The importance in this list of criteria is that educators take the time to thoroughly examine each piece of music that is put in front of students. According to the Gilbert study,

Care must be exercised to prevent such factors as the historical importance of a composition from contaminating an evaluation on the basis of its merit in quality. The evaluators also should avoid high ratings for a composition which might suit the wind-band medium well, but which might not withstand close scrutiny by musicians in general. (Gilbert, 1993, pg. 11)

In other words, the music should be able to stand on its own merit for artistic quality, not because of its pedagogical implications or the way it teaches certain concepts. Personal preference can also play a role in determining repertoire selections. Using the criteria listed, educators can see past what their own taste may guide them towards, allowing them to expose their students to music they would not otherwise select that is still of high artistic merit.

The importance of using only the highest quality of literature has become increasingly important as the sheer amount of music that is being published is increasing. The responsibility then falls on the band director to examine every score put in front of the students and make decisions based on the needs of the ensemble. While publishers can be a helpful resource for finding scores and recordings, the publisher's job is to make a profit by selling music, which *can* get in the way of using only the highest quality literature. This is exemplified in the ever-broadening guidelines for a piece of grade "3" music. The director must be extremely diligent in choosing music of the highest caliber.

Selecting Literature

With the above guidelines in place for evaluating the quality of compositions, the next step one must take is searching out pieces that suit the needs of the ensemble. Being able to

evaluate how developed the ensemble is technically and musically is a vital step in making the correct decisions when it comes to literature selection. If the challenge is too great, students will easily become frustrated and could give-up; too little challenge and you risk students becoming bored. Other factors that are important in making programming decisions include: instrumentation of ensemble, rehearsal space, available equipment, rehearsal time allotted, time allotted for performance, endurance of players for performance, and the experience of the concert-goers. A note on the audience:

While audiences believe that concerts are performed for them, concerts actually provide a forum for students to share their musical preparation and education. The challenge lies in engaging the audience while presenting music that was selected to provide musical experiences for the students. Essentially, the concert is a sharing experiences, rather than just a listening experience for those attending the concert. (Reynolds, 2000, pg. 2).

It is the responsibility of the educator to make sure the audience is prepared and taking away the desired information. If there is a piece that they might not fully understand, giving them information that will help them do so will allow them to appreciate the amount of time and dedication it takes for the students to prepare the music, therefore helping them share in the experience.

With all of these criteria, it becomes clear why literature selection is one of the most important roles one has as an ensemble director. Without careful, conscious deliberation, poor selection is imminent. Performing music of poor quality will cause students to lose interest in music. There is repertoire of high artistic merit in all genres, one just has to do their due diligence in spending the time it takes to find it. Literature selection is also one of the most public ways we display our teaching philosophy. Because many audience members will only hear the performance, what the educator values is what they glean from that performance – perceived importance is their reality. For this reason, it is critical that educators produce concerts that appropriately represent and display their philosophical beliefs.

CHAPTER 4 - *Suite in B-Flat, Op. 4, Movement II: Romanze* by Richard Strauss

Unit I. Composer

Richard Strauss was born on June 1, 1864. His father, Franz Strauss, was the principal horn player for the Munich Court Orchestra and conductor of the *Wilde Gung'l* (a chamber ensemble); his mother was a singer and daughter of the wealthy Pschorr beer family. His music study began at age four with piano, and then he took up violin at age eight. When Strauss was six years old he began composing. He would sit and play his compositions at the piano while his father notated them. One of his first known works was a Christmas Carol, for which his mother wrote down the words because he did not yet know how. At ten he started at the local gymnasium. This, along with his father's influence and personal taste, is where he was introduced to the music of Mozart, Beethoven, Schubert, Mendelssohn, Weber, and Spohr from whom he found great compositional inspiration (Kaunitz, 2012, pg. 1). His teacher praised him on a report for his attention in all subjects and concluded with the comment that Richard was "a promising musical talent" (Boyden, 1999, pg. 9). Though he had written several compositions, he blamed his insufficient piano skills on a lack of practice and a weak left hand. At the time, any educated student could read music and, according to his teacher, Richard was no more advanced than any other gifted child.

Throughout Richard's life, his father Franz pressed to persuade Richard's decisions, both in music and life, though Richard frequently went against his wishes. Franz Strauss's position as principal horn for the Royal Court Orchestra afforded him the opportunity to play several premieres of the works of Richard Wagner, whose music he disdained. In 1878, Richard seemingly shared his father's opinion on the composer and wrote to his lifelong friend Ludwig Thuille that he had been bored beyond words in a performance of Wagner's opera, *Siegfried* as well as other Wagner works at the Bayreuth Festival when his father was playing horn. Later, however he attended a performance of *Tristan und Isolde* and managed to recover a score that he spent hours pouring over. After another poor theatre experience of the same work, he decided that it was the mediocrity of the performance that left him disappointed and not the music that

Wagner had written (Schuh, 1982, pg. 53). His love of Wagner's compositions became only more thorough over time, especially when he was introduced to the composer Alexander Ritter, a strong Wagnerian, who influenced not only his composition technique, but guided his social interactions and opinions as well.

At the age of 17, Strauss composed Serenade, Op. 7. Prior to this composition, Hans von Bülow, director of the Meiningen Orchestra, had been less than impressed with his compositions, saying that they were "immature and precocious" (Boyden, 1999, pg. 13). In December of the following year, Bülow requested a performance of the piece in Berlin at the suggestion of Eugen Spitzweg (Richard's publisher and friend of the conductor). Five years later, Bülow suggested to Richard Strauss that he write another work for a wind ensemble, which became the four-movement work, *Suite in B-flat*. The performance was important in another regard, as it would turn out to be Richard's conducting debut. The opportunity turned into a job, as he soon became Bülow's assistant for the Meiningen Orchestra, a position normally entitled to someone with much more experience on the podium. Along with the positive impression left on the conductor, he was secured in the position by his mother's prominent family name and his anti-Semitism, which had been a strong part of his upbringing and daily life and was a political view being sought after by the people of power at the time. This would become an issue in 1889 when Strauss traveled to Bayreuth to act as one of the assistant conductors for the annual Bayreuth Festival. One of the conductors he was assisting was Hermann Levi, a Jewish man, whom he had worked with at the Opera House in Munich. It was Levi that Strauss blamed for the degrading forced retirement of his father.

Strauss is known for his skill in writing tone poems. His first few, prior to 1890, had been based on Shakespearean works. On June 21, he premiered his tone poem *Tod und Verklärung*, depicting the death of an artist and his rebirth into an afterlife where he could fulfill the idealism he was unable to attain in his earthly life. Later that same season he had performed the work in several different cities and wrote to his publisher explaining that he was not going to compose for a while because he was done with absolute music, and as such, he requested a larger sum than he had previously received for his works. His publisher agreed to pay more, in part because Richard Strauss was becoming a more prominent figure and threatened to leave Spitzweg for someone else if he didn't agree.

Strauss's first venture into opera began in 1887 when he was still very much under the influence of Bülow, Ritter, and the Wagnerians. This was evident in the style and thematic material. It took a lot of work for him to get a theatre to present the work. It was finished on his sabbatical late in 1892. After initially turning down his colleague Bronsart at Weimar because his orchestra was too small to fill out the score, Strauss was forced to turn back to them as the only option for staging. He was forced to use brass from the local military band and in the end, only one third of the parts were covered. The premier took place in late 1894 and was given only four performances. Ultimately, his first opera was a failure.

His next compositional success came with his tone poem, *Till Eulenspiegel*, based on German folklore. While the composition was cutting edge in terms of its organization, the material, much like his opera, was tired and not in line with what was happening in the artistic world around him. The trend of the day was programmatic work based on real-world current themes, not mythical or folkloric ideas. He followed with the tone poem, *Also Sprach Zarathustra*, based on the philosopher Nietzsche's writing of the same name. This would prove to be one of his most enduring pieces, however it is one of his less programmatic works. The most depictive section creates the opposition of man and nature by utilizing the key of C major for man and using B major to represent nature, the dissonance reflecting on the clash of the two. The premier of the work happened a mere three months after the composition was complete, conducted by Strauss himself, in 1897. The work is 10 minutes longer than any of his other symphonic pieces.

Strauss officially got involved in politics in the late 1890's. His ultimate goal was to provide further copyright protection for artists in Germany. He considered his works merchandise to be bought and sold to make him money. He sent letters to fellow German composers asking for support in extending the law that protected composers' intellectual rights for 30 years following their death, as this was not long enough to ensure that the family of the deceased would be taken care of. In his personal battle, he began by refusing performing rights to his publisher Spitzweg on his new compositions, giving him only publishing rights, while continuing to ask for greater monetary compensation. The fruition of his labor came with the establishment of the "Genossenschaft Deutscher Tonsetzer (GDT)," a German society that protected composers' performing rights and defended the melodic content of individual works (Boyden, 1999, pg. 138).

In 1903 the University of Heidelberg awarded Richard Strauss an honorary doctorate in philosophy. Strauss had not completed any coursework past the one semester of university he took as a youth, but he now took full liberty of signing himself as “Dr. Richard Strauss” (Boyden, 1999, pg. 161). He even dedicated the piece he was working on at the time of the award to Heidelberg University and premiered, *Tailliefer* at their town festival. The following year he mounted a tour of the United States that included 35 concerts.

His next great success came in his third opera, *Salome*. The work was based on the New Testament story of the same name and was perverse and anti-Semite in nature. Many opera houses in Europe that wished to perform it were not allowed to because of government censorship. The success and international recognition it warranted, along with the generous fee from the publisher, allowed him to buy and build a villa in Garmisch, a land he had known since childhood and where he wished to someday retire to. Shortly afterward, he wrote *Elektra*, which enjoyed similar success and was built around similar dramatic themes. The critics accused him of pandering to the masses because of the success he had just enjoyed with *Salome*. His next opera, *Rosenkavalier*, was a comic opera that was successful with the public and not so with the critics. They believed that he had taken a step backwards from his previous, modern compositions.

Among the many contemporary composers with whom he frequently communicated, Strauss became acquainted with Arnold Schoenberg in the beginning of his career. When they first met, Strauss championed Schoenberg, who had just moved from Vienna to Berlin, and his new modernism and atonal tendencies, getting him funding from a German composer’s union. His praise to Schoenberg was generous as well as his financial backing. However, when approached to premier his work, Five Orchestral Pieces, Op. 16, Strauss replied, “You know that I like to help, and I have the necessary courage. But your pieces are such daring experiments in both content and sound that for the time being I cannot take the risk of presenting them to my ultra-conservative public” (Boyden, 1999, pg. 156). Then in a letter to Alma Mahler, Strauss conveyed his opinion that Schoenberg was not suited to be a composer, which was then relayed to Schoenberg. The following year Schoenberg was asked to compose a piece for Strauss’s fiftieth birthday he replied, “He is no longer of the slightest artistic interest to me, and whatever I may once have learned from him, I am thankful to say I misunderstood... Since I have understood Mahler I have inwardly rejected Strauss” (Boyden, 1999, pg. 157). Many of Strauss’s personal relationships with fellow composers, including Mahler, endured similar circumstances.

Another cause for distress in his personal relationships was his wife, Pauline's, abrasive personality. Many of memoirs of his colleagues speak of her tactlessness and disregard for others' opinions. She did, however, help in keeping Richard to a strict schedule especially once they had moved to Garmisch. Through his long working relationship with Hugo von Hofmannsthal, the librettist for his most famous operas, *Salome*, *Elektra*, and *Rosenkavalier*, the two spent hardly any time face-to-face. Hofmannsthal did not enjoy the company of Pauline and her ability to interrupt any work being done when they were together. Most of Strauss and Hofmannsthal's collaboration was done through correspondence. When one of the singers for his opera *Die Frau ohne Schatten* went to Garmisch to study with Strauss she observed the unique bond between the two noting that Pauline "derived an almost perverse pleasure from proving to her husband that no amount of fame could alter her personal opinion of him as essentially nothing but a peasant, a country yokel." Strauss, however, secretly relished the situation and one day confessed, "The whole world's admiration interests me a great deal less than a single one of Pauline's fits of rage" (Boyden, 1999, pg. 249).

When the first World War broke out, Strauss was decidedly unaffected. That is until the British government seized all German savings in London, causing Strauss a loss of £50,000. Afterward, he was drawn by the propaganda and the assurance of a German victory. Before the war started, Strauss had begun working on his *Alpensinfonie* that was harshly reviewed by his critics. This was in part because the scoring of this work required more players and specialty instruments than any orchestra could afford to pay. While this upset people at the time of the premier, the truth is that the scoring had been set before the war broke out and orchestras were being disbanded because of financial hardships.

In 1917 Strauss made his first recording with Deutsche Grammophon. This came just two years after the first-ever full recording of a symphony—Beethoven's Fifth. Because Strauss was seen as Germany's leading musician at the time, the company decided to produce recordings of more current musical trends. The next year, Strauss was appointed the directorship of the Viennese Opera, an incredibly influential post at the time. The post was wrought with criticism for his self-promotion and his co-director suffered in Strauss's overbearing shadow. His time there was brief and he was asked to resign in 1924 following the premier of his eighth and last opera, *Intermezzo*, based on Strauss's own life.

While “Strauss Weeks” were not an uncommon event throughout Europe, for his 60th birthday, celebrations took place worldwide and he was given numerous gifts including honorary citizenship (Munich), a plot of land (Austrian government), and in Dresden the city square was renamed Straussplatz.

In 1932 Adolf Hitler’s ascent to power was inevitable. While Strauss was a vocal anti-Semite, the new censorship enforced by the governing party and mob violence that overwhelmed the streets forced him to move his family from Garmisch to Switzerland and then Salzburg. In 1934, the year after Hitler had been installed as Chancellor, Jewish conductors and musicians were being forced from their prestigious posts throughout Germany. In one such instance, Bruno Walter was set to conduct the Philharmonic Orchestra in Berlin immediately following his colleague being ousted from Dresden. He arrived in Berlin and was refused any protection. It was stated that if the concert were to continue, they would need to find an Aryan conductor. Strauss was called and accepted, programming his own *Sinfonia Domestica*. Walter wrote in his memoirs, “The composer of *Ein Heldenleben* actually declared himself ready to conduct in place of a colleague who had been forcibly removed. This made him especially popular with the upper franks of Nazism” (Boyden, 1999, pg. 291). When the Nazi party established an organization to oversee the arts in Germany, Goebbels appointed Strauss president of the music division, despite his not having joined the party. The division was responsible for regulating all musical activity in Germany, something never before attempted. He resigned from the post in 1935. While people have excused his role with the Third Reich as simple naivety, his close relationship with the Vienna Philharmonic Orchestra exemplifies the closeness of the situation and how he would have had to be aware of what was going on. At the beginning of the war, there were 11 Jews in the Orchestra. Seven of them emigrated. The remaining six were all transported to concentration camps where they died. In total, 26 non-Aryan members were murdered, exiled, or reduced in status and with few exceptions, Strauss would have known all of them (Boyden, 1999, pg. 372). However, Strauss was driven by aesthetics and found nothing better than the German music from days gone by. While he championed new composers, he rarely, if ever, performed their work, and was constantly striving to protect the roots of German music. The promises made by the Nazi party in this regard, were too sweet for Strauss to pass up.

Richard Strauss died in Garmisch on September 8, 1949. While he suffered from a variety of illnesses throughout his life, in the end he suffered increasingly severe heart attacks.

At the funeral, he requested that the Funeral March from *Eroica* be played and concluding the service the final trio from *Rosenkavalier* was performed, both by the orchestra of the Munich State Opera.

Table 4.1 Selected list of compositions

Name	Genre	Date Published
<i>Two etudes for horn</i>	Solo Horn	1873
<i>Overture to the Singspiel Hochlands Treue</i>	Orchestral	1873
<i>Two Little Pieces for Violin and Piano in G major</i>	Chamber Music	1873
<i>Concertante for piano, 2 violins and cello</i>	Chamber Music	1875
<i>Quartet for 2 violins, viola, and cello in C minor</i>	Chamber Music	1875
<i>Serenade in G Major for orchestra</i>	Orchestral	1877
<i>Romanze in E-flat Major for clarinet and orchestra</i>	Concerto	1879
<i>Festmarsch in E-flat Major</i>	Orchestral	1881
<i>Serenade in E-flat Major for 13 wind instruments</i>	Chamber Music	1882
<i>Suite in B-flat Major for 13 wind instruments</i>	Chamber Music	1884
<i>Aus Italien</i>	Orchestral, Tone Poem	1887
<i>Don Juan</i>	Orchestral, Tone Poem	1889
<i>Tod und Verklärung</i>	Orchestral, Tone Poem	1890
<i>Macbeth</i>	Symphonic Poem	1890
<i>Guntram</i>	Opera	1894
<i>Till Eulenspiegels lustige Streiche</i>	Symphonic Poem	1895
<i>Also sprach Zarathustra</i>	Symphonic Poem	1896
<i>Don Quixote</i>	Orchestral	1898
<i>Ein Heldenleben</i>	Symphonic Poem	1898

<i>Feuersnot</i>	Opera	1901
<i>Symphonia Domestica</i>	Orchestral	1903
<i>Salome</i>	Opera	1905
<i>Elektra</i>	Opera	1909
<i>Der Rosenkavalier</i>	Opera	1911
<i>Ariadne auf Naxos</i>	Opera	1916
<i>An Alpine Symphony</i>	Orchestral	1915
<i>Daphne</i>	Opera	1938
<i>Festmusik der Stadt Wien for brass and timpani</i>	Chamber Music	1943
<i>Sonatina No. 2 in E-flat Major for 16 woodwind instruments</i>	Chamber Music	1946

Unit II. Composition

As previously stated, it was Hans von Bülow that suggested Strauss write a second work for winds after enjoying the *Serenade* so deeply. The conductor even went to the extent of suggesting to Strauss's publisher, Spitzweg, what form the work should take. However, he did not receive the suggestion until after the first two movements had been written so only the last two movements, "Gavotte," and "Introduction and Fugue" are aligned with his advice. Like his first work for winds, *Serenade*, the instrumentation includes:

- 2 Flutes
- 2 Oboes
- 2 Clarinets
- 2 Bassoons
- 1 Contrabassoon
- 4 Horns (2 in F, 2 in C)

13 players in total. However, this work is broken into four movements, unlike the *Serenade*, which was composed as a single movement.

During his early career, under the tutelage of Hans von Bülow, he adhered strictly to marked tempos and dynamics as even in his school days his teachers commented that he was always in a hurry. For this reason, his dynamics and tempos are marked very clearly throughout the work to aid in an accurate interpretation of what he wished for his performance. Later in his

career, he took everything at extreme tempos and his orchestras frequently complained about the difficulty of playing under his baton. Though the piece is absolute in nature, it contains several references to his future, more programmatic work.

Unit III. Historical Perspective

Richard Strauss composed, *Suite in B-flat* in 1884 when he was 20 years old. At the time he had been visiting Berlin. He spent a good amount of his adolescence and was engrossed in the social scene, attending concerts, parties, and events. He stayed with acquaintances of his father's through the orchestra and was well liked by those he encountered. He practiced his conducting in private, stealing a wooden knitting needle from his hostess. When Bülow suggested that he conduct the matinee performance of his new work, needless to say, he was aghast. The conductor reassured him that the orchestra would be prepared and allow Strauss to convey his own interpretation, but there would be no rehearsals, as time did not permit within their tour schedule.

At the premier on November 18, he recalled that Bülow "was in an abominably bad mood" (Schuh, 1982, pg. 79). Following the matinee, which was not attended by Bülow himself (who remained in the instrument room, pacing), Franz Strauss went to thank him for allowing his son such a wonderful opportunity. This sent the conductor into a frenzy saying "You have nothing to thank me for, I haven't forgotten the way you treated me, here in this god-forsaken city. I did what I did today because your son has talent, not for your sweet sake." Everyone left the room except for Richard Strauss and Bülow, who was suddenly in a pleasant temper (Schuh, 1982, pg. 79).

Later, when Strauss was accompanying the orchestra on a part of their tour, Bülow suggested that he send his *Suite* to Brahms for another opinion. The lead horn player was put in charge of seeing that the score reached Brahms and put it in the composer's coat at a concert hall. Brahms obliged in writing his thoughts about the new work "When he gave me back your *Suite* he spoke very highly of your work, though he had looked in vain for the spring of melody which ought to be overflowing at your age" (Schuh, 1982, pg. 81).

Once Richard had escaped the aesthetic influences of his conservative-minded father, he completely immersed himself in the Wagnerian mindset. He thought himself forward-thinking and a promoter of modern ideas. In a later work, *Ein Heldenleben*, a satirical tone poem about his life, he mockingly uses the horns to herald the hero, poking fun at composers of the Romantic

period. However, in *Suite*, the first horn solo is a fanfare-like call in response to the triplet figure in the flutes and oboes, a voice that could be described as “heroic.” This is only mentioned to demonstrate that while he thought himself modern and forward thinking, he typically stuck to the views held popular by his audience and those that would help his music gain repeat performances and therefore earn more on the royalties.

Unit IV. Technical Considerations

In this, as with every chamber work, it is essential that performers are able to communicate with each other. This is crucial for vertical alignment and a mutual agreement on musical decisions. When rehearsing, having students face each other so that they have a clear line of sight will enhance their communication abilities. Another arrangement useful for communication and proximity would be to have the different choirs sit together. For example, at the A theme, have the oboe and horns sit together and the flute, clarinets, and bassoons sit together. In the first statement of the B theme, move the horn to the first row with the upper voices to encourage the conversation that takes place. Often, self-inhibitions prevent students from physically moving to the music, which then obstructs communication in groups of people that are not used to playing together. One exercise that can help to overcome this stigma is having students close their eyes, playing music of different styles and encouraging them to simply move in a way they feel represents what they are listening to.

There are several solo voices throughout this movement. The clarinet begins with a solo from the low E going up to the high C. The horn has a solo passage in measure 26 that extends up to a concert E-flat. The first bassoon has a solo line that begins in the bass clef and ventures into the treble clef. This will be technically challenging to play with good tone. Another technical passage for the first and second bassoons is in measure 100 where they are required to make leaps of over an octave. The final solo is in the first oboe part at measure 88. While not all voices have solos, the nature of the orchestration requires all players to have a rich, mature tone with resonance and the ability to blend in the chamber setting. In the four horn parts, the first two are written in F while the third and fourth are written in C. This is not a common practice anymore and the horn players will need to be able to transpose their parts. The lower two horn parts use the low register frequently, which will need to be tuned and played with a robust quality.

“Romanze” begins with a lyrical clarinet solo going from the lowest range of the clarinet up to a concert G5. The only accompaniment voices are sustained notes in the horns, joined by bassoon, later the second clarinet, and then flute. The solo voice should be given liberty to play freely with the conductor giving downbeats when the accompaniment voices change. Because of the chamber quality of the work, direct interaction with the ensemble is crucial to vertical alignment. The simplicity of the opening section requires minimal movement from the conductor. When the solo clarinet returns in measure 39 the second clarinet has triplet figures. This creates a three-over-two as the triplet arpeggios take place in groups of two beats. The communication between the first and second player will allow the section to feel free and lyrical. The bassoons and horns, which are also playing during the solo, are marked with three pianos. This requires an immense amount of support, especially with the amount of doubling in the bassoons (see figure 4.1). This happens again when the oboe plays the same solo passage at measure 88.

Figure 4.1 Clarinet solo with triplets and "ppp" accompaniment

The musical score for Figure 4.1 is written for seven instruments in 3/4 time. The top staff is Clarinet in B \flat 1, which begins with a whole note and then a triplet of eighth notes. The second staff is Clarinet in B \flat 2, which plays a continuous triplet of eighth notes throughout the passage. The third, fourth, and fifth staves are Bassoon 1, Bassoon 2, and Contrabassoon, respectively, each playing a sustained whole note marked *ppp*. The sixth and seventh staves are Horn in F and Horn in C, each playing a sustained whole note marked *ppp*. The score includes dynamic markings such as *molto con espr.*, *p legato*, and *ppp*. The time signature is 3/4.

The final passage of the movement is full ensemble marked, “appassionato.” There are quarter notes on every beat being passed from measure to measure throughout the ensemble.

Vertical alignment is very important. A good way to rehearse this is to have the ensemble play only when there are quarter notes are written in their parts. This will also help them understand the direction of the line and how it fits in to the bigger picture. When the four-beat motive returns in measure 120 the dynamic marking is pianissimo with the bassoon and flute both playing in their upper registers. If not addressed, this will cause a top-heavy sound, opposite of the preferred timbre.

Unit V. Stylistic Considerations

Nothing in this movement should feel strict or tempered. With all of the solo work, the players should be allowed to take liberties and play with a rubato style. There is a tempo marking at the beginning in order to prevent the piece from dragging which would essentially destroy the character of the piece and kill any sense of forward momentum. There is also liberty with ensemble tempos between the sections of music, particularly at the ends of phrases when slowing down to cadence points. It is important, however, to regain the tempo moving into the next phrase.

Articulations and dynamics are clearly marked for much of the movement. Frequently, there are expression marks also, the most frequent being “*con espr.*” meaning “with expression.” There are no sudden changes of dynamics. Stronger dynamics are always preceded by a crescendo, just as softer dynamics are preceded by decrescendos. This also indicates that if there is not a crescendo or decrescendo written in, dynamic shading should be done within the context of what is written. All grace notes should be played before the beat. There are several accents written throughout. These should have weight, but the articulation of these should still be a “doo” or “dah” syllable instead of something harsher. This is still the case in the “*marcato*” sections with the use of syncopation where air, and not the tongue, should give weight. Staccatos should create space but should not be clipped. The rehearsal of appropriate attacks and releases will greatly improve the effective performance of this piece.

Unit VI. Musical Elements

Melody

Frequently the melody or development of the melody is passed from one set of voices to the next. The only time it remains in one part is during the solo sections. He also takes solo lines,

and then elaborates on them with section playing. One recurring motif through the movement is a four-note syncopated line. The notes change frequently, but the rhythm remains constant. The phrase should swell through the first two beats and relax on the third, into the downbeat of the next measure.

Figure 4.2 Recurring Motif

The musical score for Figure 4.2 shows three staves: Fl. 1, Fl. 2, and Ob. 1. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. Fl. 1 starts at measure 10 with a dotted half note followed by a quarter note. Fl. 2 has a rest in the first measure and a *p* dynamic marking in the second measure. Ob. 1 plays a triplet of eighth notes in the first measure and a quarter note in the second measure.

Another frequently used melody that first appears in the second clarinet solo begins with a dotted half note, followed by a two-octave leap downward. Strauss frequently uses leaps in his melodies of a fourth or more. Having a good tonal center is necessary to perform them with good intonation and tone. This melody will be called the “Ascending Quarter Note Theme” because of the second measure with the ascending quarter notes.

Figure 4.3 Ascending Quarter Note Theme

The musical score for Figure 4.3 shows a single staff for Clarinet in B. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The melody begins with a dotted half note, followed by a two-octave leap downward. The second measure features an ascending quarter note theme. The tempo/mood is marked *molto con espr.*

At measure 46, he takes the horn solo (dotted eighth-sixteenth note motive), now played by all of the horns, and combines it with the ascending quarter note theme in the second flute, oboe, and first clarinet. The second clarinet continues with the triplet figure, putting a dotted eighth-sixteenth note figure against the triplet. This occurs again at measure 96.

Harmony

The harmonic structure Strauss uses is Romantic in nature, feeding off of his childhood background in the great composers appreciated by his father. Scored rather simply, very rarely does he stray from traditional harmonic practices of the period. Secondary dominants are used to add color and interest, primarily tonicizing the sixth scale degree.

The introduction does not settle into B-flat major or G minor, but it quickly goes to G minor at measure 9 for the first theme. It is also difficult to label chords with roman numerals, as they are incomplete in nature. The A theme utilizes the tonic and subdominant primarily with the final phrase using a Neapolitan chord to transition to B-flat major at measure 39. The sequence repeats itself starting at measure 54 until reaching the closing section at measure 104.

Rhythm

The rhythmic material present in “Romanze” is primarily duple, and remains in 3/4 time for its entirety. However, the opening line in the clarinet solo is based on triplets and there are triplets in the accompaniment and melodic material sprinkled throughout. Often, the voices are moving together and passing a repeating rhythm from one section to the next as is the case in Figure 4.2 Recurring Motif. Strauss frequently uses passed melodic material to add tension and give the piece forward momentum. This happens in measure 51 when the horns have 3 eighth notes starting on the “&” of one leading to beat three and the flutes and oboes have eighth notes starting on the off-beat of two leading to the downbeat of the next measure. This tension resolves in measure 54 at the beginning of the clarinet solo.

Figure 4.4 Passing Eighth Note Line

The musical score for Figure 4.4, titled "Passing Eighth Note Line," is written for a 13-voice wind ensemble in 3/4 time and the key of B-flat major. The instruments included are Flute 1, Flute 2, Oboe 1, Oboe 2, Clarinet in B-flat, Horn in F 1, Horn in F 2, and Horn in F 3. The flute parts (1 and 2) and oboe parts (1 and 2) play a melodic line of eighth notes. The clarinet in B-flat plays a similar line. The horns (1, 2, and 3) play a rhythmic accompaniment of eighth notes. The dynamic marking is *ff* (fortissimo) throughout. The score is in 3/4 time and key of B-flat major.

Timbre

In scoring his second work for wind instruments, Strauss demonstrates an incredible talent for creating several different choirs and tone colors within the 13-voice ensemble. Very seldom are all voices heard at the same time. The first time the entire ensemble is playing happens in measure 51 with the previously mentioned alternating eighth notes (Figure 4.4 Passing Eighth Note Line). The intimacy and delicacy created in the voicing is a stark contrast to the first movement's power. The introduction lies within the comfortable ranges for the instruments allowing them to play freely without any strain in the tone. The clarinet goes from the chalumeau through the throat tones and up into the clarion registers, demanding a consistent tone, however the minimal accompaniment allows the soloist to sing clearly over the top.

In the first phrase the horns, particularly the third and fourth are low in their register, written in the bass clef. The heaviness of this range creates a dramatic shift from the introduction and the pairing with the oboe in the middle range can lead clearly in the first choir and the flute in the upper register can lead the second choir with clarinets and bassoons. The second phrase uses flutes and oboes for accompaniment. The dynamic is marked at piano, but the first flute part is in the upper range, causing a brighter tone that will be harder to keep in the warm texture of the oboe and second flute.

At the “appassionato” section, measure 104, the frequent change of ranges within instrument groupings cause shifts in color nearly every measure. When the motion finally slows down at measure 120, marked “tranquillo,” voices are written well within normal ranges and the choirs utilized in the first theme return.

Unit VII. Form and Structure

Section	Measures	Event and Scoring
Introduction	1-9	Introduction with clarinet solo accompanied by horns, joined by bassoon, and flutes.
A Theme	9-25	First statement of the A theme with material being passed between a horn and oboe choir and a flute, clarinet, and bassoon choir. 4-bar phrases with elision. Based in G minor.
B Theme	25-39	Conversation between flute, oboe, and solo horn, joined by the clarinets (beat 3 of measure 27) and later bassoon (beat 2 of measure 30). Based in G minor.
Rising Quarter Note Theme	39-55	Clarinet solo with clarinet, bassoon, and horn accompaniment. Flute and oboes join the melody in 47 and the dotted sixteenth figure is presented by all horns. Based in B-flat major.
Introduction (Recapitulation)	55-63	Clarinet solo as played in the introduction, accompanied by the flutes.
A Theme	63-80	A theme is repeated as it is at measure 9. Based in G minor.
B Theme	80-88	Conversation as at measure 25, this time between the flutes, clarinets, and bassoon. Based in G minor.
Rising Quarter Note Theme	88-104	Melody is played this time by solo oboe, accompaniment in clarinet, bassoons, and horns, joined by flute, oboe, and clarinet in measure 96, while horns play the dotted sixteenth note passage. Based in B-flat major.
Coda	104-129	Rising quarter note theme is passed between all voices, movement concludes with motives from the A theme and a convincing perfect authentic cadence including a Picardy third. Starts in B-flat major, goes to G minor.

Unit VIII. Suggested Listening

Ludwig van Beethoven

Wind Octet in E-flat major, Op. 103

Sextet in E-flat Major, Op. 71

Sextet in E-flat Major, Op. 81b

Franz Joseph Haydn

Divermento in C Major, Hob. II 3

Divermento in C Major, Hob. II 7

Divermento in F Major, Hob. II 23

Divermento in B-flat Major, Hob. II 46

Octet in F Major, Hob. II F7

Wolfgang Amadeus Mozart

Serenade No. 10 in B-Flat, K. 361, "Gran Partita"

Serenade No. 11 in E-flat Major, K. 375

Serenade No. 12 in c minor, K. 388

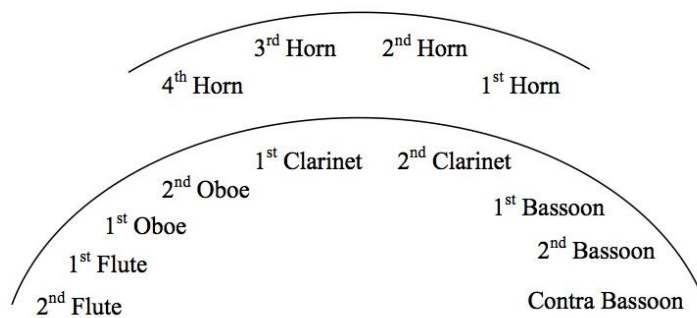
Richard Strauss

Serenade in E-flat, Op. 7

Unit IX. Seating Chart and Acoustical Justification

With the number of players involved in the ensemble, it was not practical to fit everyone in one row, so they were split into two. Horns were put by themselves in the second row, simply because their sound can project stronger than the woodwind players in the first row. The first flute and first oboe players were put next to each other because their parts interact and therefore they need to hear each other easily. The first bassoon player was put on the inside, in front of the first horn player so that they could also hear and interact more easily.

Figure 4.5 Seating Chart



Unit X. Rehearsal Plans and Evaluations

Rehearsal Plan – Rehearsal #1

Ensemble: Woodwind Chamber Ensemble

Announcements:

Literature: *Suite in B-flat, Mvt. II*

Time: 4:50-5:20

Title	Evaluation
<ul style="list-style-type: none"> • Read through the piece, starting at recapitulation, measure 53. <ul style="list-style-type: none"> ○ Exaggerate the musical aspects like swells, and releases. ○ Play above performance tempo to establish confidence and independence. • Play “tranquillo” section, 120-129. <ul style="list-style-type: none"> ○ Count entrances, stretta happening in 125. ○ Work back to F <ul style="list-style-type: none"> ▪ Let the tempo be flexible, don’t back off or start slowing down too soon. ▪ Let the quarter notes come through while creating the ensemble “ff” • Back to C then beginning <ul style="list-style-type: none"> ○ Balance and intonation. Allow the soloist to come out over the top. • E then B <ul style="list-style-type: none"> ○ Balance, shape to the soloist • D then A <ul style="list-style-type: none"> ○ Vertical alignment, accuracy of placement ○ Bassoon/horn should be dominant sound 	<ul style="list-style-type: none"> • Players struggled to connect. <ul style="list-style-type: none"> ○ A lack of understanding in who they were playing with and listening for made the piece difficult. • Tempo was too slow. <ul style="list-style-type: none"> ○ The lagging tempo caused problems with breath support and forward momentum. This can be addressed easily by establishing a more appropriate starting tempo. • Lower horns struggled with tone quality. <ul style="list-style-type: none"> ○ The pedal tones were “blatty” and uncharacteristic. This will be addressed with practice and a better understanding of how their parts fit in the overall sound.

CHAPTER 5 - *Two Pieces from Lieutenant Kije* by Sergei Prokofieff, arr. Fisher Tull

Unit I. Composer

Sergei Prokofiev's parents came from very different backgrounds. A much older sister raised Sergei's father after his parents died. His mother's family moved frequently after the abolishment of the serf system in Russia. They were met with several obstacles when they decided to get married because of her lack of dowry and his not being an established businessman yet. Shortly after their marriage the couple moved to Ukraine where his father managed a large agricultural estate.

Sergei's early musical influences came from listening to his mother play the piano. Particularly, she would play Beethoven sonatas, Chopin's preludes, mazurkas, and waltzes (Prokofiev, 1979, pg. 13). He was soon sitting down himself, trying to pick out tunes that he had heard and wanted to make his own. His mother began to help him notate his music when he was able to play it by memory at age five. When he had composed several pieces through his mother's notation, had learned to write down his own ideas, and written a march for four-hands, his aunt took all of his works to a copyist to have inscribed and formally bound.

After a visit to St. Petersburg and seeing the opera, *Faust*, performed, Sergei Prokofiev decided to try his hand at writing his own. The result was *The Giant*, An Opera in Three Acts, composed when he was nine years old and dedicated to his aunt to raise her spirits after the passing of her mother (Sergei's grandmother). A 1901 trip to Moscow resulted in an impromptu audition for Taneyev, a professor at the conservatory. He played the overture from his second opera, *Desert Islands* and was encouraged to begin taking composition lessons immediately, so as not to establish bad habits. He took a few lessons from a student while in Moscow, and his parents hired a private teacher to help Sergei over the summer months at their home in Sontsovka.

Prokofiev spent two summers studying with Reinhold Glière. He learned orchestration, rules of harmony, and studied piano. Glière tried to fix his hand position but was unsuccessful and Prokofiev continued in his sloppy techniques. He composed several pieces in the two

summers including the opera *Feast During the Plague*. The next time he visited St. Petersburg with his mother, he received a visit with Alexander Glazunov. At the initial meeting, the established composer appeared less than enthusiastic about his opera compositions. However, Glazunov paid them an unexpected visit at their home. He tried to persuade Maria to send Sergei to the conservatory the following year. Following his successful audition, he spent 10 years there, studying with Glazunov, Tcherepnin, Essipova, and others.

In the summer of 1910, Sergei's father died from liver cancer. This was a difficult loss because of his closeness to his parents and their having to leave the home that he had grown up in at Sontsovka. The following year he began piano study with Madame Essipova, whose patient yet firm style of instruction finally broke him of his sloppy playing. She also forced him to play Chopin, Mozart, and Schubert, composers he had written off as boring. In conducting with Tcherepnin, it was quickly discovered that he did not have the necessary talents for commanding an orchestra and was taught the techniques for the simple reason that it was surmised he would one day have to conduct his own works. Following the death of his father, Sergei was suddenly aware of financial hardships and did his best to support himself on his compositions, so as not to rely on his mother's aid. His first public piano performance was at a new music festival on his work, *concertino* that turned into a concerto with full orchestra. Critics found themselves in two camps after the first two hearings. His next works were two concertos for piano, which he considered to be his first serious works. At the end of the term he entered a competition to play for the graduation exercises. Knowing that playing a standard concerto would not help him stand up to the competition, he went to Boris Jurgenson to have the second concerto published. He then entered the competition with his newly minted scores. The jury deliberated and was decisively split into two camps: Essipova and fellow progressive young professors on one side and Glazunov (who had championed him at his entrance examination) and the other prestigious academics adamantly against Sergei. He did end up winning and Glazunov initially refused to announce the results. However, at graduation he performed his concerto with the school orchestra accompanying and Tcherepnin conducting (Seroff, 1969, pg. 68).

After graduating from the conservatory, Sergei travelled abroad to experience different performances and venues. He came into contact with the choreographer Sergei Diaghilev who listened to and appreciated his music. His first attempt at a ballet, which he played for Diaghilev in Rome in 1915, was not approved and he was suggested another subject which would prove

more fruitful. Diaghilev signed a traditional contract on the second composition for 3,000 rubles and said “Only please write me Russian music because in your rotten Petrograd you have completely forgotten how to write Russian music!” (Seroff, 1969, pg. 87). He completed the score for *The Buffoon*. The Russian influence came from memories of listening to the women in Sontsovka sing folk songs that at the time he had found annoying.

War was prominent during this time where Sergei had been living. After moving from Petrograd in 1917 to be with his mother, he first started thinking of travelling to the United States to perform his own works. He had decided that Russia would not soon be concerned with music and concerts because of their current state. He left with a limited number of his works in 1918 for what he thought would be a few months. After flailing in New York and meeting financial hardships, he traveled to Chicago where he had limited success. One evening the conductor Campanini took interest in his work and set to premier his newest composition, *The Love of Three Oranges*. Sergei set to work to finish it before the Fall season. However, Campanini died before the premier and because of the strain on the company to complete the already hectic schedule, Prokofiev’s project was put aside. On this first trip to America, Prokofiev met Carolina Codina, a woman of complicated background who spoke Russian, Spanish, and English. His affections for her were obvious and eventually they got married.

His second trip to the United States was entrenched in turmoil for *The Love of Three Oranges* and it was once again not performed. On his third visit to Chicago he arrived to rehearsals already underway. The opera was well received in Chicago, and he went to New York for another performance where the audience received it graciously and the critics tore it apart. Not until the libretto was adapted into English did the work find full success. His next visit was four years later after he had been married to Carolina and his mother had passed; he was currently living in Paris. The United States had won World War I and the feelings for Russia and its people were stressed.

After turning down two separate invitations to attend premiers of his works in Leningrad, Sergei returned to Russia in 1927, ten years after he first left for America. The first concert featured only his works, with the composer playing his Third piano Concerto, walking onto the stage to a standing ovation that didn’t die down until he took his place at the piano. His second tour to Russia was in 1929. He had injured his hand in an auto accident and was forced to cancel all of his own concert performances. He did get to witness a performance of *The Love of Three*

Oranges. The Russian composers association heavily criticized his work, because of his disconnect with Soviet Russia. In 1932, Sergei Prokofiev made the decision to move to Russia for good. His wife, Lina, and their children stayed in Paris for the time being.

It was at this time in Russian history that the government rewrote the constitution. While on the outset the words gave the citizens more freedoms, including that of expression, the outcome was a single political party with which it was illegal to oppose, therefore making any freedoms granted moot. Stalin had taken interest in music and any that he deemed not Russian enough, was rejected along with its composer. Shostakovich suffered this fate. Prokofiev was essentially a prisoner of the state with no way to leave and no way to express to Lina what was happening because of mail censoring. It was with joy, then, in 1936 when he was approached to write for the Russian children's theatre, which seemed a safe house. He had observed productions for children with his sons and was eager to contribute. The work was premiered the same year and Prokofiev was pleased with everything except his collaborator in the work, Natalie Satz, had not played the role of the narrator because she had become "unavailable." Months later, she was arrested and sent to a concentration camp because her husband was being tried for treason. Later, in 1939, Prokofiev was asked to compose a Cantata for Stalin's 60th birthday. He knew that he could neither decline nor write an ode with any sincerity to the man that had caused so much pain to the people.

With increased security and the onset of World War 2, Lina was declared a *persona non grata*, and they were estranged. Her family still lived in Spain and her communication with them made the government suspicious of her. Sergei moved in with Myra Mendelson who was a member of the communist party and a niece to a person of high authority. This stature made her able to keep Sergei safe from government scrutiny. The two of them, along with other artists that were being protected from the imminent invasion by Germany were moved to a safe house in a more remote part of the country. Lina and the children stayed in Moscow. The artists were moved again when Germany reached them, two years later. It is unclear if Sergei met with Lina and his children during or after the war. However, a decree making any marriage to a foreigner illegal made their previously temporary situation permanent. In 1948, she tried to obtain a visa to leave Russia and return to her mother in Spain, but was arrested and the boys were put in the care of the state. Most of her internment was spent in a work camp known for its brutality towards

prisoners. In 1957, four years after Stalin's death, she was released back to Moscow and reunited with her sons.

Nearing the end of the war, Prokofiev was awarded one of the highest national honors, the Order of the Red Banner. He also returned to Moscow with Myra. He spent time working on new compositions at the estate given to the Composers' Union where he was reunited with his childhood mentor, Glière. During this time he composed his fifth symphony. The work was premiered in 1944 at the Moscow Conservatory. It was praised as his best work, though he questioned some of his conducting decisions. A few days after the concert Sergei fell down and suffered a brain concussion that triggered an illness he would suffer from for the rest of his life.

Again a victim of the communist party and for fear of having his life's work swept away into oblivion, Prokofiev wrote a letter to the Union of Soviet Composers, who were meeting for discussions about Soviet music and the composers thereof. In his letter, he apologized for any formalist ideas in his music. He also thanked them for the guidelines created by the resolution created at the event that allowed him to write in a Soviet style. While this is uncharacteristic of Prokofiev and his views on composition, it was clear that had he not conformed, at least on the surface, to the guidelines, his music would be slandered. It could have also been done in part because of a deal made by Myra Mendelson that if he apologized, he would be given the Stalin Prize. He did receive the Second Stalin Prize for two works done in 1950, but the revocation of the decree against his work that he had hoped for did not come until six years after his death in 1959.

Through the end of his life Prokofiev continued to write new material and seek new collaborations. This was difficult with the extremely limited work schedule permitted by his doctors. He attended few concerts and was even absent from the concert given in celebration of his own sixtieth birthday. He died on the same day as Josef Stalin, May 5, 1953. For this reason, his passing went largely unnoticed by the Russian people.

In total, Sergei Prokofiev wrote eight operas, eight ballets, eight film scores, ten symphonic works, nine concertos, fifteen works for instrumental ensembles, and numerous other compositions. He turned 23 of his operas, ballets, and film scores into suites including three from the ballet, *Cinderella* alone (Robinson, 1987, pp. 533-542).

Table 5.1 List of film scores

Name	Director	Date Composed
<i>Lt. Kizhe</i>	Alexander Faintsimmer	1933
<i>The Queen of Spades</i> , Op. 70 (left unfinished)	Mikhail Romm	1936
<i>Alexander Nevsky</i>	Sergei Eisenstein	1938
<i>Lermontov</i> (Left unfinished)	Sergei Eisenstein	1941-42
<i>Tonya</i>	Abrom Room	1942
<i>Kotovskiy</i>	Alexander Faintsimmer	1942
<i>Partisans in the Ukrainian Steppe</i>	Igor Savchenko	1942
<i>Ivan the Terrible</i>	Sergei Eisenstein	1942-46 (two parts)

Unit II. Composition

Lieutenant Kije was originally commissioned as the score to a film under the same title. The piece was written under tight scrutiny after a recent spat with the governing body of the Soviet Union made them suspicious of Prokofiev’s intentions. This original film score, followed by the often-played suite, is among the best-known twentieth-century compositions for cinema. This was Prokofiev’s first venture into true Soviet-style music. While the thematic material for the suite was extracted from the film score, little attention is given to the work in its entirety as the composer omitted large portions and changed the orchestration.

The film was based on a novel written by Iurii Tynianov. Originally, the director wanted to make it into a silent film, but the company was not interested. With the invention of talking films, they revisited the concept and decided to produce it. The storyline is based on a folktale about the reign of Tsar Pavel I (1754-1801) whom was rumored to be mad. The Tsar’s scribe inadvertently adds a Lieutenant Kije to the ranks of his army. No one in the tsar’s circle has the courage to tell him of the mistake. The fictional lieutenant gets himself banished to Siberia, makes a triumphant return, marries the belle of St. Petersburg, and attains the rank of general before perishing to illness—all lies, engineered by the tsar’s court for their own gain.

Prokofiev found the cinema to be one of the most vital of the contemporary arts. He thought that music had always taken a backseat in the film and took the opportunity to compose

Lieutenant Kije in a style that would truly aid in the film's artistic merit. He could appreciate the satirical sense of humor and looked forward to writing in the Russian style. The music "succeeded not only in illustrating sarcastically the ridiculous situation of the story, but also in vividly re-creating the ludicrous barrackslike atmosphere of Czar Paul's St. Petersburg" (Seroff, 1969, pg. 173).

When he sent the score to the director of the film, he included precise metronome markings that allowed him to know the exact length of the pieces. It is assumed that the director, Faintsinner, gave Prokofiev explicit instructions of the timing of the scenes for which the music was written, however the film was constantly changing and adapting without Prokofiev's knowledge. In this practice, the music then, was not specifically intended to mirror or interact with the images appearing in the movie. The one scene in which the music is written to align with the images is a dream-sequence in which Soviet soldiers are marching in time to different formations. Otherwise, the music and the images merely coexist. This issue was remedied in his later film work after he had become better acquainted with how sound recordings work. In the rest of his works for film, he wrote the pieces, then went into the studio with the artists to make the recordings, allowing him to interact with the musicians and gain the best possible portrayal of the music he had written.

Unit III. Historical Perspective

Prokofiev's first interaction with the film industry came in 1930 when the actress Gloria Swanson approached him. He was sought out to compose a score to her recent film *What a Widow!* (Bartig, 2008, pg. 32). The meeting did not result in a contract, however, because the producers wanted the score within the span of a month and were not willing to meet his price demands. The result did set his interest in film writing in motion. *Lieutenant Kije* was ahead of its time in the film industry because of Prokofiev's involved collaboration with the film's producer. Prokofiev had just moved back to Russia permanently and he was struggling to connect with the audiences that heard his music. He was not considered part of the culture and was constantly accused of putting too much western influence in his compositions. When approached, he was looking for a way to write his music that the average audience member could understand. The problem with this way of thought, which Copland found out in America years later, was that the idea he didn't believe his audiences understood his music was degrading. With

film composition, he could use this new way of thinking, both about his Russian roots and writing down to his audiences, without being condescending to those that heard it.

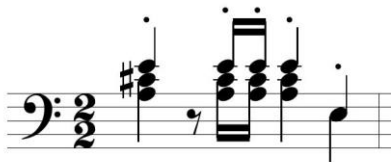
Even before his interest in scoring film music was piqued, Prokofiev had expressed his wishes to make serious music more accessible to the public. In Paris in 1929 he stated, “We shall use simpler means of instrumentation, write less fully, but still retain the best, the most potent and most poignant and most expressive of modern harmonization” (Prokofiev, 1929, pg. 14). This point-of-view was similar to that of Copland and Bernstein in their compositions from the same period.

Unit IV. Technical Considerations

Instrumentation required for this arrangement is as follows: 3 trumpets, 4 horns, 3 trombones, 2 baritones, 2 tubas, and percussion. The original score was written for a full orchestra and included the saxophone. The percussion parts include timpani, glockenspiel, bass drum, snare drum, and an assortment of auxiliary percussion. While not a difficult setup, there is some switching that needs to be done in the auxiliary parts. There are solos written in to the first trumpet part (marked for the first player and then for the second player) and baritone. The trumpet solo range in the first piece lies mostly within the staff except for a G on top of the staff and a C below. The baritone solo is completely within the staff. In the second piece, the trumpet solo again stays in the staff with the exception of the G. The technical difficulty in the second solo is in the articulations required by the rhythmic material.

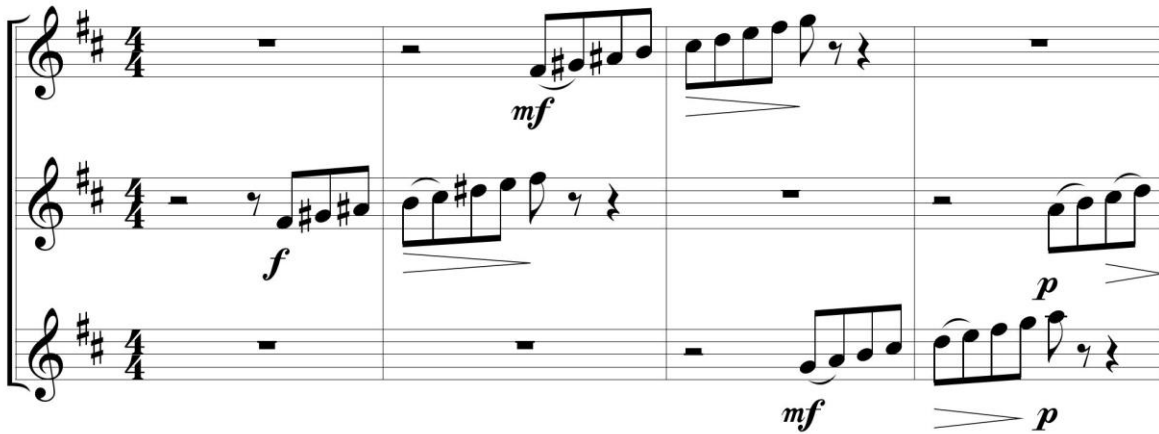
In the first piece, “Wedding of Kije,” the challenging technical aspects are the sudden change of style and tempo that take place at measure 9, 65, 73, and 93. In measure 45 the trombones have a passage that will need to be double-tongued.

Figure 5.1 Trombone Double Tongue Passage



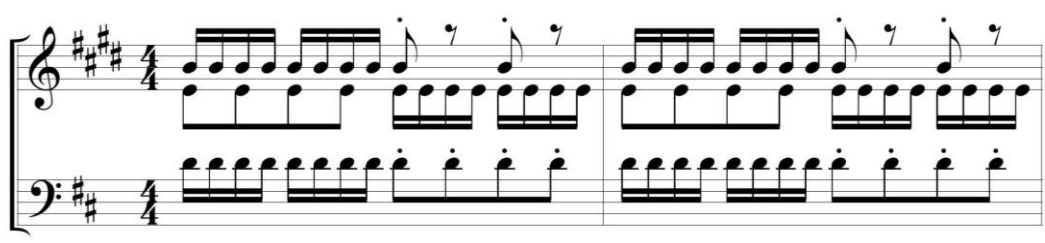
In the trumpet part from measure 53-57, there are decrescendoing, ascending eighth notes with different articulation patterns. This will take a concerted effort to be effective. The ensemble rehearsed this excerpt on multiple occasions, noted in the rehearsal plans.

Figure 5.2 Trumpet Running Eighth Notes



The second piece contains many more technically challenging aspects. Following the *Moderato* introduction, it goes into the *Allegro con brio*, marked at quarter note equals 152. In order to establish pulse and accuracy in the repeated sixteenth notes, these need to be kept light with space. The tendency on passages like this is to rush to the downbeat. In this instance that would create a gap between beats two and three, where the voices switch. To aid in the performance of accurate time, the accompaniment voices can listen back to the percussion, who are playing straight eighth notes.

Figure 5.3 Trumpets and Trombone Sixteenth Note Passage



Following the repeated section, there is a technical trumpet and trombone duet played in octaves. It is written in the key of D Concert, so tuning might initially present a challenge, as well as maintaining a light, dance-like quality with the nuances. There are also several instances in this piece where the second trumpet is scored lower than the third. This needs to be brought to the players' attention for balance and tuning purposes.

The final statement of the “Troika” theme is marked *allargando* and begins with a glissando in the horn parts. In order to hear the full depth of the chords, the other voices need to play their quarter notes full-value and grow into beat two. The last chord is a B-flat major triad with the first trumpets on a concert B-flat above the staff and the seconds an octave below them.

If the first trumpets are too overpowering, it would be appropriate to have only one person play the upper note and put the other voice down to add support to the lower octave.

Unit V. Stylistic Considerations

The style of the first piece alternates between *pesante*, or a weighted, heavy feel, and a light, bouncy style with a lyrical melody played over the top. While the *pesante* section returns to 84 each time, when the opposing style comes back, it changes from 104 to 116. This section is also marked at piano or pianissimo every time, with few dynamic changes, except the final statement when it is marked forte for the first four bars and decrescendos back to piano. The second statement of the trumpet solo changes from a legato style to an articulated accented style. With the latter, the horns have sforzando half notes, adding greater emphasis to the second beat of the measure. These need to be prominent, but will not be played at a true forte because of the dynamic range of the melody.

Figure 5.4 Trumpet Melody with Horn Sforzando

The musical score for Figure 5.4 is written in 4/4 time and consists of three staves. The top staff is the trumpet melody, starting with a piano (*p*) dynamic. The middle staff is the horn accompaniment, also starting with a piano (*p*) dynamic. The bottom staff shows the horn parts with sforzando (*sfz*) markings on the second beat of each measure. The key signature has one flat (B-flat), and the time signature is 4/4.

“Troika” creates a different character from the beginning. The legato, flowing theme that is presented four times through the piece is first presented in a moderato style marked at quarter note equal to 104. This immediately transitions to the allegro con brio. The key to playing this stylistically accurate and in tempo is to stay light on all of the parts. Any weight will disrupt the integrity of the accompaniment figure, which will in turn interrupt the melody. This is especially true at the stronger dynamics. Strength should be compromised for levity. While the movement is marked in 4/4 time, the allegro con brio should emulate a two feeling so that the melody is flowing and not hurried.

Unit VI. Musical Elements

Melody

“Wedding of Kije”

There are two primary melodies in “Wedding of Kije.” The first is two 4-bar phrases that differ only in cadences. This theme is the same way every time it appears. The opposing theme is also two 4-bar phrases but varies slightly throughout the piece. The trumpet plays the melody each time with the solo in the first trumpet part. The shape of the phrase is logical in that the first two bars are ascending followed by two bars of descending material. In final complete statement of the theme, it starts in D Major then halfway through the second phrase it is transposed to E-flat Major. There is a third phrase that appears briefly in the middle of the piece, played by a solo baritone. The melody is lyrical, while the trombones play staccato rhythms on the sustained tones.

Troika

The main theme used in “Troika” appears throughout with exception of measures 32-42 during a trumpet and trombone duet. The first statement transposes from D Major to C major halfway through the first phrase. Though not as clear-cut as the melody in the first piece, the shape of the phrase should generally grow for two measures, then decay for two measures in the first phrase, then grow for three measures in the second phrase to resolve on the fourth.

Harmony

“Wedding of Kije”

The harmonic motion progresses primarily in half notes with the introduction revolving around tonic in E-flat major with a half cadence ending each of the two phrases. This opening statement is in E-flat as well as the first time through the theme. The theme, like the introduction, does not move around harmonically. Based on the tonic triad, there is an occasional dominant and a single subdominant. The most interesting chord is a D-flat major triad that appears halfway through the second phrase which the moves to the subdominant. At measure 40 the tonal center moves to C Major for the baritone solo, then modulates back to E-flat for the return of the main

theme at 57. The piece modulates again at 73 to D major, then back to E-flat at 83 where it remains until the final half cadence.

“Troika”

The harmonic motion in “Troika” stays around tonic and dominant for the majority of the melody. The interest is added through key and tonality changes. The piece starts in D major, then shifts directly to B-flat major in measure three. The major cadences are all perfect authentic at the ends of phrases. When the tempo changes at measure 11, it stays harmonically on tonic through measure 26 when it ventures into the relative minor. Following the second ending, it stays in B minor for the trumpet and trombone duet before returning to D major for the return of the main theme, again staying on tonic through the rhythmic activity. The last key change comes in measure 50 when it goes back to B-flat major for the final statement and the perfect authentic cadence to close.

Rhythm

“Wedding of Kije”

The rhythm at the beginning of “Wedding of Kije” is unison with a pedal E-flat and G. At the *Piú animato*, it switches to an accompaniment vs. melody with a march-like “boom-chuck” between the bass voice and horns. The rhythms are all very traditional and fit within the cut-time signature.

Figure 5.5 March-like Rhythm

The musical score for Figure 5.5 is written for three instruments: Trumpet in Bb, Horn in F, and Tuba. The music is in cut time (2/2) and B-flat major. The Trumpet part (top staff) begins with a melody marked *p* (piano), featuring a series of eighth notes and quarter notes, with a slur over the first two measures. The Horn part (middle staff) provides accompaniment with a "boom-chuck" rhythm, marked *pp* (pianissimo), consisting of quarter notes and quarter rests. The Tuba part (bottom staff) also provides accompaniment with a "boom-chuck" rhythm, marked *pp*, consisting of quarter notes and quarter rests. The key signature has one flat (B-flat), and the time signature is cut time (2/2).

“Troika”

Basic rhythms are used for the introduction, the only syncopated rhythm is in the accompaniment with the first and third trombones.

Figure 5.6 Syncopation in Trombones

The image shows a musical score for three trombone parts in 4/4 time, with a key signature of two flats (B-flat and E-flat). The score is divided into three staves: Trombone 1, Trombone 2, and Bass Trombone. Trombone 1 plays a syncopated melody starting on the second beat. Trombone 2 plays a simpler rhythm with eighth notes and rests. The Bass Trombone plays a syncopated melody similar to Trombone 1. The notation includes stems, beams, and rests to indicate the syncopated rhythms.

The other rhythmic idea that is carried through the piece are ensemble eighth rests on the second half of beats. The idea allows the music to breath before continuing on to the next idea. The rhythmic pulse is driven by hocket sixteenth notes going between the second trombone and the second and third trumpets (see figure 5.3).

Timbre

As previously stated, this piece was arranged from the orchestral version. In order to create some of the timbres effect from the orchestra, straight mutes are used in the trumpets. In the first piece, the dynamics are light with staccato articulations, emulating the pizzicato style of the strings. The keys are kept the same as the original.

The voice pairings that Fisher Tull uses illustrate the character changes and create unique sounds within the confines of the brass. From the first note, a dark, heavy sound is produced using the lower voices and timpani. The trumpets come in to fill out the chord, but remain within the sound. When the main theme starts, the tubas, euphonium, and horn establish the light pizzicato feel originally done with the double bass, cello, and viola. The trumpet solo states the melody and then is joined by a trumpet with straight mute, a counter line that was scored for clarinet. Prokofiev used the tenor saxophone to play a lyrical solo with a singing quality. In this arrangement, Fisher Tull wrote it in the baritone line. The instrument will need to create a more forward quality to emulate the original sound. The muted trombones come in with the accompaniment and are marked at mezzo forte so should still use a forward sound.

In “Troika” the integrity of the original is present at the beginning with the brass sound. When the tempo changes, the sixteenth notes should be light and separated to emulate the upper strings. In the first ending the trombone is marked “brassy” which requires a brighter, more forward sound. While the part will have no trouble being heard, it should really come out and cover the underlying parts.

Unit VII. Form and Structure

“Wedding of Kije”

Section	Measures	Event and Scoring
Wedding Theme	1-9	The wedding theme scored for horns, trombones, baritones, tubas, timpani, cymbals, and bass drum; tonal center is E-flat major.
Lieutenant Kije Theme	9-29	Lieutenant Kije leitmotif, boom-chucks in tuba, horn, and baritones; solo trumpet. Countermelody in second trumpet and bells at measure 21. Tonal center is E-flat major.
Lieutenant Kije Theme	29-40	Lieutenant Kije leitmotif in a detached style with sforzandos in the horn, trombones take over the previous part played by the horns. Tonal center is E-flat major.
	40-57	Baritone solo (originally scored for tenor saxophone), trombones have brief rhythmic passages. Tonal center is A minor.
Lieutenant Kije Theme	57-65	Lieutenant Kije leitmotif with countermelody in the two trumpet voices and bells. Tonal center is E-flat major.
Wedding Theme	65-73	Wedding theme scored for horns, trombones, baritones, tubas, timpani, cymbals, and bass drum; tonal center is E-flat major.
Lieutenant Kije Theme	73-85	Lieutenant Kije theme in detached style. Tonal center begins in D major and modulates to E-flat major at 83.
Lieutenant Kije Theme	85-93	Lieutenant Kije leitmotif, played at forte with countermelody beginning at 89. Tonal center is E-flat major.
Wedding Theme	93-100	Wedding theme scored for horns, trombones, baritones, tubas, timpani, cymbals, and bass drum; tonal center is E-flat major, slight ritardando in 99-100.

“Troika”

Section	Measures	Event and Scoring
Introduction	1-11	Troika theme played slowly by the second trumpet, then the first in measure 3.
Troika Theme	11-21	Troika theme, 16 th note accompaniment in trumpet,

		trombone, and percussion; theme in baritone and horns. Tonal center is D major.
Interlude	21-32	Trumpet and trombone melody. Trombones take melody at 27. Tonal center is D major with a brief venture into G minor.
Development	32-42	Trumpet, trombone duet with horn and tuba accompaniment. Tonal center is b minor.
Troika Theme	42-50	Troika theme, 16 th note accompaniment in trumpet, trombone, and percussion; theme in baritone and horns. Tonal center is D major.
Coda	50-53	Troika theme in low brass, trumpets added at 52. Again at a slower tempo with added glissando. Tonal center is B-flat major.

Unit VIII. Suggested Listening

Alexander Glazunov:

The Seasons

Sergei Prokofiev:

Romeo and Juliet, "Overture"

Cinderella

Peter and the Wolf

Nikolai Rimsky-Korsakov:

Scheherazade

Pyotr Illych Tchaikovsky:

The Nutcracker

1812 Overture

Fisher Tull:

Credo

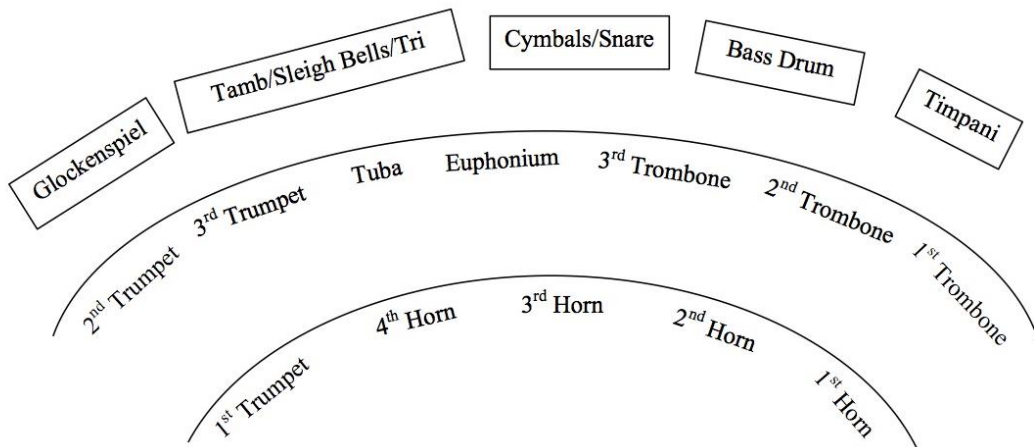
Fanfare, for Band and Antiphonal Brass

Sketches on a Tudor Psalm

Unit IX. Seating Chart and Acoustical Justification

In the Brass Ensemble, we sit in two rows: first trumpets and horns in front; second & third trumpets, trombones, euphoniums, and tubas in back with percussion staged behind the wind players. By putting the bass voices behind the treble voices, we are able to balance more efficiently and create a better ensemble blend. The horns sit on the right side so that their bells are pointing towards the ensemble and can therefore be heard, also helping with blend. By placing the second and third trumpets behind the firsts, they are in a more compact arrangement in which all three parts can hear each other. With these players, one issue discovered was in getting the lowest trumpet part to project enough to balance the top two voices. Also, in the “Troika” the trumpet soloist and trombone soloist were as far away from each other as they could possibly get within the setup. Despite these two issues, the arrangement works extremely well for ensemble playing.

Figure 5.7 Seating Chart



Unit X. Rehearsal Plans and Evaluations

Rehearsal Plan – Rehearsal #2

Ensemble: Brass Ensemble

Announcements:

Literature: Two Pieces from Lieutenant Kije

Time: 8:25-8:55

Title	Evaluation
<ol style="list-style-type: none"> 1. Troika: measure 11 <ul style="list-style-type: none"> ○ Wind pattern with percussion playing ○ Add 16th and 8th notes <ul style="list-style-type: none"> ▪ Ask everyone else if the sound was consistent ○ Add melody ○ Ask if there was shape and direction to the moving line. 2. Pick-up to measure 21 <ul style="list-style-type: none"> ○ Play to measure 26 ○ Play only accented notes with percussion ○ Trombones at pick-up to 27-30 <ul style="list-style-type: none"> ▪ Trombones at 40 ○ Tuba and horns at 32, trumpet and trombone wind patterns. ○ Add solos at 32 3. Accuracy and consistency of articulations. 4. Play measure 11-End 5. Wedding: <ul style="list-style-type: none"> ○ 	<ol style="list-style-type: none"> 1. Troika: <ul style="list-style-type: none"> ○ Tempo improved with wind patterns, be consistent in clarity of pattern. ○ Some disagreement on articulations/phrasing of melody. ○ Familiarity with parts is causing a lack of clarity between voices. ○ Tempo issues permeate the movement with slowing down during difficult passages and speeding back up in easier sections. 2. Wedding:

Rehearsal Plan – Rehearsal #3

Ensemble: Brass Ensemble

Announcements:

Literature: Wedding of Kije

Time: 7:30-8:10

Title	Evaluation
<ol style="list-style-type: none">1. Warm-up, Circle of 4ths<ul style="list-style-type: none">○ Three groups, building triads○ Enter at quarter note intervals, hold for three beats, rest for two.2. Tune3. Wedding of Kije, starting at 9-37<ul style="list-style-type: none">○ Take advantage of the softer moments, you need to work harder on them.○ Play it again, all shading needs to be done within the piano context meaning that it returns to the piano dynamic after the crescendo.○ At measure 29 horns should come out of the texture without having to push.4. Introduction<ul style="list-style-type: none">○ Weighted and connected.○ Should not feel strained, especially if we are playing piano at 9.5. Transition6. Troika, Coda	<ol style="list-style-type: none">1. Wedding of Kije:<ul style="list-style-type: none">○ Work on going back into the pesante section clearly.○ Don't make them play so softly that notes don't speak with good tone.○ Address counterline when it comes in to help them balance to melody.○ Don't do so much, simpler is better!!2. Troika:<ul style="list-style-type: none">○ Don't allow sloppy playing.○ Work on the trombones in the first ending and the same section later in the piece.○ Be clear at the end with the allargando.○ Again, simplify the pattern in the repeated section.

Rehearsal Plan – Rehearsal #3

Ensemble: Brass Ensemble

Announcements:

Literature: Wedding of Kije

Time: 7:30-8:10

Title	Evaluation
<ul style="list-style-type: none">• Warm-up, Circle of 4ths<ul style="list-style-type: none">○ Three groups, building triads○ Enter at quarter note intervals, hold for three beats, rest for two.• Tune• Wedding of Kije, starting at 9-37<ul style="list-style-type: none">○ Take advantage of the softer moments, you need to work harder on them.○ Play it again, all shading needs to be done within the piano context meaning that it returns to the piano dynamic after the crescendo.○ At measure 29 horns should come out of the texture without having to push.• Introduction<ul style="list-style-type: none">○ Weighted and connected.○ Should not feel strained, especially if we are playing piano at 9.• Transition• Troika, Coda	<ul style="list-style-type: none">• Wedding of Kije:<ul style="list-style-type: none">○ Work on going back into the pesante section clearly.○ Don't make them play so softly that notes don't speak with good tone.○ Address counterline when it comes in to help them balance to melody.○ Don't do so much, simpler is better!!• Troika:<ul style="list-style-type: none">○ Don't allow sloppy playing.○ Work on the trombones in the first ending and the same section later in the piece.○ Be clear at the end with the allargando.○ Again, simplify the pattern in the repeated section.

Rehearsal Plan – Rehearsal #4

Ensemble: Brass Ensemble

Announcements:

Literature: *Two Pieces from Lieutenant Kije*

Time: 7:55-8:25

Title	Evaluation
<ul style="list-style-type: none">• Troika:<ul style="list-style-type: none">○ Introduction: Articulation styles○ Crescendo in measure 5 goes from beat 1-2.○ Pick-up to 21<ul style="list-style-type: none">▪ Clarity of 16th notes in accomp. with melody1. Match lengths○ Trombones at 26<ul style="list-style-type: none">▪ Play without staccatos, need more tone and less articulation.○ Trombones at 40<ul style="list-style-type: none">▪ Same as 26○ Clarity at Allargando<ul style="list-style-type: none">▪ Put tessitura after beat 3 in 49, pick-up is in new tempo.▪ Accent on beat 1 needs to be longer▪ Not so much space between eighth notes• Wedding of Kije<ul style="list-style-type: none">○ Don't play so softly that notes don't speak○ Start at 9. Accompaniment start stronger and back-off.○ Trombones at measure 45, need to hear all three parts, balanced on beat 1.○ Clean up trumpets at 53.<ul style="list-style-type: none">▪ Start stronger to be able to decrescendo.○ Trumpet melody at 77, balanced parts and confidence in new key.	<ul style="list-style-type: none">• Troika:<ul style="list-style-type: none">○ Clarity in introduction, still need to address breath marks, releases are still somewhat problematic.○ Main technical problem is tempo, it fluctuated significantly, make sure pattern is consistent.<ul style="list-style-type: none">i. Tempo was slow. Use a metronome to establish pulse.○ Allargando was much clearer.• Wedding of Kije:<ul style="list-style-type: none">○ Dynamics improved, contrasted nicely from Troika.○ Trombone chords were improved after being addressed, make sure they are accurate every time.○ Trumpet 8th notes improved greatly in confidence, timing, and dynamics.○ 3rd trumpets frequently not playing out enough in the lower tessitura.○ Key change at 77 is still somewhat unstable, barely got to it.

Rehearsal Plan – Rehearsal #5

Ensemble: Brass Ensemble

Announcements:

Literature: *Two Pieces from Lieutenant Kije*

Time:

Title	Evaluation
<ul style="list-style-type: none">• Wedding:<ul style="list-style-type: none">○ Start by listening to the trumpets at 53.<ul style="list-style-type: none">▪ Play it with the metronome▪ Make more of the articulations, use the style of the theme as a guide.○ First trumpet solo compresses the eighth notes.○ Practice landing on beat 1 of 65. Same at end.<ul style="list-style-type: none">▪ Check intonation and balance.• Troika:<ul style="list-style-type: none">○ Introduction<ul style="list-style-type: none">▪ Accuracy of notes!!▪ Separate parts to listen for accuracy and matching note lengths. Start with trumpets and emulate style going down○ Measure 11<ul style="list-style-type: none">▪ Each entrance pulls the tempo down between 6 and 8 clicks. Should feel like it is pushing▪ Air with metronome▪ Then play with met.▪ 3rd trumpet is consistently too soft to balance.▪ Melody should be getting much softer after the sforzando○ Trombones, all notes need to speak with clarity, the F sometimes gets blatty○ Accompaniment with a met at 32<ul style="list-style-type: none">▪ Go down to 1 tuba if needed, should be softer, not enough difference between the preceding section.▪ Section sounds labored so lighten up the tone, should be more dance-like.	<ul style="list-style-type: none">• Wedding:<ul style="list-style-type: none">○ Trumpet part is still not fluid through the transitions, players were tasked to work it out with a metronome. Tried it with one player on a part, helped minimally.○ Style and tempo in solo improved, conductor needs to relax into the pulse.○ Transitions into the slower sections improved tonally. Decide if you are going to slow down or maintain to beat 1, conductor is unclear which is causing hesitation in the players.• Troika:<ul style="list-style-type: none">○ Players are struggling to find the tonal center in measure 3.○ Tempo was improved with use of the metronome and air patterns.○ 3rd trumpet still needs to come up to balance other two parts.○ Trumpet/trombone duet set more comfortably, didn't sound like so much work.

CHAPTER 6 - *Down a Country Lane* by Aaron Copland, transcribed by Merlin Patterson

Unit I. Composer

Aaron Copland (1900-1990) was born in Brooklyn, New York. In his writing “Composer from Brooklyn: An Autobiographical Sketch” he describes the street he spent the first 20 years of his life on as “drab...I am filled with mild wonder each time I realize that a musician was born on that street.” The fifth child in his family, his parents were not intending on giving him music lessons as they felt their money had been squandered on them for the older children with no musical intentions coming to fruition. However, he persisted and at age 13 began taking piano with Mr. Leopold Wolfsohn. His first harmony teacher was Rubin Goldmark who tried to dissuade him from any modern music inclinations. At the time, that meant Debussy, Scriabin, and Ravel. Copland split his compositions into two separate identities: one which was done on the side and kept mostly private, and the other that conformed to the rules of composition of the time.

In 1921, three years after his graduation from high school (in which he did not participate in a single music class and says “Music classes were a kind of joke”), he traveled to France. A summer music school was being established for American students called “Fontainebleau.” Here he met Nadia Boulanger who was teaching harmony. After his initial encounter with her teaching he decided that he would continue study with her following the summer school, despite the fact that she was a woman and “The idea was absurd on the face of it” (Copland, 1941, pg. 1). While he was Boulanger’s first full-time composition pupil, many American composers followed him. While in Paris, he composed several motets for unaccompanied voices, a Passacaglia for piano, a song for soprano with the accompaniment of flute and clarinet, a Rondino for string quartet, and a one-act ballet called *Grohg*. The ballet was Copland’s first venture into orchestral composition. He returned to America in June of 1924.

His premier performances as a composer in America occurred in the fall of 1924. The League of Composers programmed two of his piano pieces, *The Cat and the Mouse* and the *Passacaglia*. The third piece was a symphony commissioned by Nadia Boulanger for her tour. It

premiered in January 1925 with Boulanger as the organ soloist and Walter Damrosch conducting. His relationship with Boulanger continued through the rest of her life and he dedicated more pieces to her including, *Dirge in the Woods* and *Nonet for Strings*. Even though his music was being performed, Copland was struggling to get by. In 1925 the Guggenheim Memorial Foundation was established and Copland was the first composer to receive a fellowship.

One of Aaron Copland’s better-known compositions, *Appalachian Spring*, was written primarily at night in a Hollywood movie studio. The piece was commissioned by Mrs. Elizabeth Sprague Coolidge for Martha Graham’s Dance Company. He spent nearly a year working on the composition and says that at the time he thought “How foolhardy it is to be spending all this time writing a thirty-five-minute score for a modern-dance company, knowing how short-lived most ballets *and* their scores are” (Copland, 1941, pg. 2) The composition gave him a wider public and the opportunity to travel and give talks on contemporary American music. It was also the opportunity to conduct *Suite from Appalachian Spring* that made him realize he needed to learn to conduct as he was forced to decline the invitation. So he began to take opportunities to practice conducting in other countries where he felt it more forgiving. It wasn’t until 1956 that he felt ready to conduct in America and the opportunity came when he was invited to conduct the Chicago Symphony.

Copland ventured into Serialism in the 1950’s. His *Piano Fantasy* is serial, but tonal orientation pervades the music (Previn, 1985, pg. 147). This piece showcases Copland’s exploitation of the extreme ends of the piano and his method of writing instructions to the performer. His goal was that his intentions would be clear to the performer to facilitate an accurate interpretation.

Table 6.1 List of selected compositions for orchestra, piano, and band

Name	Genre	Date Published
The Cat and the Mouse	Piano	1920
Three Moods	Piano	1921
Petit Portrait	Piano	1921
Passacaglia for Piano	Piano	1922

Symphony for Organ and Orchestra	Orchestra	1924
Dance Symphony	Orchestra	1925
Music for the Theatre	Orchestra	1925
Piano Concerto	Orchestra	1926
Four Piano Blues	Piano	1926/48
Symphonic Ode (Rev. 1955)	Orchestra	1927-30
First Symphony (Arrangement of Organ Symphony)	Orchestra	1928
Piano Variations	Piano	1930
Short Symphony	Orchestra	1933
Statements for Orchestra	Orchestra	1934
The Young Pioneers	Piano	1935
El Salon Mexico	Orchestra	1935-36
Prairie Journal (Originally Called Music for Radio)	Orchestra	1936-37
An Outdoor Overture	Orchestra	1938
Piano Sonata	Piano	1939-41
Quiet City	Orchestra	1940
Danzon Cubano	2-Pianos	1942
Fanfare for the Common Man	Orchestra	1942
Lincoln Portrait	Orchestra	1942
Music for Movies	Orchestra	1942
Symphony No. 3	Orchestra	1944-46
Clarinet Concerto	Orchestra	1947-48
Piano Fantasy	Piano	1955-57
Down a Country Lane	Piano	1962
Emblems for Wind Ensemble	Band	1964

Unit II. Composition

Copland composed *Down a Country Lane* in 1962 as a commission for *Life Magazine*. The original composition was scored for piano and was featured in a section geared towards younger piano students. The goal was to fill a need for attainable works composed by major composers. After the publication, Copland received numerous requests for lessons and for more compositions in the same vein.

Three years later, Copland rescored the work for performance by school orchestras, again filling a need for high quality literature accessible to younger ensembles. Given Copland's view of music in schools from his childhood, it makes sense that he would want to contribute to the repertoire. At this time in history, schools were focusing on the sciences and math and limiting the electives that students were able to take. Because music was not considered a part of the curriculum, but rather an extra curricular activity, it was not supported in the legislature being passed. Copland was an American icon and recognized internationally. For him to write for the school orchestra emphasized his belief in the importance of music education.

In 1988 Merlin Patterson transcribed the piece for concert band. Patterson has re-worked several of Copland's works for the concert band and the composer himself spoke highly of Patterson's job. The transcription is frequently played, appears in the first edition of *Teaching Music through Performance in Band*, and is included in several state repertoire lists. Patterson is a Copland expert, transcribing his and other famous pieces for different ensembles.

Unit III. Historical Perspective

Copland wrote this piece in a time of music history when prominent American composers were writing atonal, 12-tone works. He had spent time composing works such as, *El Salón México*, and *Short Symphony* that were so taxing for performers and listeners that they were avoided. "Experiences like this were doubtless among the things that motivated Copland to abandon complexities and cultivate a more appealing manner" (Berger, 1945, pg. 423). Not only is this piece tonal and very diatonic, but it is also simplistic in its melodic ideas. Copland wrote in *Our New Music* (1941):

"I began to feel an increasing dissatisfaction with the relations of the music-loving public and the living composer...It seemed to me that composers were in danger of working in a vacuum. Moreover, an entirely new public for music had grown up around the radio and

phonograph. It made no sense to ignore them and continue writing as if they did not exist. I felt that it was worth the effort to see if I couldn't say what I had to say in the simplest terms." (pg. 229)

Copland, starting around 1932 was trying to write music that would be accessible to all audience members. He wrote periodically on how to listen to music, geared toward novice concert-goers, basing much of it on the works of other composers.

The melodic content was taken from a score he had previously written for a documentary. While it did not end up being used in that capacity, he reworked it into this composition. Copland never intended for the work to be pictorial in the sense that he was not writing about a specific scene or memory.

Unit IV. Technical Considerations

The technical trials in this composition come from the maturity of sound and care required to play it well. The ranges are all reasonable with the trumpets going up to an F4 and horns going up to a G3. Exposed playing occurs frequently throughout. The opening line is just the upper woodwinds (flutes, oboe, first and second clarinet) in the middle of their ranges on a piano dynamic. A confident, supported attack is needed to secure intonation and establish tonality on the following descending line. In rehearsing the opening statement, using the tongue to separate the notes could clarify the pulse, and playing with a stronger tone could instill confidence, particularly on the initial attack. Another rehearsal technique that would help clarify the sound would be to have the ensemble play only half notes, so to have them hold the notes they have on beats one and three for two counts each to gain a better understanding of how the melody moves. The clarinet crosses over the break several times in the melody. If players are not comfortable with this concept or struggle to connect the notes in an appropriate manner, it will need to be rehearsed. Most players should have a working understanding of this concept and how to play with good tone through the range being utilized.

The scoring becomes thicker at rehearsal mark "A" when the brass comes in. The trumpets on their entrance are using cup mutes. The tendency is for their pitch to go flat with the mute, they need to be aware of this and listen carefully to blend. With the additional parts, it is even more important in this section that the quarter notes are given priority to the half notes. The dynamic is marked forte at the peak of the crescendo, measure 15, but the tone should still sound

easy and free of strain. Singing this portion in rehearsal will help center the pitch and create a core sound.

The transition into the key change, measures 20-25, is in all intents and purposes a chamber section. The ability of the soloists to play independently allows it to flow and move forward into rehearsal “C.” The technical problems that arise are playing the individual phrase markings, not trying to conform to a group “block” sound. The grace notes in this section should be played gently; close to the following note but not clipped or disruptive of the sound. The sound should also flow directly into the key change without a difference in timbre caused by insecurity in the key signature. This is the most thickly scored section of the piece, with three independent parts happening and developing with moving notes that occur at different times. Balance and an understanding of how the parts fit into the bigger picture are needed for the convincing performance.

The first time there is true block scoring for the whole ensemble is at rehearsal “D.” This lasts for four bars before Copland adds off-beats to the quarter note theme. The dynamic ranges used in this section are variations of forte. In order to play this in tune and in tone, students need to understand what happens to the pitch on their instruments when they play at stronger dynamics. Woodwinds in general go flat, while brass tends to push sharp. We return to sparse scoring at the end with piano dynamics. Trumpets again use cup mutes and need to be confident on the upward leaps in order to play them accurately and smoothly while also getting softer. In measure 45, the second to last measure contains a sforzando that decrescendos to a piano. In the context of the final statement, it should not be played too abruptly or with any edge to the attack.

Unit V. Stylistic Considerations

The overarching style for the composition is legato with long flowing lines. It is important for performers to understand when it is appropriate to breath and when they need to stagger breath to support the musical line. It is important to establish good technique where the air supports the line and no notes pop out of the musical texture. All releases should be gentle with a slight decay. The style of the piece allows for a give and take of the tempo to create seamless transitions and the adequate mood. In rehearsal, it is important to practice breath attacks without any extra “noise” before the tone.

The dynamics used in this piece should be gradual. When adding texture with voice entrances, it is important to not upset the sound. Balancing from the low voices whenever the volume increases and to base the crescendo on the full, dark sound of the low brass. This is difficult in some sections, for example at rehearsal “A” the flute 1 part is in the top of their range marked at mezzo forte while the tubas are marked at mezzo piano. Here, it would be wise to mark down the upper voices in dynamic, even though they have the melody.

Unit VI. Musical Elements

Melody

There are two themes used in *Down a Country Lane*. The first is introduced in the opening section and is comprised of half notes and quarter notes. It is stated once by the upper woodwinds in its entirety, then is repeated by the ensemble at measure 11. When it is repeated, the flutes are up an octave and the dynamic is marked one stronger. The tempo is marked “somewhat broader” so overall it will be slightly more deliberate. The interval of a fourth is important in this melody and is used frequently both ascending and descending.

The second theme comes in at measure 20. Tempo is marked, “a trifle faster” with a transition of five bars into the new key. This melody starts with octave skips then a sixth before continuing in stepwise motion. While there are half note accompaniment figures, there are also more interesting eighth note counter-lines that interact with the melody. After only eight bars, the theme concludes and transitions into the previous key and the original melody.

Harmony

Unlike some of Aaron Copland’s 12-tone works, *Down a Country Lane* is very tonal. The harmonic motion is primarily half notes. There are no accidentals through the first section, which is centered in F-major, however, there are no strong final cadences. The first phrase comes to rest on a plagal cadence that is scored in a way that makes it sound unresolved until it continues on to the second statement of the first phrase. There is also one instance, measure seven to eight, where the chord sustains through beat one of the measure and then moves forward on beat two.

Harmony is purposefully kept simple and diatonic so as to maintain the simplicity of the scene being depicted. The interest is in the melodic line and the lack of finality in the cadences. This creates a continuity of motion from one phrase to the next without using dissonance or non-

chord tones. In the final cadence, rather than simple slowing down the tempo, Copland delays the resolution of the dominant seven to tonic until beat two of the final measure.

Figure 6.1 Perfect Authentic Cadence

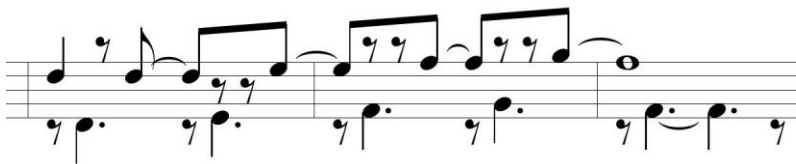


Rhythm

The rhythms used in *Down a Country Lane* are basic. Throughout the first melody there are only half and quarter notes – no syncopation of any kind. Rhythmic interest is added at the second melody when the accompaniment figures switch to dotted half, quarter note figures and the countermelody incorporates the use of grace notes. On the ensemble statement of this melody, Grainger uses dotted quarter notes and eighth notes to add some syncopation in between the quarter note melody.

When the first theme reappears at rehearsal “D,” there are composite off beats from measure 39-41 in the woodwinds, illustrated in figure 6.2.

Figure 6.2 Off-beats in Flutes and Alto Saxophones



Timbre

In Copland’s writing (1939) on tone color he says, “Timbre in music is analogous to color in painting. It is a fascinating element, not only because of vast resources already explored but also because of illimitable future possibilities” (pg. 15). It is important, then to fully explore the differences in color that are used throughout the work. Because Copland himself transcribed

the piano solo to orchestra, his use of color and instrumentation can be heard in the transcription for band.

The use of different combinations of voices is a common occurrence throughout the piece. In the original, the orchestral woodwinds begin the work, just as in the transcription. When Copland added strings, Patterson brings in the alto saxophone. This introduction is quite intimate and inward. The texture thickens at measure 11 with the entrance of the low brass. This creates a dark, vibrant sound when paired with the upper voices. The trumpets enter with cup mutes at 14 to maintain to blend into the texture.

At measure 20 there is a shift again to a more intimate setting, this time using solo instruments. The combination of flute, oboe, clarinet, bassoon, and alto saxophone is a woodwind quintet using saxophone instead of horn and adding the oboe.

Figure 6.3 Chamber Transition to B Theme

The musical score for Figure 6.3, titled "Chamber Transition to B Theme," is written for a woodwind quintet with an alto saxophone and tenor saxophone. The score is in 4/4 time and features six staves: Flute 1, Oboe, Clarinet in B♭ 1, Bassoon, Alto Sax, and Tenor Sax. The key signature has one flat (B♭). The Flute 1 part starts with a melodic line of eighth and quarter notes. The Oboe part has a similar melodic line. The Clarinet in B♭ 1 part has a melodic line of quarter and eighth notes. The Bassoon part has a melodic line of quarter and eighth notes. The Alto Sax part has a harmonic accompaniment of chords. The Tenor Sax part has a melodic line of quarter and eighth notes.

This should be treated as a chamber section with players able to interact and work together. The second statement of the second theme is much thicker, building into measure 35, the return of the beginning theme. In rehearsing this section, having the soloists be close together in proximity, will allow them to communicate.

The return of the first theme is the fullest ensemble sound of the composition. The timbre should remain rich and full, never strident or forced. The excitement calms quickly back to a

smaller group of players. Trumpets are again utilizing cup mutes. Like the introduction, the final cadence uses higher voices, creating a more inward sound.

Unit VII. Form and Structure

Section:	Measures:	Event and Scoring:
Theme 1	1-11	Introduction, first statement of the opening theme. Melody is primarily in the flute with accompaniment and ornamentation in the clarinets and alto saxophone. Tonal center is F major.
Theme 1	11-20	The first theme is repeated with thicker scoring. Melody is transposed up an octave in the flute. Accompaniment is in woodwinds and low brass. Tonal center is F major.
Transition	20-25	Second theme is introduced in a chamber setting. Melody is played by flute and clarinet with accompaniment in the bassoon and alto saxophone. Tonal center is F major, modulating to F minor.
Theme 2	25-35	The second theme is expanded upon; the melody is in the oboe and clarinet then joined by a solo trumpet in 29. Alto saxophone plays a countermelody in measure 29. Tonal center is F minor, shifts back to F major in measure 34.
Theme 1	35-44	Original theme returns. Melody is played by the flute, accompanied by ensemble. Quarter notes ornament the melody. Tonal center is F major.
Codetta	44-46	The final micro-phrase of the first theme is repeated between the alto saxophones and clarinets, followed by an authentic cadence. Tonal center is F major.

Unit VIII. Suggested Listening

Leonard Bernstein:

“Make Our Garden Grow” from *Candide*

Aaron Copland:

Appalachian Spring

Billy the Kid, “Prairie Night (Card Game Scene)”

Lincoln Portrait

Prairie Journal

“The Promise of Living” from *Tenderland*

Short Symphony

Variations on a Shaker Melody

Larry Daehn:

As Summer was Just Beginning

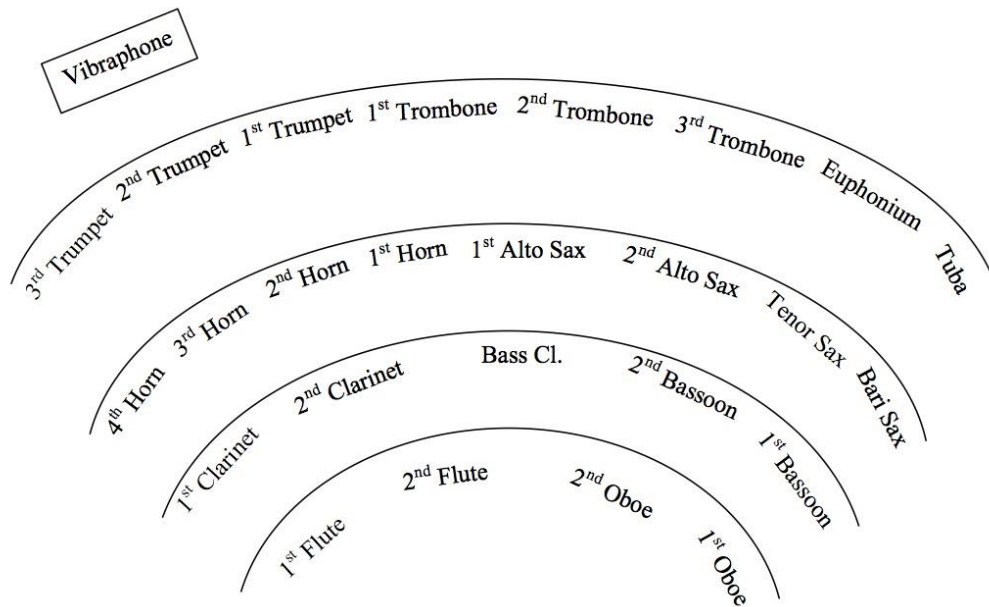
Percy Grainger

Colonial Song

Unit IX. Seating Chart and Acoustical Justification

{ describe the seating chart and provide rational support the decisions made in reference to acoustical principles }

Figure 6.4 Seating Chart



Unit X. Rehearsal Plans and Evaluations

Rehearsal Plan – Rehearsal #1

Ensemble: Concert Band

Announcements:

Literature: *Down a Country Lane*

Time: 12:30-12:50

Title	Evaluation
<ul style="list-style-type: none"> • Warm-up on Bach Chorale # <ul style="list-style-type: none"> ○ Listen for attacks and releases, repeat phrases as necessary • Tuning Sequence • Sight-read <i>Down a Country Lane</i> <ul style="list-style-type: none"> ○ Road map: AABA, no repeats <ul style="list-style-type: none"> ▪ Look for any marked change of tempo and write “look up” ▪ Look at the key change; mark the first few flats you have as a reminder. • Rehearse at letter D <ul style="list-style-type: none"> ○ Use enough air to create a strong, dark sound. If you focus on blending, the intonation will be less of an issue. ○ Use the same style attacks and releases as in the Bach Chorale. ○ Play the shape of the phrase. 	<ul style="list-style-type: none"> • Response and initial attacks improved, blend and balance are still issues. • Sight-reading went well, took too long to get through the warm-up/tuning process. <ul style="list-style-type: none"> ○ Less talking in between. Don’t repeat yourself. ○ Make sure cues are clear, don’t let pattern get too big or tempo get too slow. • Things that improved at D: <ul style="list-style-type: none"> ○ Understanding of the movement of the melody ○ Tone quality – got warmer and richer than initial playing. • For next rehearsal: <ul style="list-style-type: none"> ○ Focus on blend and intonation. Create a pure, characteristic sound. ○ Decrescendos – the strong parts are strong but the soft parts are sudden and the sound is not as clear.

Rehearsal Plan – Rehearsal #2

Ensemble: Concert Band

Announcements: If you didn't get all of your measures numbered, do so before next rehearsal!!

Literature: *Down a Country Lane*

Time: 1:05

Title	Evaluation
<ul style="list-style-type: none">• Review section from D-End.• At D:<ul style="list-style-type: none">○ Tubas, euphonium, trombones, bari sax, tenor sax, bassoon, bass clarinet.<ul style="list-style-type: none">▪ Listen down and blend.○ Pedal F with flute, oboe, clarinets, alto sax, trumpets.<ul style="list-style-type: none">▪ Listen down and tune the intervals○ Everyone at D○ People with off-beats in 39: fl, ob, alto○ Attack of the V7 chord in measure 45.<ul style="list-style-type: none">▪ Use the tongue and immediately start to decay.• A-B<ul style="list-style-type: none">○ Transfer concepts: focus on blend• Beginning-B<ul style="list-style-type: none">○ Allow the tempo to move – give and take.	<ul style="list-style-type: none">• Talking too much before playing.• Balance at D still not where it needs to be.<ul style="list-style-type: none">○ Low voices are not supporting or using as much air as they need to. Upper voices are over playing.• Decrescendo is not fully affective. Work for a broader range of dynamics.• Students need to gain an understanding of their role when the full ensemble is playing.• Flutes are still not using good timing on the off-beats, about a 16th note behind.• Don't hold second to last chord so long.• Conducting at B should be smaller than D, that is why the dynamics were the same.• Doing too much at the beginning.• Don't accept poor/unsupported attacks, letter B.

Rehearsal Plan – Rehearsal #3

Ensemble: Concert Band

Announcements:

Literature: *Down a Country Lane*

Time:

Title	Evaluation
<ul style="list-style-type: none">● Beginning to B<ul style="list-style-type: none">○ Everyone plays○ First chair players play on each part○ Everyone plays<ul style="list-style-type: none">▪ Try to match tone – play within the ensemble.○ First chair players play<ul style="list-style-type: none">▪ Listen and write in the musical decisions they are making.○ Everyone plays<ul style="list-style-type: none">▪ Try to match style● Rehearsal B-D<ul style="list-style-type: none">○ Everyone plays○ Make more confident decisions and listen up to the first chairs.○ Play within the ensemble○ Fix attacks and releases issues as they arise – don't establish a habit of poor tone on entrances!● Beginning to D	<ul style="list-style-type: none">● Intonation issues throughout. Utilize more singing.● Low brass need to breath and support their entrances.● Clarinets need to work on continuity of sound over the break.● Vertical alignment needs attention try “bopping” notes to help students hear it.● Need to tune the octaves and produce immediate pure sound at letter B.● Horn/trombone arpeggio at C needs to be more confident and accurate.● Crescendos lose focus because balance goes out the window.● All parts need to work on the fluidity of the moving quarter notes.<ul style="list-style-type: none">○ Put all the notes on the same musical line through the intervallic leaps.

Rehearsal Plan – Rehearsal #4

Ensemble: Concert Band

Announcements:

Literature: *Down a Country Lane*

Time: 12:30

Title	Evaluation
<ul style="list-style-type: none">• Warm-up:<ul style="list-style-type: none">○ Bach chorale #9• Tuning sequence• Down a Country Lane, letter C<ul style="list-style-type: none">○ Oboe 1 and clarinet 1: use air through the notes to get both octaves to speak equally.○ People with half notes or dotted half notes on 1: lead the crescendo to beat 1 of 26.<ul style="list-style-type: none">▪ Those two groups together○ Tenor saxophone and horns: bring up the dynamic slightly and use the air to take it all the way through 26.<ul style="list-style-type: none">▪ Everyone at C• Going back to letter A<ul style="list-style-type: none">○ Play only when you have quarter notes.<ul style="list-style-type: none">▪ If you only play part of the line, listen for the people who have all of it and blend into the sound.○ Play when you have half notes.○ Everyone play, listen for the harmonic motion and fit inside of the sound.	<ul style="list-style-type: none">• Still having trouble opening up the ears and getting out of the music.<ul style="list-style-type: none">○ This causes problems with musicality, intonation, and balance.• Connectivity of line is an issue.<ul style="list-style-type: none">○ Students are playing from one note to the next as opposed to playing through the musical line.• Still developing confidence in horn/tenor saxophone line.<ul style="list-style-type: none">○ Articulations could be more clearly defined.○ Show support from the podium with a stronger cue.• Quarter note exercise exposes the melody and how it is passed between voices, this helped with clarity in balancing the accompaniment to the melody.

Rehearsal Plan – Rehearsal #5B

Ensemble: Concert Band

Announcements: Brass/Percussion Sectionals in 201

Literature: *Down a Country Lane*

Time: 12:30, Wednesday

Title	Evaluation
<ul style="list-style-type: none">• Rehearsal C<ul style="list-style-type: none">○ Play from C-D○ Horns and 1st trombone at C<ul style="list-style-type: none">▪ Play notes full value but with good articulation○ Everyone at C<ul style="list-style-type: none">▪ Work to connect. This means directing the air through the line, not at each note○ What is your role at 30? Are you filling your role or trying to fill someone else's?• D-44<ul style="list-style-type: none">○ Air <i>through</i> the line, shape the phrase appropriately• A-B<ul style="list-style-type: none">○ Same kind of support, softer dynamic○ What is the tendency in pitch for your instrument at softer dynamics?• Balance through the crescendos<ul style="list-style-type: none">○ Organ pedal analogy	<ul style="list-style-type: none">• Lower voices continue to develop confidence.<ul style="list-style-type: none">○ Trombones need to work to have a stronger, clearer tone. Could use mouthpiece buzzing to improve focus.• Overall developed a stronger sense of importance and understanding in how the low brass role aids in creating the tension that leads to a release.<ul style="list-style-type: none">○ This helps them support the melody and play musically even though they don't have melodic content.• Need to continue to use adequate air speed at softer dynamics.<ul style="list-style-type: none">○ Students tend to play with a thin tone when the dynamic goes to mp or softer. Lip buzzing would help them understand the appropriate amount of air pressure.

Rehearsal Plan – Rehearsal #6

Ensemble: Concert Band

Announcements:

Literature: *Down a Country Lane*

Time: 12:30

Title	Evaluation
<ul style="list-style-type: none"> • Warm-up on Bach #9 <ul style="list-style-type: none"> ○ Play once for familiarity ○ Play once to work musicality ○ Check tuning in the clarinets on the concert A • Run through the piece. • Ask what percentage of the brain is being used to think about technicality and what is being used to emote, musically. • Work starting at Letter B. <ul style="list-style-type: none"> ○ Everyone playing should be challenging the others to be more expressive. ○ Be adamant about watching for interpretation and connection. ○ We are all members of the ensemble working to express one unified goal, get out of the stand and relate to those around you. • Back at A <ul style="list-style-type: none"> ○ Brass worked on creating an organ sound with the crescendo where no one was sticking out. ○ Accompaniment at A ○ If they achieved that sound, add melody ○ Melody should not have to work to play over the accompaniment • Beginning <ul style="list-style-type: none"> ○ Transfer the concept of chamber music to beginning. • Record a run-through. 	<ul style="list-style-type: none"> • Effective in getting students out of their music and connecting • Ability to play bigger leaps with consistent air stream and quality of tone is lacking • Intonation is not connected from the lower voices to the upper. • Problems between the flute, clarinet, and saxophones with intonation. • Better concept of balance through dynamic changes. • Intonation improved significantly the second run-through – ears were more open. • Tempo was more flexible and students were more able to emote • Introduction needs confidence and better audiation from players. • Mid-voices need attention going into D.

Rehearsal Plan – Rehearsal #7

Ensemble: Concert Band

Announcements:

Literature: *Down a Country Lane*

Time: 1:05

Title	Evaluation
<ul style="list-style-type: none">• Work on continuity of musical line<ul style="list-style-type: none">○ Starting at rehearsal A, disregard the notes but use your airstream to shape the phrase the way you think it should sound in your head.<ul style="list-style-type: none">▪ We should be able to hear the crescendos and decrescendos in your air stream.▪ Accompaniment voices play, don't focus on the notes, focus on the air it will take to create the shape you are striving for.<ol style="list-style-type: none">1. Melody people listen and evaluate the effectiveness of what they are playing.▪ Woodwinds play, brass lip buzz.▪ Put groups together.○ Play at B, focusing on air stream. Stop a sing where intonation issues persist.	<ul style="list-style-type: none">• Air patterns worked well in helping with breath support, students (particularly clarinets) struggle to connect the line.<ul style="list-style-type: none">○ Connectivity is a bigger problem on ascending lines than on descending.• Brass buzzing was effective in playing with a more focused, dark sound.<ul style="list-style-type: none">○ Having students buzz at a forte level was particularly effective in playing with better support on the instrument.• Singing drew attention to intonation issues at stronger moments when students are not necessarily listening as intently as they do at quieter times.

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Appendix A - Graph Analysis of Richard Strauss's *Suite in B-flat, Op. 4, Movement II:* *Romanze*

While score study has been a part of the conductor's preparation for centuries, Dr. Frank Tracz developed the analysis grid used in this report. The spreadsheet breaks down the composition measure-by-measure to develop a complete macro and micro understanding, beneficial in making any musical interpretations. The sections are as follows:

Form – identifies the structure of the composition at the macro level

Phrase Structure – breaks the form down into the micro phrases discovered in the macro section, “Form”

Tempo – states the marked tempo and any fluctuations throughout the composition

Dynamics – identifies the marked dynamics and dynamic changes throughout

Meter/Rhythm – states the time signatures and the important rhythms that occur for teaching purposes

Tonality – finds the tonal centers for the macro phrases are based upon

Harmonic Motion – develops the micro understanding of chord progressions

Orchestration – explains what voices are playing

General Character – macro picture of the aesthetic attributes found in the piece

Means for Expression – explains how the general character is portrayed in the musical context

Conducting Concerns – addresses the issues faced by the conductor in leading the ensemble.

Rehearsal Considerations – explains issues that need to be addressed with the individual ensemble based on their strengths and weaknesses

Composition *Suite in B-flat, Op. 4*
 Composer Richard Strauss

Measure #	1	2	3	4	5	6	7	8
Form	Introduction							
Phrase Structure								
Tempo	Andante, Quarter Note = 69							
Dynamics	<i>p</i>						<i>f</i>	
Meter/Rhythm	3/4							
Tonality	G minor							
Harmonic Motion	i				i		i	vii°
Orchestration	Clarinet, horn		+ Horn				+ Flute	
General Character	Free, moving							
Means for Expression	Rubato, clarinet solo is allowed liberty with rhythmic figures. Other voices are accompanimental and should shape with what the soloist is doing.							
Conducting Concerns	Cue horns and clarinet in the first measure, cue bassoon at measure 3, and flutes at 7. Don't conduct beat through clarinet solo, just cue the backgrounds. Slight pull-back going into theme 1. Pattern is legato and leads to measure 7, then away to measure 9.							
Rehearsal Consideration	All parts need to balance to the soloist. Accompaniment parts need to listen and shape to the melody. Intonation of the accompaniment voices and a steady, consistent tone on the long notes.							

Composition *Suite in B-flat, Op. 4*
 Composer Richard Strauss

Measure #	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24
Form	Theme 1															
Phrase Structure																
Tempo	a tempo															
Dynamics	<i>p</i>	<>			<i>p</i>	<			<i>mf</i>	>	<i>p</i>	<i>pp</i>	<i>p</i>		<>	<i>pp</i>
Meter/Rhythm																
Tonality	G minor															
Harmonic Motion	i iv i	i iv i		I	i iv i	i iv i		V	vii(half dim)/iv	V7/iv iv	vii°7 V	vii°7 V	i iv i	i iv i	i	N
Orchestration	Ob, Hrn	Fl, Cl, Bsn		Ob, Hrn	Fl, Cl, Bsn	Ob, Hrn			Fl, Cl, Bsn			CBsn, Hn	Fl, Cl, Bsn	Ob, Hrn		Fl, Cl, Bsn
General Character	Peaceful, flowing, calm				Peaceful, calm, but ultimately unsettled				Relaxing, moving away				Resolution of Theme 1.			
Means for Expression	Alternating a 1-bar idea between two choirs ending with a borrowed major I chord.				Same alternating choirs as previous phrase, ending with a half-cadence and elision into the measure 17.				Transitioning from the climax of the macro phrase back to the calm serenity of the motif explored at the beginning.				Material is leading to downbeat of measure 25 and the major I chord. Again alternating between the two choirs.			
Conducting Concerns	Show the swell of each idea within the piano dynamic. Conduct each choir on their entrance. Lead measure 11 to measure 12.				These 4-bars are leading to measure 17, don't get too big with the pattern. Show the alternating choirs still, but show cohesion.				Climax maintains for measure 17, then immediately decays into measure 19. Articulation style is different between the two ideas presented, change pattern.				Pattern is getting smaller throughout, show the shape of the motif and help bring out the lead voice in each choir.			
Rehearsal Consideration	Tempo between the two choirs with smooth handoffs on beat 1. Interpretation of the motif lead by the oboe in choir 1 and the flute in choir 2.				Continue to add interest to the motif, measure 15 is leading to measure 17 with intensity, know the purpose of each note within the phrase.				Read articulations accurately and interpret in a unified manner, particularly accents and staccatos. Not too dry, but with space.				Controlling the tone at such soft dynamics and not playing thin. Playing the shape of the phrase within the given dynamic spectrum.			

Composition Suite in B-flat, Op. 4
 Composer Richard Strauss

Measure #	25	26	27	28	29	30	31	32	33	34	35	36	37	38			
Form	Theme 2																
Phrase Structure																	
Tempo	Breath																
Dynamics	<i>p</i>				<i>p</i>					<i>p</i>				<i>p</i>			
Meter/Rhythm																	
Tonality	G minor																
Harmonic Motion	I	vi	I	IV/vi	III/vi	V/vi	vi	i	vi	I			vi	N	V		
Orchestration	Fl, Ob, Hrn			+ Cl			Ob, Bsn, Hrn			+ Fl; - Bsn		+ Cl		+ Bsn		Bsn, Hrn	
General Character	Moving forward, excited						Reaching the peak and quickly resolving						Melancholy				
Means for Expression	Flute and oboe accompaniment figures with a heroic sounding horn solo. Several instances with triplets set against a dotted eighth-sixteenth figure in the solo.						An expansion of the previous idea, leading to beat one of measure 36. Same voicing as previous phrase.						Bassoons and horns create a dark, rich sonority, marked with "molto con espr." Taken slightly out of context.				
Conducting Concerns	Cue accompaniment on beat 3 and solo on 1. Two different styles, legato and marcato. Conduct the marcato style of the solo unless the accompaniment needs assistance.						Cue accompaniment on beat 3 and solo on 1. Two different styles, legato and marcato. Conduct the marcato style of the solo unless the accompaniment needs assistance.						Show release after downbeat in measure 36. Shape phrase to downbeat of measure 38.				
Rehearsal Consideration	Interpretation of the triplets in the accompaniment. Vertical alignment of triple vs. duple and moving together in the descending quarter note line from 27-30.						Interpretation of the triplets in the accompaniment. Vertical alignment of triple vs. duple and moving together in the descending quarter note line from 33-36. Maintaining air support through the line and steady decrescendo.						Unified release and entrance. Interpretation of staccato on the "and" of beat 3.				

Composition *Suite in B-flat, Op. 4*
 Composer Richard Strauss

Measure #	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	
Form	Ascending Quarter Note Theme															
Phrase Structure																
Tempo	a tempo															Pushing forward slightly
Dynamics	<i>p</i>								<i>mf</i>							<i>ff</i>
Meter/Rhythm																
Tonality	B-flat major								G minor							
Harmonic Motion	I		IV		I			V7					vi			ii (half dim) 7
Orchestration	CL, Bsn, Hrn								+ Fl, Ob							
General Character	Song-like, lyrical								Moving forward, agitated				Adament, persistent			
Means for Expression	Three components: solo clarinet, triplets in second clarinet, and bassoon and horns playing long tone chords. Solo voice has leaps of up to two octaves and plays throughout the range. All voices need to shape together to create an interesting, unified sound.								The horns add dotted eighth-sixteenth motive back in playing in octaves. Crescendo through the phrase peaks at the downbeat of measure 51.				Passing eighth note line in the flute, oboe and horns with the dotted eighth-sixteenth note pattern in the bassoons.			
Conducting Concerns	Small, stay out of the way of the soloist, help shape the accompaniment to what the clarinet is doing. Maintain balance between the three voices.								Start small enough that the pattern can grow through the four measures. Decide which part needs the most help, the horn motif or the rising quarter note theme.				Strong pattern, pushing forward slightly, again listen to determine which part needs assistance.			
Rehearsal Consideration	Balance through this section is challenging because of all the accompaniment voices playing against the solo and the second clarinet triplets. Intonation is paramount on the sustained tones. Long tones need to emphasize any chord changes.								All parts need to understand their role and fit in to the bigger picture. Vertical alignment is crucial for a clean sound.				Vertical alignment in the passing eighth notes to move the tempo forward. Bassoon placement of the sixteenth note.			

Composition *Suite in B-flat, Op. 4*
 Composer Richard Strauss

Measure #	54	55	56	57	58	59	60	61	62
Form	Introduction (Recapitulation)								
Phrase Structure									
Tempo	a tempo							Pulling back	
Dynamics	<i>ff</i> >	<i>mf</i>	<	>		<	>	<i>f</i> >	
Meter/Rhythm									
Tonality									
Harmonic Motion	i			i		i		vii°	
Orchestration	Cl	+ Fl	+ Bsn						
General Character	Free, moving								
Means for Expression	Rubato, clarinet solo is allowed liberty with rhythmic figures. Other voices are accompanimental and should shape with what the soloist is doing.								
Conducting Concerns	Cue horns and clarinet in the first measure, cue bassoon at measure 3, and flutes at 7. Don't conduct beat through clarinet solo, just cue the backgrounds. Slight pull-back going into theme 1. Pattern is legato and leads to measure 7, then away to measure 9.								
Rehearsal Consideration	All parts need to balance to the soloist. Accompaniment parts need to listen and shape to the melody. Intonation of the accompaniment voices and a steady, consistent tone on the long notes.								

Composition *Suite in B-flat, Op. 4*
 Composer Richard Strauss

Measure #	63	64	65	66	67	68	69	70	71	72	73	
Form	Theme 1 (Recapitulation)											
Phrase Structure												
Tempo	a tempo											
Dynamics	<i>p</i>				<i>mf</i>		<i>pp</i>					
Meter/Rhythm												
Tonality	G minor											
Harmonic Motion	i iv i	i iv i		V	vii(half dim)/iv	V7/iv iv	vii°7 V	vii°7 V	i iv i	i iv i	i	
Orchestration	Ob, Hrn	Fl, Cl, Bsn		Ob, Bsn, Hrn		FL, Cl, Bsn	Bsn, Hrn	Fl, Ob, Bsn	Ob, Hrn	Fl, Cl, Hrn	Ob, Hrn	
General Character	Peaceful, calm, but ultimately unsettled				Relaxing, moving away				Resolution of Theme 1.			
Means for Expression	Alternating a 1-bar idea between two choirs ending with a borrowed major I chord.				Transitioning from the climax of the macro phrase back to the calm serenity of the motif explored at the beginning.				Material is leading to downbeat of measure 74 and the major I chord. Again alternating between the two choirs.			
Conducting Concerns	Show the swell of each idea within the piano dynamic. Conduct each choir on their entrance. Lead measure 65 to measure 68.				Climax maintains for measure 67, then decays into measure 69. Articulation style is different between the two ideas presented, change pattern.				Pattern is getting smaller throughout, show the shape of the motif and help bring out the lead voice in each choir.			
Rehearsal Consideration	Tempo between the two choirs with smooth handoffs on beat 1. Interpretation of the motif lead by the oboe in choir 1 and the flute in choir 2.				Read articulations accurately and interpret in a unified manner, particularly accents and staccatos. Not too dry, but with space.				Using a rich tone at soft dynamics. Playing the shape of the phrase within the given dynamic spectrum.			

Composition *Suite in B-flat, Op. 4*
 Composer Richard Strauss

Measure #	74	75	76	77	78	79	80	81	82	83	84	85	86	87	
Form	Theme 2 (Recapitulation)														
Phrase Structure															
Tempo															
Dynamics															
Meter/Rhythm															
Tonality	G minor														
Harmonic Motion	I	vi	I	IV/vi	III/vi	V/vi	vi	i	vi	I			vi	N	V
Orchestration	Ob, Cl, Bsn					+ Hrn			+ Fl; - Ob, Hrn				Bsn, Hrn		
General Character	Moving forward, excited					Reaching the peak and quickly resolving					Melancholy				
Means for Expression	Flute and oboe accompaniment figures with a heroic sounding horn solo. Several instances with triplets set against a dotted eighth-sixteenth figure in the solo.					An expansion of the previous idea, leading to beat one of measure 36. Same voicing as previous phrase.					Bassoons and horns create a dark, rich sonority, marked with "molto con espr." Taken slightly out of context.				
Conducting Concerns	Cue accompaniment on beat 3 and solo on 1. Two different styles, legato and marcato. Conduct the marcato style of the solo unless the accompaniment needs assistance.					Cue accompaniment on beat 3 and solo on 1. Two different styles, legato and marcato. Conduct the marcato style of the solo unless the accompaniment needs assistance.					Show release after downbeat in measure 36. Shape phrase to downbeat of measure 38.				
Rehearsal Consideration	Interpretation of the triplets in the accompaniment. Vertical alignment of triple vs. duple and moving together in the descending quarter note line from measures 76-78.					Interpretation of the triplets in the accompaniment. Vertical alignment of triple vs. duple and moving together in the descending quarter note line from measures 82-85. Maintaining air support through the line and steady decrescendo.					Unified release and entrance. Interpretation of staccato on the "and" of beat 3.				

Composition *Suite in B-flat, Op. 4*
 Composer Richard Strauss

Measure #	88	89	90	91	92	93	94	95	96	97	98	99	100	101	102	103
Form	Ascending Quarter Note Theme (Recapitulation)															
Phrase Structure																
Tempo	a tempo												Pushing forward			
Dynamics	<i>p</i>								<i>mf</i>		<i>f</i>		<i>ff</i>			
Meter/Rhythm																
Tonality	B-flat major								G minor							
Harmonic Motion	I		IV		I		V7		VI			vi			ii (half dim) 7	
Orchestration	Ob, Cl, Bsn, Hrn								+ Fl							
General Character	Song-like, lyrical								Moving forward, agitated				Adament, persistent			
Means for Expression	Three components: solo oboe, triplets in first clarinet, and bassoon and horns playing long tone chords. Solo voice has leaps of up to an octave but stays in towards the middle of the range allowing clear projection over accompaniment. All voices need to shape together to create an interesting, unified sound.								The horns add dotted eighth-sixteenth motive back in playing in octaves. Crescendo through the phrase peaks at the downbeat of measure 51.				Passing eighth note line in the flute, oboe and horns with the dotted eighth-sixteenth note pattern in the bassoons.			
Conducting Concerns	Small, stay out of the way of the soloist, help shape the accompaniment to what the oboe is doing. Maintain balance between the three voices and be clear to help the triplet figure move with the rest of the voices.								Start small enough that the pattern can grow through the four measures. Decide which part needs the most help, the horn motif or the rising quarter note theme.				Strong pattern, pushing forward slightly, again listen to determine which part needs assistance.			
Rehearsal Consideration	Balance through this section is challenging because of all the accompaniment voices playing against the solo and the second clarinet triplets. Intonation is paramount on the sustained tones. Long tones need to emphasize any chord changes.								All parts need to understand their role and fit in to the bigger picture. Vertical alignment is crucial for a clean sound.				Vertical alignment in the passing eighth notes to move the tempo forward. Bassoon placement of the sixteenth note.			

Composition *Suite in B-flat, Op. 4*
 Composer Richard Strauss

Measure #	104	105	106	107	108	109	110	111	112	113	114	115	116	117	118	119
Form	Semi-Development based on Rising Quarter Note Theme															
Phrase Structure																
Tempo	Slightly faster															
Dynamics	<i>ff</i>															
Meter/Rhythm																
Tonality	B-flat Major															
Harmonic Motion																
Orchestration	Fl, Cl Cl, Hn Bsn, Hn Ob, Cl, Fl, Cl Hn Bsn, Hn Fl, Cl															
General Character	Unsettled												Relaxing, release of tension			
Means for Expression	Following a strong authentic cadence in measure 104, shifts modally back to B-flat major. Every measure has ascending quarter notes that land on a dotted half note. Tempo is moving slightly forward, continuing on from the previous section and the dynamics stay forceful all the way to beat 3 of measure 112 when tension finally begins to release, tempo slows gradually and dynamics start to soften.												Bsn two and hrn one take over the ascending quarter notes, passing them to ob one and clar two in 118. The rest of the ensemble plays half note chords.			
Conducting Concerns	Show the shape of the overall phrase, not each individual quarter note motif to encourage players to think in longer lines and through the phrase, not just their individual parts. Don't be too big or overly dramatic with pattern, but maintain the strength of the phrase throughout.												Conduct the ascending quarter notes, showing the rallentando and diminuendo into measure 120. Conduct the release of half notes if it is not clean.			
Rehearsal Consideration	Shaping the individual lines but contributing to the bigger picture and overall shape. Everyone needs to be aware of what part is playing the quarter notes in each measure so that the quarter notes can come through the texture. Intonation in the sustained tones and finding the tonal center following the g minor chord needs to be addressed as well.												Vertical alignment while slowing down and getting softer, as well as intonation, releases, and balance.			

Composition *Suite in B-flat, Op. 4*
 Composer Richard Strauss

Measure #	120	121	122	123	124	125	126	127	128	129
Form	Coda based on Theme 1									
Phrase Structure										
Tempo	Tranquillo					Pulling Back				
Dynamics	<i>p</i>					<i>pp</i>				
Meter/Rhythm										
Tonality	G minor									
Harmonic Motion									I	
Orchestration	Bsn, Hrn	Fl, Cl	Ob, Hrn	Fl, Cl, Bsn	+ Fl					
General Character	Calm, serene					Closure				
Means for Expression	Return to the alternating choirs on the one measure motif briefly, before moving on to closing material.					Uses the syncopated solo rhythm from theme 2 in different voices with intervallic material from theme 1, but instead of using a dotted quarter it uses straight quarters. Cadences on a borrowed I chord.				
Conducting Concerns	Re-establish the tempo in measure 120. Same concerns as in theme one, should be softer and more distant.					Don't slow down too quickly into the final cadence but maintain momentum. Cue the soloists, use a clear pattern so the quarter note voices can easily find the pulse.				
Rehearsal Consideration	Same as in Theme 1.					Balance of solo voices over the quarter note voices and differentiation of articulation styles. The second bassoon carries over into 129 but the rest of the voices will put a brief pause before the final I chord.				

Appendix B - Graph Analysis of Aaron Copland's Down a Country Lane

While score study has been a part of the conductor's preparation for centuries, Dr. Frank Tracz developed the analysis grid used in this report. The spreadsheet breaks down the composition measure-by-measure to develop a complete macro and micro understanding, beneficial in making any musical interpretations. The sections are as follows:

Form – identifies the structure of the composition at the macro level

Phrase Structure – breaks the form down into the micro phrases discovered in the macro section, “Form”

Tempo – states the marked tempo and any fluctuations throughout the composition

Dynamics – identifies the marked dynamics and dynamic changes throughout

Meter/Rhythm – states the time signatures and the important rhythms that occur for teaching purposes

Tonality – finds the tonal centers for the macro phrases are based upon

Harmonic Motion – develops the micro understanding of chord progressions

Orchestration – explains what voices are playing

General Character – macro picture of the aesthetic attributes found in the piece

Means for Expression – explains how the general character is portrayed in the musical context








Conducting Concerns – addresses the issues faced by the conductor in leading the ensemble.

Rehearsal Considerations – explains issues that need to be addressed with the individual ensemble based on their strengths and weaknesses

Composition *Down a Country Lane*
 Composer Copland/Patterson

Measure #	1	2	3	4	5	6	7	8	9	10					
Form	Introduction, first statement of Theme 1														
Phrase Structure															
Tempo	Gently flowing, in a pastoral mood; quarter = 88								slight rit.						
Dynamics	<i>p</i>			<	<i>mp</i>	>	<i>p</i>		<i>pp</i>						
Meter/Rhythm	4/4														
Tonality	F Major														
Harmonic Motion	IV	I	V7/V	V	ii	V	IV	IV	V	vi	V	I	IV	IV	I
Orchestration	Flute, oboe, clarinet, vibes		+ Alto saxophone				+ Horn		Clarinet						
General Character	Simplistic, peaceful					Calm, restful									
Means for Expression	Scoring in upperwoodwinds. Thin texture with half note melody and constant quarter notes. Major chord progression with no non-harmonic tones.					First phrase starts stronger and softens, second phrase is piano. Tempo remains consistent, flowing and flexible. Suspension of vi chord over barline of ms. 8.			Further simplification of orchestration, slowing down.						
Conducting Concerns	Establish tempo, not too slow. Small, legato pattern, show the shape of the phrase. Cue the alto saxophone in measure 3.					Begin phrase slightly bigger and show decrescendo. Still very smooth. Cue horn in measure 7. Meld beats 2-3 in measure 8.			Show rit. Clearly. Meld beats 2-3 of both measures. Slight break in sound after 10.						
Rehearsal Consideration	Intonation of thirds at the soft dynamic. Enough air support to play through the phrase, enough volume to produce a clear, mature sound.					2nd and 3rd clarinets carry the previous phrase over the barline. Starting strong enough to get softer with good tone. Woodwinds are tuning to vibraphone.			Support from lower clarinets. Vertical alignment, air support through.						

Composition *Down a Country Lane*
 Composer Copland/Patterson

Measure #	11	12	13	14	15	16	17	18	19	20	21	22	23	24							
Form	Theme 1, restatement									Transition based on Theme 2											
Phrase Structure																					
Tempo	somewhat broader									a trifle faster											
Dynamics	<i>mf</i>			<i>f</i>				<i>p</i>		<i>mp</i>											
Meter/Rhythm																					
Tonality	F Major, F Pedal Tone																				
Harmonic Motion	IV	I	ii	V7/V	V7	V	iii	V	IV	V	I	V	I	V	I	I	IV	IV	V	IV	I
Orchestration	All winds except tenor sax and trumpet					+ Trumpet and vibraphone					Fl, ob, clar, bsn, as		+ Tenor Saxophone								
General Character	Growing, building momentum					Receding					Change of mood and character										
Means for Expression	Tempo broadens, dynamics are much stronger. Melody is still half notes with constant moving quarter notes, all within the chord. Pedal tone creates stability.					Climactic moment at 15 sustained for 2 counts then receding all the way through measure 19. Texture thins out from 17-19. Cadences between V and I in last three measures.					Chamber setting, new theme. Carries the listener to the next section by becoming increasingly dense with adding voices and more rhythmic interest.										
Conducting Concerns	Start in the new tempo, not too slow. Stay small to hold the crescendo back until 13. Cue trumpets in 14.					Sustain the forte at measure 15 to let it expand and then get softer. Direct the clarinets and trumpets in 17-18 and clarinets in 19, continuously getting smaller.					Set-up new tempo on the prep. Cue tenor sax in 21, remaining flutes in 23. Sound should carry through 24 to 25 with the ascending quarter notes, stretch slightly to delay downbeat.										
Rehearsal Consideration	Balance flutes in the upper register. F pedal should be present but not overbearing. Brass needs to prepare the air and come in with a strong, supported sound.					Gradual decrescendo, led by the pedal F. No breaths between measures, downward leaps need to be graceful. Melody parts need to continue to get softer on the ascending passages.					Intonation in octaves. Playing lines soloistically and being able to move and interact like a chamber group. All dynamics can be bumped up because of the thin instrumentation.										

Composition *Down a Country Lane*
 Composer Copland/Patterson

Measure #	25	26	27	28	29	30	31	32	33	34		
Form	Theme 2								Transition			
Phrase Structure												
Tempo												
Dynamics	<i>mp</i> < <i>mf</i>				<i>mf</i> < <i>f</i>				Holding Back			
Meter/Rhythm												
Tonality	F Minor								Modal shift back to F Major			
Harmonic Motion	i	i				i	vii6	i	vii	III	V7/iv	iv
Orchestration	+ T.S., tbn, euph; - bsn			+ Bassoon			+ Tuba					
General Character	Yearning,					Building intensity			Building			
Means for Expression	The texture thickens with three components and some syncopation. Maintains the consistent quarter notes throughout. Stretch the syncopated rhythm in 29, marked "expressive."					Continues with the syncopated idea played first by trumpet and sax, adds a counterline in the horn and alto.			Ascending quarter note melody, pulling back slightly to delay ms. 35.			
Conducting Concerns	Re-establish tempo, cue trombones. Bring in trumpets and horns, pick-up to 26. Don't get too big, keep it simple to help it move forward. Horn/tenor arpeggio should be heard clearly.					Bring clarinets out in measure 33, shape the melody against the counter melody.			Don't get too big too fast, lots of tension/weight. Slow down slightly.			
Rehearsal Consideration	Balance of all the moving parts. Quarter notes are the melody, everything else is secondary. Horn, tenor, and trombone line should come over the top with the horns leading the tone.					Harmonic motion should guide dynamics but stay under the melody and counter melody.			Clar. bring out beat 2 of 33. Balance of crescendo.			

Composition *Down a Country Lane*
 Composer Copland/Patterson

Measure #	35	36	37	38	39	40	41	42	43	44	45	46					
Form	Theme 1 recapitulation									Codetta							
Phrase Structure																	
Tempo	Tempo as before (introduction)									gradually slower							
Dynamics	<i>ff</i>	<i>f</i>		<i>mp</i>			<i>p</i>	<i>sf</i>		<i>p</i>							
Meter/Rhythm																	
Tonality	F Major with F Pedal Tone									F Major							
Harmonic Motion	IV	I	ii	V7/V	V7	V	iii	V	IV	V	I	V	I	V	I	V7	I
Orchestration	+ Vibraphone							- Flute, oboe, saxophones		Clar.	Saxes	Winds, vibes					
General Character	Relief				Calming down, unwinding					Hopeful, finality							
Means for Expression	Return of the first theme with full ensemble, all dynamics are variations of forte and shaped from there.				Dynamics start at the top of the range but quickly come down reaching mezzo piano in measure 41. Rhythmic interest is added in the off-beat patterns of the flute, oboe, and alto.					Cadences in a strong fashion from V7 to I, clarinets hand melody to saxes and then back.							
Conducting Concerns	Start in the new tempo, not too slow. Pattern is large, but not overly, and simple. Show the direction of the line.				Be as clear and consistent as possible for correct placement of eighth notes. Everything is coming down, pattern should be getting smaller. Clarinets should be prominent at the beginning of measure 41.					Small and controlled, fluid pattern, help pass the melody back and forth. Prepare the sf, shape to I.							
Rehearsal Consideration	Balance flutes in the upper register. F pedal should be present but not overbearing. Brass needs to prepare the air and come in with a strong, supported sound.				Dynamic contrast with good balance and a well-timed decrescendo. Trumpet with cup mute needs to blend with clarinets in 42-43. Clarinets need to play with good intonation in octaves and balance the chords.					Intonation and balance between parts. Even decrescendo in 45, slow down but keep track of time.							

Graph Analysis of Sergei Prokofiev's *Two Pieces from Lieutenant Kije*

While score study has been a part of the conductor's preparation for centuries, Dr. Frank Tracz developed the analysis grid used in this report. The spreadsheet breaks down the composition measure-by-measure to develop a complete macro and micro understanding, beneficial in making any musical interpretations. The sections are as follows:

Form – identifies the structure of the composition at the macro level

Phrase Structure – breaks the form down into the micro phrases discovered in the macro section, “Form”

Tempo – states the marked tempo and any fluctuations throughout the composition

Dynamics – identifies the marked dynamics and dynamic changes throughout

Meter/Rhythm – states the time signatures and the important rhythms that occur for teaching purposes

Tonality – finds the tonal centers for the macro phrases are based upon

Harmonic Motion – develops the micro understanding of chord progressions

Orchestration – explains what voices are playing

General Character – macro picture of the aesthetic attributes found in the piece

Means for Expression – explains how the general character is portrayed in the musical context

Conducting Concerns – addresses the issues faced by the conductor in leading the ensemble.

Rehearsal Considerations – explains issues that need to be addressed with the individual ensemble based on their strengths and weaknesses

Composition *Two Pieces from Lieutenant Kije*, "Wedding of Kije"
 Composer Prokofiev/Tull

Measure #	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
Form	Introduction								Main Theme											
Phrase Structure																				
Tempo	Allegro fastoso, half note = 84								Piú Animato, half note = 104											
Dynamics	<i>f</i>								<i>p</i>											
Meter/Rhythm																				
Tonality	E-flat Major								E-flat Major											
Harmonic Motion	I			V	I		IV, viidim /V	V	I				I		V	I		D-flat Maj	IV	V
Orchestration	Hns, Tbns, Euph, Tuba, Timp			+ Tpts					Hns, Euphs, Tubas				+Tpt Solo							
General Character	Heavy, boisterous, noisy								Light and playful				Aloof, fluid, playful							
Means for Expression	"Pesante" feeling, heavy and weighted but connected. Pedal tone in the euphoniums and timpani help with weight. Melody shifts from horns to trumpets between measures 5 and 6 to add vibrancy to the tone.								"Boom-chucks," quicker tempo, staccato articulations give a light quality to contrast the heavy intro.				Solo trumpet melody. Articulations are clearly marked, mostly smooth and connected with moments of staccatos and accents. Accompaniment figures need to be well out of the way.							
Conducting Concerns	Tempo will bog down with the style of playing, stay compact and simple to keep them on top of the beat. Cue trumpets in at measure 4, direct the crescendo in 6 and stay in time through measure 8.								Establish new tempo during the held note in measure 8, quicker but not in a hurry or rushed. Light, staccato pattern.				Conduct the fluidity of the melody after the accompaniment has been established. Show shape in the line, keep balance between the two parts. Cue the bass drum at 16 and 20.							
Rehearsal Consideration	Style of playing cannot affect the tempo. Trumpets need to utilize written dynamics to get out of the way and then come back to take over the melody. The breath in measure 4 needs to be executed together with a tight release.								Even balance between parts, all parts of the "chuck" need to be heard with clear tone in spite of short quality.				Maintain pulse through the contrasting styles, balance to the solo so they don't have to push at all in order to be heard. Stay light and keep the off-beats right in the pocket.							

Composition *Two Pieces from Lieutenant Kije, "Wedding of Kije"*
 Composer Prokofiev/Tull

Measure #	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36
Form	Main theme with countermelody								Main theme in detached style							
Phrase Structure																
Tempo																
Dynamics	Half note = 104															
Meter/Rhythm																
Tonality	E-flat Major															
Harmonic Motion	I		V	I				V	I							
Orchestration	+Tpt, Bell countermelody								+Tbns; -Bells							
General Character	Contues in the light, playful style								More forward							
Means for Expression	Countermelody is added to the theme. Originally scored for clarinet, it is played by the second trumpets and bells.								Theme changes from a lyrical connected style to a detached style emphasizing big beats 1 and 2. Horns play muted sforzandos on beat 2, accompaniment remains the same.							
Conducting Concerns	Cue the trumpets and bells in on beat 2. Continue in the same style staying concise with a lyrical pattern, adjust balance as needed.								Pattern should change to a staccato, stop-stick, style for the new articulations in the melody. Cue the trumpets at 29 and horns on big beat 2. Show the phrase shape and dynamic changes in 34 and 36.							
Rehearsal Consideration	The second trumpets are using a straight mute and will need to bring up their dynamic in order to balance the first trumpet. Two trumpet parts need to match style of articulations and lengths of notes on staccatos and in measure 24 with the eighth rest. Shaping is done somewhat independently.								Third trumpet part is very low in the register, make sure it is set and produced with good tone. Make sure staccatos are detached but not clipped. Make sure there is more tone than articulation on the shorter notes. Horns need to play out with the muted sound.							

Composition *Two Pieces from Lieutenant Kije*, "Wedding of Kije"
 Composer Prokofiev/Tull

Measure #	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56		
Form	Transition			B Theme													Transition back to main theme					
Phrase Structure	[Phrase 1]			[Phrase 2]													[Phrase 3]					
Tempo	Half note = 104																					
Dynamics	<i>p</i>			<i>mf</i>					<i>mf</i>								<i>f</i>			<i>p</i>		
Meter/Rhythm	[Musical notation]			[Musical notation]													[Musical notation]					
Tonality				a Minor													A	D	C			
Harmonic Motion	A-flat min			i					I													
Orchestration	Tbns, Tubas			-Tbns; +Hns, Timp, Euph solo					+Tbns			-Tbns		+Tbns		-Tbns		+Tpts; -Euph				
General Character	Transitional, changing			Mysterious, "snake-charmer."					Boisterous, noisy			Mysterious, "snake-charmer."				Transitional, unsettled						
Means for Expression	Accompaniment stays the same rhythmically, harmonically very different.			Euphonium is playing the solo originally written for tenor sax. Tonality changes from major to minor, accompaniment figure remains the same.					Trombones interrupt the "snake charmer" with detached fanfare-like figure.			Euphonium is playing the solo originally written for tenor sax. Tonality changes from major to minor, accompaniment figure remains the same.				Trumpets are playing ascending passages passed between the parts while getting softer.						
Conducting Concerns	Conduct the low brass acc. Cue the euphonium solo on big beat 2.			Direct the shape of the melody in the euphonium, smooth pattern, not very big. Supermetric 4 would work for shape.					Prepare/cue the trombones in the style of their part. Bigger pattern, detached pattern.			Direct the shape of the melody in the euphonium, smooth pattern, slightly larger than initial solo. Cue trombones in 50 for interruption.				Cue each trumpet part as it comes in, pattern starts bigger and gets smaller. Pattern is light but not staccato.						
Rehearsal Consideration	Downbeat of 37 is <i>mf</i> but immediately back down to piano.			Keep tempo up in the lyrical section, will want to fall behind. Constantly move forward and use the air to energize and shape the phrase.					Placement of the 16th notes. Tight articulations, very percussive.			Keep tempo up in the lyrical section, will want to fall behind. Constantly move forward and use the air to energize and shape the phrase.				Initial entrance is on the "e" of the beat. Articulation styles need to match and be accurate to what is written.						

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Measure #	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72
Form	Main theme with countermelody								Introduction							
Phrase Structure																
Tempo	Half note = 104								Meno mosso come prime, half note = 84							
Dynamics	<i>p</i>								<i>f</i>							
Meter/Rhythm																
Tonality	E-flat Major															
Harmonic Motion	I			V	I		IV, viidim/ V	V	I			V	I		IV, viidim/ V	V
Orchestration	+Tpt solo, tpt and bell countermelody, hns, tuba								Hns, tbns, euphs, tubas				+Tpts			
General Character	Suddenly back to home in the original major key.								Suddenly heavy, boisterous, noisy							
Means for Expression	Trumpet solo returns with countermelody. Originally scored for clarinet, it is played by the second trumpets and bells. Dynamic transition should be gradual with the ascending line fading into the piano dynamic of the trumpet solo.								"Pesante" feeling returns, heavy and weighted but connected. Pedal tone in the euphoniums and timpani help with weight. Melody shifts from horns to trumpets between measures 5 and 6 to add vibrancy to the tone.							
Conducting Concerns	Cue the trumpet solo on 1 and the second trumpets and bells in on beat 2. Pattern is legato and small, showing the shape of the phrase, going in and out of macro in four when needed.								Tempo changes suddenly, get the attention of the lower brass and give clear, concise information. Stay compact and simple to keep them on top of the beat. Cue trumpets in at measure 68, direct the crescendo in 70 and stay in time through measure 72.							
Rehearsal Consideration	The second trumpets are using a straight mute and will need to bring up their dynamic in order to balance the first trumpet. Two trumpet parts need to match style of articulations and lengths of notes on staccatos and in measure 24 with the eighth rest. Shaping is done somewhat independently.								Tempo changes suddenly, watch for beat two to know where to place the quarter notes. Trumpets need to utilize written dynamics to get out of the way and then come back to take over the melody. The breath in measure 68 needs to be executed together with a tight release.							

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Measure #	73	74	75	76	77	78	79	80	81	82	83	84
Form	Main theme in detached style, modulates											
Phrase Structure												
Tempo	Faster than before, half note = 116											
Dynamics	<i>p</i>			<i>p</i>								
Meter/Rhythm												
Tonality	D-Major									E-flat Major		
Harmonic Motion	I				I		V	I			IV	V
Orchestration	Hns, euphs, tubas				+Tpts, tbns; -hns, tubas							
General Character	Light and playful				More forward							
Means for Expression	"Boom-chucks," quicker tempo than first time through the B theme, staccato articulations give a light quality to contrast the heavy intro.				Trumpets playing theme in staccato style with straight mutes. Much like measure 29, without accents. All notes should be given equal weight.							
Conducting Concerns	Establish new tempo during the held note in measure 8, quicker but not in a hurry or rushed. Light, staccato pattern.				Continue with the stop-stick style of the previous four measures. Cue trumpets at 77, dynamic is piano, patter should be compact and clear. Shape over the barline at the key change, measure 83, then down through measure 84.							
Rehearsal Consideration	Even balance between parts, all parts of the "chuck" need to be heard with clear tone in spite of short quality. Downbeat in tuba is forte, then subito piano.				Third trumpet part is very low in the register, make sure it is set and produced with good tone. Modulation is smooth and sudden, going from D major back to E-flat major.							

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Measure #	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100	
Form	Main theme, then main theme with countermelody								Coda based on introduction								
Phrase Structure																	
Tempo																	
Dynamics	Half note = 116								Meno Mosso, half note = 84								
Meter/Rhythm																	
Tonality	E-flat Major																
Harmonic Motion									I				V	I		IV, viidim/ V	V
Orchestration	-2/3 Tpts, tbns				+Tpt/bell countermelody				Hns, tbns, euphs, tubas				+Tpts				
General Character	Stronger, moving forward				Fluid, playful, aloof				Suddenly heavy, boisterous, noisy								
Means for Expression	Subito forte in trumpets, not a solo passage. Back to the lyrical, connected style of playing.				Final statement of the main theme with countermelody in the piano, legato style, as it was the first time.				"Pesante" feeling returns, heavy and weighted but connected. Pedal tone in the euphoniums and timpani help with weight. Melody shifts from horns to trumpets between measures 5 and 6 to add vibrancy to the tone.								
Conducting Concerns	Keep tempo moving forward at the louder tempo with marcato accents in the accompaniment figures. Cue the trumpet in the new style.				Small, compact pattern in a legato style, make sure accompaniment voices come down enough after the subito forte section.				Tempo changes suddenly, get the attention of the lower brass and give clear, concise information. Be clear in the pattern, no ambiguity. Slight ritardando in measure 99-100. Go into a 4 pattern in 99. Large pattern, rich, dark sound.								
Rehearsal Consideration	The subito forte needs to be impactful. Shape phrase in the context of the dynamic. Phrase shapes down to piano for next section.				Dynamics should shift seamlessly, not subito. Use enough air to produce clear, resonate tone at the piano dynamic.				Tempo changes suddenly, watch for beat two to know where to place the quarter notes. The breath in measure 96 needs to be executed together with a tight release. Trumpets entering in 98 need to blend into the sound in the upper register. Make sure crescendo is executed as an ensemble.								

Composition *Two Pieces from Lieutenant Kije, "Troika"*
 Composer Prokofiev/Tull

Measure #	1	2	3	4	5	6	7	8	9	10	11	12
Form	Introduction, based on the main theme										Transition	
Phrase Structure												
Tempo	Moderato, Quarter note = 104								meno mosso		Allegro con brio, Quarter = 152	
Dynamics	<i>f</i>				<i><</i>				<i>ff</i>		<i>f</i>	<i>mf</i>
Meter/Rhythm												
Tonality	D Major		B-flat Major								D Major	
Harmonic Motion	I	IV 6	I	Bb: I	IV	I	viiø	I	ii	V7	I	D: I
Orchestration	Trumpets, horns, trombones, baritones, tubas								+Bass drum, -Trumpets, horns		Tpt 2/3, tbn 2, perc.	
General Character	Jovial, light, a sense of satire										Playful, light	
Means for Expression	Dissonance in the horn parts over the tonic chord in the low brass. Trumpets state the theme for the first time. Modulates at measure 3 which causes a sense of instability. Articulations are light, some space between notes that are not slurred, baritones have long tones. Measures 9-10 should be weighted.										tempo gets much quicker, 16th notes establish pulse, art. are light and sep.	
Conducting Concerns	Establish initial tempo, not too slow. Pattern should be smooth. Cue in trumpet 1 at 3 and tubas at 7. Passive gestures should be used in measures 4 and 8. There is a meno mosso in measure 9, show the breath after beat 3.										New tempo to establish, pattern is light and staccato.	
Rehearsal Consideration	Establishing the new tonal center at measure 3 will be difficult as it is a direct modulation and the dissonance leading up to it never allows the original key to settle in. Tempo needs to not feel bogged-down, avoid playing with weight or heaviness until measure 9.										Get new tempo immediately. Notes should have a lot of space.	

Composition *Two Pieces from Lieutenant Kije*, "Troika"
 Composer Prokofiev/Tull

Measure #	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31					
Form	Main Theme								B Section						Transition back to Main Theme, 2nd time transitions to C Section									
Phrase Structure	[Musical notation: Main Theme phrase]								[Musical notation: B Section phrase]						[Musical notation: Transition phrase]									
Tempo	Allegro con brio, Quarter note = 152																							
Dynamics									<i>f</i>						<i>f</i>						<i>mp</i>			
Meter/Rhythm	[Musical notation: 2/4]								[Musical notation: 2/4 4/4]						[Musical notation: 2/4]						[Musical notation: 2/4]			
Tonality	D Major																							
Harmonic Motion									I v7 Bb I						v7Ao7 Gm I						V/VI VI			
Orchestration	+Horns and baritone								+Tpt 1; -horns, baritones						+Tbn 3		+Hn		-Tpts, hn 1, tbn 2					
General Character	Exuberant, excited								Change of character, dark and mysterious						Brassy, boisterous									
Means for Expression	Horns and baritones play a flowing lyrical melody in a half-time feel over the 16th note accompaniment figure. Percussion maintains steady 8th notes consistently.								Trumpets play a short and detached melody in eighth notes with accented figures emphasizing different notes and beats. Accompaniment figures contain 16th and 8th note figures.						Trombones have detached eighth notes, separated into two parts. Horns are accompanying with steady 8th notes.									
Conducting Concerns	Cue in horns at the pick-up to 13. Pattern shifts from light and separated to a more lyrical style to depict the horn melody. Passive conducting is appropriate when the horns are not moving. Show decrescendo going into 21 in the melody.								Style changes on the pick-up to measure 21, detached. Need a clear pattern, stop-stick style. Show the 2/4 bar clearly. Cue trombone 3 in measure 24. Cue horns in measure 25.						Style remains the same as the preceding section. Cue trombones at pick-up to 27 and horns at 28.									
Rehearsal Consideration	Each entrance needs to be in time. Horns and baritones should be able to come through over the top and not have to push or strain in any way. Accompaniment voices may need to decrescendo into the section to correct balance.								Trumpet accents are the melody, need to be clearly heard. Accompaniment voices crescendo to forte before 21, need to make sure they are under the melody. Horn chord is an interruption.						Trombone parts need equal balance, there are two firsts and one third. Tone should be brassy but not "blatty" on the accents.									

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Measure #	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49		
Form	C Section										Main Theme									
Phrase Structure																				
Tempo	Allegro con brio, Quarter note = 152																			
Dynamics	<i>pp</i>										<i>f</i>	<i>mf</i>							<i>mf</i>	
Meter/Rhythm																				
Tonality	B Minor										D Major									
Harmonic Motion	b:	Crunch chords						Bb				D:I								
Orchestration	Tpt 1, hns, tbn 1, tuba									-Tpt 1, hn 3/4, tuba; +Tbn 2/3			Tpt 2/3, hns, baritones, perc.			-Hns, baritone; +tpt. 1, tbns				
General Character	Distant, dance-like									Brassy, boisterous			Exuberant, excited							
Means for Expression	Dynamics instantly become soft. Boom-chuck accompaniment is established in horn and tuba. Trumpet and first trombone play a duet in unison. Melody is folk-like in nature.									Same as 27-30			Horns and baritones play a flowing lyrical melody in a half-time feel over the 16th note accompaniment figure, trumpet and trombone take over melody at measure 46. Percussion maintains steady 8th notes consistently.							
Conducting Concerns	Pattern is much smaller. Remains light and somewhat detached. Show the tenutos on beat four of measures 35 and 37, but maintain time.									Same as 27-30			<p>Cue in horns at the pick-up to 42. Pattern shifts from light and separated to a more lyrical style to depict the horn melody. Passive conducting is appropriate when the horns are not moving. Conduct in time through beat three of measure 49, not allowing it to slow down until the allargando.</p>							
Rehearsal Consideration	Duet is technically challenging in some aspects. Character needs to be light and dancing. Tuba is piano, make sure they don't overbalance the rest of the voices. Allow the duet to phrase without fear of being covered by accompaniment figures.									Same as 27-30			Each entrance needs to be in time. Horns and baritones should be able to come through over the top and not have to push or strain in any way, same with trumpet and trombone on their entrance. Trumpets are on their own with the 16th note figures, balance the parts.							

Composition *Two Pieces from Lieutenant Kije*, "Troika"
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Measure #	50	51	52	53
Form	Coda			
Phrase Structure				
Tempo	Allargando			
Dynamics		<i>f</i>		<i>ff</i>
Meter/Rhythm				
Tonality	D Major			
Harmonic Motion	Bb:		V	I
Orchestration	Hns, tbns, bars, tuba		+Tpt, perc.	
General Character	Jovial, light, satyre			
Means for Expression	First time the ensemble is in rhythmic unison apart from the baritones. Articulations are separated but should still have full tone and support.			
Conducting Concerns	Cue for pick-up into 50 should be at the new tempo. Show the style differences in measure 50, cue trumpets in 51. Slight slow-down into 53.			
Rehearsal Consideration	Not too slow at the allargando, support the sound, crescendo through beat 1 of 50, listen up to horns for note lengths. Last chord balance.			