

A MASTER'S REPORT IN CONDUCTING FOR WINDS & PERCUSSION: ANALYSES AND REHEARSAL STRATEGIES FOR SONATA NO. 13 BY GIOVANNI GABRIELI, SERENADE NO. 12 IN C MINOR BY WOLFGANG AMADEUS MOZART, AND PRELUDE, SICILIANO AND RONDO BY MALCOLM ARNOLD

by

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B.M.E., University of Northern Colorado, 2010

A REPORT

submitted in partial fulfillment of the requirements for the degree

MASTER OF MUSIC

Department of Music
College of Arts And Sciences

KANSAS STATE UNIVERSITY
Manhattan, Kansas

2012

Approved by:

Major Professor
Dr. Frank Tracz

Abstract

This document was submitted to the Graduate School of Kansas State University as a partial requirement for the Master's in Music degree. It contains theoretical, historical, and rehearsal analyses for *Sonata No. 13* by Giovanni Gabrieli as arranged for brass octet by Glenn Smith, movements II. Andante and III. Minuet & Trio from *Serenade No. 12 in c minor* by Wolfgang Amadeus Mozart as edited by Frederick Fennell, and *Prelude, Siciliano and Rondo* by Sir Malcolm Arnold as arranged for full symphonic band by John P. Paynter. *Prelude, Siciliano and Rondo* was performed by the Kansas State University Wind Ensemble on February 15, 2012 in McCain Auditorium on the Kansas State University campus. *Sonata No. 13* was performed by members of the Kansas State University Brass Ensemble on April 18th, 2012 in McCain Auditorium. There was no formal performance or rehearsal for *Serenade No. 12 in c minor*. The analytical methods employed in this report include the Unit Study approach used in the *Teaching Music Through Performance in Band* book series and the Tracz method of macro-micro-macro graphical score analysis.

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Dedication

This study is dedicated to my mother and father, Katica and Michael Laney. Without them my musical aspirations and hopes for higher learning would not have been possible. I would also like to thank all the friends, family, teachers, professors, and other inspirational figures I have met so far in my travels that have encouraged me to pursue music not only as a career, but as a way of life. I have learned many things both musically and non-musically from each of you, and hopefully I have been able to impart a small amount of my own experiences and insights to each of you in return. May you all find happiness and fulfillment in your pursuits.

Introduction and Report Information

Introduction and Statement of Purpose

This report was created for the purpose of creating a tangible artifact to show my own progress and path of learning that has taken place during my two years of study at Kansas State University. It includes a number of analyses, rehearsal strategies, and other pertinent information regarding the study and performance of the pieces included. Throughout this process I have learned how to view a piece of music from a different perspective and with a different eye on what to look for and focus on when working with a variety of wind and percussion ensembles. The concepts and skills learned throughout the completion of this document will help me in my future career as a music educator, composer, and performer by giving me an extra degree of insight into what I do, how I do it, and how it relates to those that I teach and work with.

Performance Information

Prelude, Siciliano, and Rondo was performed by the Kansas State University Wind Ensemble on February 15, 2012 at 7:30pm in McCain Auditorium on the Kansas State university Campus in a joint concert with the Blue Valley West High School Symphonic Band. *Sonata No. 13* was performed by members of the Kansas State University Brass Ensemble on April 18th, 2012 at 7:30pm in McCain Auditorium. Movements from *Serenade No. 12 in c minor* were not performed at any time.

Music Examined

The music examined in this report include *Sonata No. 13* by Giovanni Gabrieli, movements II. and III. from *Serenade No. 12 in c minor* by Wolfgang Amadeus Mozart, and *Prelude, Siciliano and Rondo* by Sir Malcolm Arnold as arranged for symphonic band by John Paynter. These pieces were selected largely due to the fact that all show a very strong grasp on the part of the composer of such basic musical aspects as melody, harmony, rhythm, texture, dynamics, and overall form. Also, the fact that each of these three pieces come from very different periods of music history played a large part in their selection, so as to provide some diversity in the area of study.

Not only do each of these pieces present the aforementioned concepts in a way that only a master could do so, but they each embody a completely different style of musical playing. To play any one of these pieces in the general style of another would result in a poor, anachronistic performance. Each one represents the style of not only a single composer, but also of an entire compositional culture.

The general variety of the literature also played a part in the selection process, not just in the time period from which they come, but in the overall structure as well. Here we have a brass fanfare, a woodwind octet playing an Andante movement followed by a Minuet & Trio movement, and a three-part suite for full wind and percussion ensemble, all written by master composers of their times.

Format of Analysis

These pieces have been analyzed using two separate systems and formats. The first is the nine-part Unit Study commonly used in the book series *Teaching Music Through Performance in Band* as introduced in the first volume of the series. This format allows for a thorough examination of the composer, the musical work, the historical perspective, and other aspects of the literature with resources that might help in effectively teaching and performing the piece of music while at the same time educating the performers.

The second is the Phrase Graph Analysis formulated by Dr. Frank Tracz and others at The Ohio State University. This tool is used to analyze any given piece of music measure by measure, focusing on very large-scale concepts such as tempo, orchestration, form, and general character to very fine details such as conducting concerns, harmonic motion, and exact instrumentation. This tool ensures that the conductor knows a given piece inside-out on a very intimate level if properly executed and understood.

Concert Program
Kansas State University

Featured Ensembles

**Blue Valley West High School Symphonic
Band**

Daniel Kirk and C.J. Longabaugh, Conductors

Wind Ensemble

Dr. Frank Tracz, Conductor

Andrew Feyes, Graduate Assistant Conductor

Ryan Laney, Graduate Assistant Conductor

with

Special Guest Composer/Soloist

Carter Pann

Special Guest Soloist

Dr. Todd Kerstetter, Clarinet

Mr. Jeff Pelischek, Clarinet

February 15, 2012

7:30 PM

McCain Auditorium

Concert Program Order

Blue Valley West High School Symphonic Band

<i>Windsprints</i>	Richard L. Saucedo (ASCAP)
<i>Redemption</i>	Rossano Galante
<i>Pageant, Op. 59</i>	Vincent Persichetti
<i>Clarinet Candy</i>	Leroy Anderson
<i>His Honor March</i>	Henry Fillmore, ed. Fennell

K-State Wind Ensemble

<i>Celebration Fanfare</i>	Steven Reineke
<i>Trauersinfonie</i> <i>Andrew Feyes, Graduate Student Conductor</i>	Richard Wagner
<i>Prelude, Siciliano and Rondo</i> I. Prelude II. Siciliano III. Rondo <i>Ryan Laney, Graduate Student Conductor</i>	Malcolm Arnold
<i>Richard and Renée</i> I. Renée's Reply II. Floyd's Fantastic Five-Alarm Foxy Frolic <i>Carter Pann, Piano Soloist</i>	Carter Pann

<i>Freebirds</i> <i>Dr. Tod Kerstetter, Mr. Jeff Pelischek - Clarinet Soloists</i>	Scott McAllister
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<i>The Music Makers</i> <i>Featuring both the KSU Wind Ensemble and the Blue Valley West Symphonic Band</i> <i>Daniel Kirk, Conductor</i>	Alfred Reed
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K-State Wind Ensemble

Dr. Frank Tracz, Conductor

Celebration Fanfare

Steven Reineke

Celebration Fanfare was written by Steven Reineke in the summer of 1995 on Swans Island, Maine. This joyous and powerful overture was commissioned by the Cincinnati Pops Orchestra to commemorate Maestro Erich Kunzel's 30th anniversary as conductor of the Pops and received its world premiere in September of 1995. The work also marked Mr. Reineke's first commission by the famed orchestra. The band transcription was completed by the composer in December of 1998 upon a commission by the U.S. Coast Guard Band. The work continues to be one of Mr. Reineke's most successful compositions.

Trauersinfonie

Richard Wagner

Andrew Feyes, Graduate Student Conductor

Eighteen years after the death in London of composer Carl Maria von Weber, a patriotic movement in Germany resulted in the transference of Weber's remains to his native land. In December of that year (1844) an impressive ceremony took place in Dresden, in which Richard Wagner took a leading part. Besides reading the solemn oration, Wagner composed *Trauersinfonie* as the march for the torchlight procession. This march, scored by Wagner for large wind band, was based on two themes from Weber's opera *Euryanthe*, and represented a musical homage to the earlier composer. The score remained unpublished until 1926, and the work remained among the least known of all Wagner's compositions until a new edition was crafted by Erik Leidzen in 1949.

Prelude, Siciliano and Rondo

Malcolm Arnold

- I. Prelude
- II. Siciliano
- III. Rondo

Ryan Laney, Graduate Student Conductor

Prelude, Siciliano and Rondo was originally conceived by Sir Malcolm Arnold as a work for brass and percussion ensemble titled *Little Suite for Brass*, later re-orchestrated for full symphonic band by John P. Paynter. While Arnold himself was a very well-known film composer in his time, having received acclaim for his work on "The Inn of the Sixth Happiness", "Hobson's Choice", and an Academy Award for his score to "The Bridge on the River Kwai", his works for concert performance are equally impressive and enjoyable.

All three movements of *Prelude, Siciliano and Rondo* are written in clear ABACA song forms. The *Prelude* opens with a bright, invigorating fanfare embellished by soaring melodies and sudden changes in style. *Siciliano* presents a waltz-like theme

that breathes the very feeling of tragic love, rising and falling in a combination of hope and sadness. *Rondo* concludes the piece as a robust, brilliant finale utilizing all the forces of the wind band to make for an exciting exclamation mark on a fantastic work.

Richard and Renée

Carter Pann

I. Renée's Reply

II. Floyd's Fantastic Five-Alarm Foxy Frolic

Carter Pann, Piano Soloist

RICHARD AND RENÉE (2009) is a gift to two friends of mine, Renée Kershaw and Dick Floyd. Contrary to possible assumption, these friends of mine are not a married couple nor do they even live in the same state. I met Renée a few years back when she was a clarinet student at the University of Colorado (and subsequently a student in one of my instrumentation classes). My great friend Erik Johnson introduced us about two years before they became engaged. I was fortunate to witness their engagement firsthand in Positano, Italy during their visit to spend time with me in the summer of 2009.

I. RENÉE'S REPLY is a musical portrait of our time together during their two weeks with me in Italy. The music strives for a poignancy inspired by this new event in their relationship accompanied by a backdrop so beautiful it defies words. A writer/composer (anyone, for that matter) cannot live on the Amalfi Coast and remain unchanged, unmarked.

II. FLOYD'S FANTASTIC FIVE-ALARM FOXY FROLIC is a ridiculous title. The generosity Dick Floyd has shown by shepherding me through a couple last-minute commissions makes him a hero of mine. My respect for Dick and all he has achieved in this profession is insurmountable. This joyous ragtime two-step has a lot of fun driving to the final bars... the last moment in the piece is over the top!

- Carter Pann

Freebirds

Scott McAllister

Dr. Tod Kerstetter, Mr. Jeff Pelischek - Clarinet Soloists

Scott McAllister, professor of composition at Baylor University, has written a large number of works for concert band, wind ensembles of all sizes and has been commissioned by many universities and professional ensembles all over the country. Many of his pieces, like his *Black Dog* (for clarinet solo and wind ensemble), are jazz and rock-inspired. The work on tonight's program, *Freebirds*, takes its title and inspiration from the album by the iconic southern rock band, Lynyrd Skynyrd. A driving, ecstatic showpiece for two clarinetists and band, the

work begins with a cadenza-like passage for the soloists, takes the listener through some high beautiful lyrical passages and ends in a virtuosic cadenza. This piece grabs hold of the listener and never lets go.

The Music Makers

Alfred Reed

*Featuring both the KSU Wind Ensemble and
the Blue Valley West Symphonic Band*

The Music Makers was commissioned by the Spencerport High School Wind Ensemble and its director, H. Stanley Robards. The first performance took place in Spencerport on May 16th, 1967 with the Spencerport Wind Ensemble under the composer's direction. The score is prefaced by a quotation from Arthur O'Shaughnessy's famous ODE:

We are the music-makers
And we are the dreamers of dreams,
Yet we are the movers and shakers
Of the world forever, it seems.

One man with a dream, at pleasure,
Shall go forth and conquer a crown:
And three with a new song's measure
Can trample an empire down.

The music is cast in the form of a single allegro movement, following two bars of introduction, and is built up from seven motivic fragments, only one of which is developed into a full length melody. The remaining motives are alternately martial and lyric, in constantly changing forms, moods, and colors, culminating in a brilliant coda. The work is conceived in terms of the symphonic wind ensemble, with a minimum of instrumental doublings. It is a joyous affirmation of the power of music to move the spirit of man to both dream and achieve the highest that life has to offer.

Conductors

Dr. Frank Tracz is Professor of Music and Director of Bands at Kansas State University in Manhattan, Kansas. At K-State he coordinates the undergraduate and graduate conducting programs, teaches classes in music education, and administers and guides all aspects of the K-State band program, which includes the Wind Ensemble, Concert Band, University Band, Athletic Pep Bands, and Marching Band. Under his direction the Wind Ensemble has performed at the Kansas Music Educators Association Conference, the MENC National Conference as well as regional and international tours. In April 2010, the K-State Wind Ensemble performed for the College Band Director's National Association's (CBDNA) Southwest Regional Conference in Las Cruces, New Mexico. 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. Prior to his appointment at K-State, he was the Director of Bands at Morehead State University in Morehead, Kentucky.

He has served as an adjudicator, clinician and guest conductor for all-state and honor bands across the nation, as well as in Canada. Dr. Tracz is a faculty member of Conn-Selmer Institute, Norte Dame, IN, 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. He also researched and developed a Master of Music Education program that is now in place at K-State. In addition to being an inducted member of the Golden Key National Honor Society, and an honorary member of "BlueKey," he is a member of Pi Kappa Lambda, Phi Beta Mu, and Pi Lambda Theta. In April 2009 he was nominated to the prestigious American Bandmasters Association. He currently serves as the advisor for the Kansas State chapters of Kappa Kappa Psi, Tau Beta Sigma and the K-State Band Ambassadors. Dr. Tracz is past President of the Big XII Band Directors Association, past-President of the Kansas Bandmasters Association, and Director of the Manhattan Municipal Band.

At K-State, he has been honored with the prestigious Stamey award for Outstanding Teaching, and has been recognized as a Mortar Board Outstanding Faculty Member, and participates in the K-State Presidential Lecture Series. In 2007, Dr. Tracz was inducted in to the Mortar Board Senior Honor Society and was recognized by The Women in Engineering & Science Program for his outstanding contributions to the university. Most recently he was honored with the Outstanding Bandmaster Award from the Kansas Bandmasters Association and Phi Beta Mu, and the MENC "Lowell Mason Fellows" award for 2006. This program recognizes individuals for their unique and important contributions to the national music education scene. In the Spring of 2011 Tau Beta Sigma awarded Dr. Tracz the prestigious "Paula Crider Outstanding Director Award."

Andrew Feyes received his BME from Bowling Green State University in 2003 and his MM from Kansas State University in 2007 where he was a graduate assistant with the band program. Currently at K-State he is pursuing a PhD. in Curriculum and Instruction of Music Education. Mr. Feyes served as a band director in Bryan, OH for five years where he taught band in grades 5-12. Bands under Mr. Feyes's direction have performed at the 2004 Nokia Sugar Bowl, 2008 Konika-Minolta Gator Bowl, and for Senator John McCain's Presidential Campaign Rallies. At K-State he serves as a graduate assistant with the band program and is the director of the KSU Volleyball Band, Pub Crawl/Aggieville Band, K-State University Band, and the K-State Brass Ensemble. Mr. Feyes is a member of Phi Mu Alpha, Kappa Kappa Psi, NAFME, the International Trumpet Guild, the National Band Association, and CBDNA. Mr. Feyes is also active as an adjudicator and clinician in Ohio, Missouri, Nebraska, and Kansas.

Ryan R. Laney earned his B.M.E. degree graduating Magna Cum Laude at The University of Northern Colorado in Greeley, CO in May 2010 where he studied closely with Prof. Gray Barrier, Dr. Richard Mayne, and Dr. Kenneth Singleton. Ryan is an avid composer and has had compositions for wind, percussion, and marching groups performed around the world. His most recent projects include "Ad Vitam Paramus" for the Platte Valley HS Concert Band of Kersey, CO, "Adagio for Oboe & Marimba" for Texas A&M University-Kingsville, and "Dollet" for the Kansas State University Brass Ensemble. He is the founder of R. Laney Percussion, an online resource which provides music and free educational materials for percussionists and directors alike. Ryan is a member of the Percussive Arts Society, the National Association for Music Education, Kappa Kappa Psi, and is a Percussion Music Online Official Composer.

Guest Soloists

Clarinetist **Tod Kerstetter** holds degrees in clarinet performance from Furman University (B.M.), Indiana University (M.M.), and The University of Georgia (D.M.A.). His primary teachers include James Campbell, Robert Chesebro, Henry Gulick, Theodore Jahn, and Richard Waller. He has been a member of the K-State music faculty since 1999.

In his career Kerstetter has performed on clarinet, E-flat clarinet, bass clarinet, and soprano, alto and tenor saxophone with a variety professional ensembles including the American Wind Symphony, the Charleston (SC) Symphony, the Filarmónica del Bajío of Guanajuato, Mexico, the Nashville Chamber Orchestra, the Nashville Symphony, the Owensboro (KY) Symphony, the Spoleto Festival Orchestra (Italy), and the Savannah Symphony. He has performed as clarinet soloist with the Carolina Youth Symphony, the Furman University Orchestra, the Kansas State Orchestra, the Kansas State Symphony Band, the Kansas State Concert Jazz Ensemble, the Bowling Green Western Symphony, and the Nashville Chamber Orchestra. Dr. Kerstetter currently serves as the Kansas chair for the International Clarinet Association and the Kansas chair for the National Association of College Wind and Percussion Instructors (NACWPI).

Kerstetter has performed at the International Clarinet Association “ClarinetFests” in 1998 (Columbus), 2004 (Washington, D.C.), 2006 (Atlanta), and 2011 (Los Angeles). In 2009 Kerstetter was featured on a solo recital program at the renowned University of Oklahoma Clarinet Symposium, where he performed Kansas State University composer Craig Weston’s Stehekin Sonata. As either a soloist or a member of an ensemble, Kerstetter has performed internationally in Australia, Austria, Finland, Germany, Hungary, Italy, Mexico, New Zealand, the Netherlands, Norway, Russia, Slovenia, and Sweden. Kerstetter’s commercial recordings include Schoenberg’s *Pierrot Lunaire* and Ellen Zwilich’s *Passages* with the University of Georgia Contemporary Chamber Ensemble and *Break Out!* by Oberlin College composer Lewis Nielson. As principal clarinetist with the Nashville Chamber Orchestra he recorded *Harvest Home*, a CD by fiddle virtuoso Jay Ungar including Ungar’s most popular original tune, *Ashokan Farewell*. With clarinetist and Furman University professor Robert Chesebro, Kerstetter recently co-authored a clarinet pedagogy textbook titled *The Everyday Virtuoso*, which is available from Woodwindiana, Inc. of Bloomington, Indiana.

Jeff Pelischek has been the Director of Bands and Woodwind Specialist at Hutchinson Community College since 1987. He earned a B.A. in music education from Fort Hays State University and an M.M. at the University of Michigan. He is a student of David Shifrin, Victor Sisk, and W. James Jones. Pelischek is the former principal clarinetist of the Hutchinson Symphony, the Hutchinson Chamber Orchestra, and the Kansas Winds. In 2006 he was honored as Educator of the Year at Hutchinson Community College and is one of two instructors there to have been honored twice with the Starfish Mentor Award for his work and commitment to HCC students. Pelischek has been invited to perform at the International Clarinet Association “ClarinetFest” three times in the past five years, including a performance in 2008 with the Ad Astra Clarinet Quartet.

Featured Guests

Carter Pann In the last fifteen years Carter Pann's music has become known for its blend of crafty, popular-sounding idioms, subtle and unabashed humor, and haunted melodic writing. His music has been performed around the world by such ensembles and soloists as the London Symphony, City of Birmingham Symphony, Berlin-Stockholm-Finnish Radio Symphonies, Seattle Symphony, Vancouver Symphony, National Repertory Orchestra, National Symphony of Ireland, New York Youth Symphony, Richard Stoltzman, the Ying Quartet, pianists Barry Snyder and Winston Choi, and the Antares ensemble, among others. Honors in composition include the K.Serocki Competition for his First Piano Concerto (premiered by the Polish Radio Symphony in Lutoslawski Hall, Warsaw 1998), the Charles Ives Scholarship from the Academy of Arts and Letters, and five ASCAP composer awards. His Piano Concerto was nominated for a GRAMMY as "Best Classical Composition of the Year" 2001. Carter's Clarinet Concerto *Rags to Richard*, commissioned for Richard Stoltzman, was recorded by the Seattle Symphony under Gerard Schwarz. Love Letters (string quartet no. 1) was commissioned by the Ying Quartet for their LIFE MUSIC commissioning project through a grant from the American Music Institute. His work *SLALOM* (for orch.) was performed by the London Symphony under Daniel Harding in 2001 and has since been widely performed throughout the United States and Europe (and subsequently showcased on NPR's Performance Today). *CONCERTO LOGIC* (Piano Concerto No. 2) was commissioned by a consortium of nearly two dozen wind symphonies around the country with the composer as soloist. His most recent work, *MERCURY CONCERTO* for flute and orchestra, was written for and premiered by fellow faculty member Christina Jennings and the River Oaks Chamber Orchestra in Houston. Throughout the last seven years Carter has contributed regularly to the explosion of new Wind Symphony works being written for the many ensembles around the country. He was the most featured composer at the recent Nationwide CBDNA conference in Austin, TX (2009).

Wind Ensemble

FLUTES

Emily Riley
Jenny Good
Chelsea White
Julie Supine
Bianca Martinez

OBOES

Kelley Tracz
Katie Kreis

BASSOON

Lauran Assad
Sarah Bernard-Stevens

CONTRABASSOON

Marcus Grimes

CLARINETS

Amy Kraus
Jordan Profita
Abby Douglass
Heather Gering
Kelsey Scheuerman
Clarissa Corkins
Scotti Claeys

BASS CLARINET

Liz Bolen

CONTRABASS CL.

Haley Conway

ALTO SAX

Ben Cold
Kaleb Todd
Robby Avila

TENOR SAX

Claire Mullender

BARITONE SAX

Isaiah Hamm

HORNS

John Allred
Cassi Dean
Kristen Beeves
Greg Agnew
Samantha Engels

TRUMPETS

Jim Johnson
Andy Feyes
Michael Ternes
Brian Williams
Aaron Fisher
Sam Mustain
Alan Martens

TROMBONES

Peter Weinert
Patrick Sullivan
Brian Fibelkorn
Jacob Miller
Ryan Doberer

EUPHONIUMS

Cameron Adelson
Charles Hower

TUBAS

Kasie Gepford
Alex McMillian
Xan Perkins

PERCUSSION

Greg Coffey
Ryan Laney
Austin Barnes
Ethan Wagoner
Garrett Lloyd
Elliot Arpin
Drew Szczesny
Joe Kulick
Brett Eichman

PIANO

Brett Eichman

STRING BASS

Bobby Scharmann

Kansas State University

Presents the

Brass Ensemble

Mr. Andrew Feyes, Conductor

Mr. Patrick Sullivan, Graduate Assistant Conductor

Mr. Ryan Laney, Graduate Assistant Conductor

Mrs. Sarah Bernard-Stevens, Graduate Assistant Conductor

Featuring the

K-State Trumpet Ensemble

Dr. Gary Mortenson, Director

April 18th, 2012

7:30 PM

McCain Auditorium

K-State Trumpet Ensemble

Hoffnung Fanfare

Malcolm Arnold

Mr. Andrew Feyes, Conductor

O Magnum Mysterium

Morten Lauridson/J. Johnson

K-State Brass Ensemble

Variants: A Mighty Fortress

Elliot A. Del Borgo

Prelude No. 2

George Gershwin/P. Sullivan

Mr. Patrick Sullivan, Conductor

Pastime with Good Company

Henry VIII/A. Feyes

Mr. Andrew Feyes, Conductor

Two Intradas

Melchior Franck/K. Singleton

I. Allegro Maestoso

II. Allegro Maestoso

Hat's Off to Thee

John Zdechlik

Mrs. Sarah Bernard-Stevens, Conductor

Sonata XIII

Giovanni Gabrieli

Mr. Ryan Laney, Conductor

Prelude and Allegro

Claude T. Smith

Wasteland

Yoko Kanno/J. Johnson

Mr. Andrew Feyes, Conductor

Lobe den Herren

Christian Sprenger

Lincolnshire Posy

Percy Grainger/R. Carver

VI. The Lost Lady Found

Conductors

Andrew Feyes received his BME from Bowling Green State University in 2003 and his MM from Kansas State University in 2007 where he was a graduate assistant with the band program. Currently at K-State he is pursuing a PhD. in Curriculum and Instruction of Music Education. Mr. Feyes served as a band director in Bryan, OH for five years where he taught band in grades 5-12. Bands under Mr. Feyes's direction have performed at the 2004 Nokia Sugar Bowl, 2008 Konika-Minolta Gator Bowl, and for Senator John McCain's Presidential Campaign Rallies in 2008. At K-State he serves as a graduate assistant with the band program and is the director of the KSU Volleyball Band, Pub Crawl/Aggieville Band, K-State University Band, and the K-State Brass Ensemble. Mr. Feyes is a member of Phi Mu Alpha, Kappa Kappa Psi, NAFME, the International Trumpet Guild, the National Band Association, and CBDNA. Mr. Feyes is also active as an adjudicator and clinician in Ohio, Missouri, Nebraska, and Kansas.

A 2006 Graduate of the University of Missouri, **Patrick Sullivan** holds a Bachelor of Science in Instrumental Music Education, where he was a section leader and drum major of 'Marching Mizzou.' As a Trombonist, Patrick has performed with ensembles such as the University of Missouri Wind Ensemble, the University of Missouri Jazz Ensemble, The Missouri Symphony, The Columbia Community Band; he has had the opportunity to perform under the baton of Karel Husa and Col. John Bourgeois; and has performed with Terrell Stafford and Benny Golson. The summers of 2004 and 2005, Patrick marched euphonium with the drum and bugle corps, Phantom Regiment. He taught 4 years of 8th and 9th grade at Oakland Jr. High School in Columbia, Missouri where he directed 2 concert bands and a jazz band, he also taught several 6th grade beginner instrument classes and assisted with the Hickman high school marching band, as well as maintained a small studio of private trombone students. Patrick also keeps busy as an arranger of concert band, pep band and marching band music.

Sarah Bernard-Stevens graduated with High Distinction from the University of Nebraska-Lincoln where she earned Bachelor's Degrees in Music Education and Russian Language. Being interested in composition and arranging, Sarah has composed and conducted several pieces for band and orchestra. She recently had a piece premiered at the Midwest Music Clinic in Chicago. She is currently pursuing a Master's Degree in Music Education with an emphasis in Instrumental Conducting.

Ryan R. Laney earned his B.M.E. degree graduating Magna Cum Laude at The University of Northern Colorado in Greeley, CO in May 2010 where he studied closely with Prof. Gray Barrier, Dr. Richard Mayne, and Dr. Kenneth Singleton. He is a percussionist and has performed in the group's Concert Band, Wind Ensemble, the Percussion Ensembles, and UNC's Pride of the Rockies Marching Band. He was the Pride's Percussion Instructor/Arranger for the 2009 marching season. Ryan is an avid composer and has had compositions for wind, percussion, and marching groups performed around the world. His most recent projects include "Latin Suite for Woodwind Quintet" for the Maesta Woodwind Quintet of Northridge, CA, "Ad Vitam Paramus" for the Platte Valley HS Concert Band of Kersey, CO, and a work-in-progress percussion ensemble piece for the Texas A&M University-Kingsville Percussion Ensemble. Ryan arranges and distributes music through his website www.RLaneyPercussion.com. Ryan is a member of the Percussive Arts Society and the Music Educator's National Conference.

As this concert is being recorded, we ask you to please remain as quiet as possible throughout the performance. Please turn off all signal watches, cell phones, and refrain from coughing loudly or talking.

K-State Brass Ensemble

TRUMPETS

Jim Johnson

Michael Ternes

Aaron Fisher

Sam Mustain

Alan Martens

Lindsay Bennett

Caleb Kuhlman

TROMBONES

Peter Weinert

Patrick Sullivan

Brian Fibelkorn

Jacob Miller

BASS TROMBONE

Ryan Doberer

TUBAS

Kasie Gepford

Xan Perkins

PERCUSSION

Ryan Laney

Elliot Arpin

Brett Eichman

HORNS

John Allred

Cassi Dean

Greg Agnew

Kristen Beeves

Haley Sandberg

EUPHONIUMS

Cameron Adelson

Laura Mosher

K-State Trumpet Ensemble

Jim Johnson

Aaron Fisher

Stephen Cardone

Alyssa Sobba

Brian Williams

Alan Martens

Elizabeth Roggenkamp

Joshua Cook

Michael Ternes

Caleb Kuhlman

Kathlyn Daniels

The Kansas State University Brass Ensemble is comprised of the finest brass and percussion students on campus. The ensemble is auditioned in the fall of each school year and rehearses once a week. Previous KSU Brass Ensembles have toured the Midwestern United States, and traveled as far as Athens Greece. The 2011-2012 Kansas State University Brass Ensemble was featured on the Redeemer Lutheran Church Concert Series in Salina, KS on Sunday, February 12th and performed at the 2012 KMEA ISW in Wichita, KS on Thursday, February, 23rd.

The 2011-12 KSU Brass Ensemble would like to thank the following individuals and groups for their support:

Dr. Frank Tracz

Dr. Gary Mortenson

Mr. Don Linn

Dr. Jackie Kerstetter

Dr. Paul Hunt

Dr. Steven Maxwell

Dr. Kurt Gartner

Mrs. Lori Baker

Mr. David Rankin and Redeemer Lutheran Church of Salina, KS

Mr. Christian Sprenger and the Genesis Brass

CHAPTER 1 - Music Education Mission Statement

It is unlikely that anyone has ever walked into a finely-constructed building and said, before any other thoughts that might come to mind, “My, what a great foundation this building has.” While the foundation is necessary for a building to function properly and stand on its own, it is rarely the most immediately noticeable aspect of the building's construction to an observer. It is in this same manner that music education is important in many young people's lives. If the purpose of schooling in this nation is to prepare students to have a successful and enjoyable life beyond graduation, the skills learned in music and, specifically, in the band classroom, are invaluable.

In the band classroom students learn vital social skills, refinement of communication skills both verbal and non-verbal, effective planning methods and strategies, critical thinking and problem-solving skills in environments of ambiguity and uncertainty, and other important skills needed to function at peak capacity in our society. Going beyond these skills as seen on the surface, it is proven that active participation in music (even just by simply listening to quality works of literature) helps the human brain engage in multiple areas, connecting multiple cognitive areas to one another.¹ Developing various different parts of the brain in creative ways that work to create one complete, networked system is key to providing them with the tools needed to lead a successful, independent life.

While those in our profession have been given the title of “teacher,” this name is a slight misnomer. In order for a student to learn something taught by another person, much of the process is actually dependent on the student. First the teacher introduces a new fact or concept to the student, who then receives this new knowledge. Once it has been taken in, the student processes the information, possibly with a chance to somehow utilize it or put it in action, and then makes a decision to either accept or reject the new knowledge. Of the four separate parts here, only the first is truly dependent on the teacher! It is because of this concept that we must find ways to not only present students with new skills and knowledge, but also with the ability to think for one's self and gain the ability to teach themselves beyond what is taught in the limits of

¹ Elena Mannes, *The power of music: pioneering discoveries in the new science of song* (New York: Walter & Co., 2011), p. 72-87.

the classroom. Teaching a student that they do not require a teacher to learn may be the greatest gift we can give. Promoting discussion in the classroom (as opposed to strict lecturing) and utilizing collaboration among students and teachers are effective ways of achieving this result in our students. We as teachers must realize that the things we “know” are always susceptible to correction.

There appears to be a prevailing way of life in much of the band world that band directors are focused on becoming the best in the region, best in the state, best in the division, best in the nation, or best in some other specific parameter of their own choosing. This can be seen by the large number of contests and festivals in which rankings are given to the bands, determining which ones are better than which others. I believe that, while this is a great example of setting goals, it is a very selfish goal overall. An aspiration to become better than those around me implies that I want everyone else to be worse than myself. How can someone hold such a mantra with a sound conscience? Imagine the possibilities of a purely communal and collaborative musical environment as opposed to a competition-based environment. I hope to instill this philosophy of teamwork and collaboration in my students, both in regards to musical environments and non-musical environments. This should not be confused, however, with the belief that one should not aspire to become the best they can be. Self-evaluation, goal-setting, and consistent self-betterment are key to realizing and achieving one's personal greatness, which can then translate to the betterment of the community.

Rehearsal planning and score study are critical to ensuring that students are taught not only a large amount of subject matter, but also that such subject matter is taught sufficiently, correctly, and with great depth to the content. After all, a lake that is a mile wide but only two feet deep is useful only on the surface. It is our job to ensure that the lake is deep as well. Efficient score study and rehearsal planning is the best way to prepare ourselves as teachers to teach the content found in musical literature in the band classroom. It should not, however, be thought that we must confine our class time to strictly teaching what is found in a musical score.

It is my belief that the band classroom should be a safe environment where students are never limited to reach their full potential and are instead shown ways that they can consistently improve themselves in areas of their lives both musical and non-musical. The band classroom is a place where students from all cultures and walks of life are welcome to gain a musical education, and as a professional educator it is my duty to ensure that such an education is

provided in a safe environment that is welcoming of what each student is able to bring to the unique ensemble setting.

CHAPTER 2 - Quality Literature Selection

Selecting literature for any ensemble can be one of the most daunting tasks for a band director, and if not done correctly it can cause a variety of negative side effects in the program regardless of whether it is at the elementary school level, the professional level, or anything in between. From the student/player perspective, poorly-selected literature can cause frustration, boredom, stagnation of student and director progress, lack of student retention, and general discontent within the ensemble. From the audience perspective, poorly-selected literature can result in a lack of interest in the program, a lack of support, and a general absence of aesthetic appeal towards the music being performed. The director himself is not excluded either, as poorly-selected literature can cause a lack of genuine excitement for the music to be rehearsed, a sense of regret in program management, and an absence of quality material to teach in class.

The first aspect of quality literature selection is that the piece of music presents something that can be emotionally grasped and interpreted by the listener. A perfect example of this is the Siciliano movement from *Prelude, Siciliano and Rondo* by Sir Malcolm Arnold examined in this study. Arnold himself gives no explicit background information or program notes in regards to the meaning behind the main theme in this movement, and yet it is incredibly easy for the listener to attach himself to the music and create an emotion, almost to the point that to not do so is very difficult. While some musicians and scholars consider music to be based in the realm of math,² it is my belief that music and all other forms of art are rooted much more heavily and deeply in the emotional side of the human intellect. That's not to say that there are not aspects of music that relate heavily to the quantitative sciences (acoustics, intervals, instrument construction, etc.), but the sum of music as a whole is without a doubt an art form, not a “textbook” science.

Another of the primary factors I personally look for in a piece of music I'd like to perform is general melodic content. Many composers rely heavily on other musical aspects such as texture, rhythmic motives, form, uncommon harmonic language, and extended use of instrumental techniques (seen very often in the world of percussion writing for solo, chamber ensemble, and large ensemble literature) instead of the more classical approach of creating

2 David Whitwell, *The art of musical conducting* (St. Louis: Shattinger Music Co., 1998), p. 15.

melodic material and developing it over the course of the piece. While melodic content should never be the sole reasoning behind selecting a piece of literature, it can be argued that most pieces in the standard repertoire which have (and will) stand the test of time follow this consideration very closely. I'm sure there is a very good reason that the melody-filled marches of Sousa and Fillmore, the overtures of Wagner and Mozart, and even the chorales of Bach and Palestrina are still performed to this day. It is very difficult to create and maintain a piece of music built solely on its form, its uses of unique textures in orchestration, or its exuberant harmonic language.

I greatly admire the programming concepts of John Philip Sousa's Band, as they would regularly arrange music that had great listener appeal, contained great melodic content, was often a transcription from an older orchestral work, and was explicitly orchestrated in a way that worked the best for Sousa's band. The common complaint heard today along the lines of "Oh, I can't play this piece – I don't have a strong enough clarinet section" is never a problem if you yourself are the arranger of the piece, keeping your own own ensemble's strengths and weaknesses in mind. In my own future as a band director, I fully intend to arrange great pieces of music for my ensembles regardless of what the original medium for the piece may have been. Good music is good music, no matter what the instrument.

I believe strongly that complexity in music does not equate to quality. There are some very complex, well-organized, beautifully-constructed pieces of music out there that I vividly recall studying in my undergraduate music history textbooks, and yet they are tests in personal listening endurance to hear a performance of them. The notes themselves are a beauty to look at and analyze, but sonically the piece is a pain. Now, this is not to say that complex music is inherently bad or poor quality music. There are some pieces of music with many unique, moving parts that flow in and out of one another that are very easy to listen to, very digestible even to the non-musician, and with a melody that can be easily identified at nearly any time. And, of course, the inverse can be said as well. It is quite easy to create a piece of music which consists of only one instrument in one line, with no harmonic accompaniment whatsoever, and yet constructed in a way that is a confusing pain to listen to.

When selecting literature I also look for examples that absolutely require every member of the ensemble to be an active, engaged listener and team participant in the rehearsing and performing of the piece. Note lengths, vertical alignment, style, articulation, and tempo are just a

few of the qualities of good musical performance that require everyone to be actively engaged in the process and moving with one another. Variation in these areas is not a requirement, but also plays a role in the selection process.

Another primary point of interest when personally selecting quality literature is that the piece of music has a form that is effective in portraying a musical idea to the listener. A portion of thematic content (either a rhythmic motive, a brief melodic cell, or similar concept) that is interesting to the listener but is only presented once in a piece is ineffective as it leaves the listener wanting to hear more of that theme. Many young composers fall into the trap of trying to construct too many themes in a small amount of time, thus leaving no room for development and continuity throughout the piece. On the other hand, the exact opposite can be said for pieces of music that try to pull too much out of a single theme, or present it in ways that do not effectively portray an emotion. Compositions that are riddled with redundancy and musical blathers are just as ineffective as those which are much too plain and brief.

Music should also be selected for the purpose of cultural awareness. This includes not only awareness and knowledge of the one's own culture, but also of those from other parts of the world, from other walks of life, and from other periods of time (similar to the way today that someone might walk into a high school and see some students listening to rap music while others are listening to 1940's jazz). Music, being one of the constants in all cultures throughout history, should be selected and performed as a way of better understanding these different cultures.

And, of course, music must be selected with the ensemble in mind. There are many questions I must ask myself as a director, the one person who knows the most of my ensemble. What are the strengths and weaknesses of my ensemble? What kind of rehearsal time will I have between the first rehearsal and the concert? Are there any days in that time frame where I will be missing a large number of students? Do I want to prepare the students for a concept or style that will appear in a piece I'd like to program for a later concert, using a current piece as a stepping stone? How have I programmed this concert in terms of form, difficulty, and variation of musical selections? Who will be the audience? Where, and at what time of day will the concert take place? These are just a few of the aspects to think about when selecting literature that are not found in the score but are equally important.

CHAPTER 3 - *Sonata No. 13* by Giovanni Gabrieli, ed. Smith

Unit I. Composer

While many details about the early life of Giovanni Gabrieli are without solid, confirmed documentation, it has been determined with fair certainty that he was born some time between 1554 and 1557, most likely in Venice, and died in 1612 in the same city. Gabrieli did not contain himself to Venice, though, having traveled much around Europe throughout his life. He was likely brought up by his uncle Andrea Gabrieli, a noted organist and composer of the time. Giovanni studied under Orlando de Lassus in Munich for a time, although accounts of his early musical abilities and tendencies are scant. He was appointed as temporary organist for the church of San Marco (known today as St. Mark's Cathedral or Basilica) in 1584, and was promoted as permanent organist and composer in 1585, a position he held until his death. Giovanni also took up his uncle Andrea's role as principal composer of ceremonial music for San Marco immediately after Andrea's passing in 1585. It should be noted that Giovanni Gabrieli never held the position of *maestro di cappella* at St. Mark's, a role which was separate from that of any organist.³

Gabrieli took many other roles as organist and composer for other churches, along with having a studio of organ and composition students, most notably Heinrich Schutz. It is believed that Gabrieli's unique fixed instrumentation style (seen much more prevalently in his later works), harmonic progression tendencies, and early examples of fugue-like writing set precedents for the course of Western music for many years to come.

To hold the position of organist at a church as large as St. Mark's required keyboard skills nothing short of virtuosic. The audition process required applicants to improvise complete fantasias, build an improvisatorial four-part piece based off the beginning of a randomly chosen Kyrie or motet, and improvising a piece featuring advanced Renaissance counterpoint while placing a separate randomly chosen cantus firmus in the bass, tenor, alto, and soprano voices throughout.⁴ Gabrieli was known for being a master of these and other similar skills at the organ during his time at St. Mark's.

3 Denis Arnold, *Giovanni Gabrieli* (New York: Scribner, 1974), p. vii.

4 Tim Carter, *Music in late Renaissance & early baroque Italy* (Portland: Amadeus Press), p. 168.

The bulk of Gabrieli's compositional output consists of vocal and instrumental works of various part combinations (often utilizing both vocal and instrumental forces in one piece) that were written for the church. While it is certain that he did compose madrigals, villanellas, and other secular music forms, many of these were not ever published during his lifetime and are still largely overshadowed by his sacred works.

It is often said that the work of Gabrieli is the highest standard of musical achievement in the late Renaissance/early Baroque era music in Venice. Gabrieli's works are some of the best to exemplify the transition from Renaissance to Baroque in Europe. Much in the same way that Johann Sebastian Bach placed a definitive cap on the Baroque era, the same is often said of Gabrieli as being the definitive high point of Renaissance composition to the point that further progression would have inherently necessitated a new label.

Unit II. Composition

The exact date and purpose of this composition is unknown. However, it can be determined with good certainty that the piece was written for performance in one of the many churches Gabrieli wrote for during his life in Venice - likely St. Mark's Cathedral - and was written originally for unspecified instrumentation (simply scored as first choir soprano, second choir tenor, etc.). Regardless of the fact that the original score does not specify instruments to be used, it is known that Gabrieli and others at St. Mark's showed preference for the cornett, trombone, violin, and occasionally fagotto. Other Gabrieli compositions do show specified instrumentation in the original score, such as his *Canzon No. 4*, scored for 2 violins, 2 cornetts, and 2 trombones with basso continuo. This arrangement of *Sonata No. 13* by Glenn Smith features the more specified instrumentation of 8 instruments split into 2 choirs, each containing 2 trumpets and 2 trombones with the 1st trombone part to be optionally played on F horn.

The over-arching theme of threes in this piece was common for liturgical pieces written during this time period and others so as to coincide with aspects of the Holy Trinity. It cannot be said for certain that this is the reason for the piece's structure, but is it a possibility. There are three easily distinguishable sections (Intro, Body, Cadenza), the intro is played by only three instruments and lasts for exactly three measures, the body is written in triple meter, and the body itself contains three primary themes (A, B, and C).

Sonata No. 13 was first published posthumously in 1615 as a part of the “Canzoni e Sonate” compilation of Gabrieli compositions, many of which featured two, three, or sometimes four separate choirs in one piece.

It should be immediately noted that this is in fact an arrangement of a piece of music that would have been performed in a completely different setting, with different instruments, for completely different reasons, and from sheet music that looks fairly different compared to what we use today. That being said, all suggestions from the arranger should not be taken as literal rule and should instead be treated as suggestions in a modern interpretation of a great piece of literature. Tempo markings, slurs, phrase markings, breath marks, and even modifications, corrections, and suggestions in the rhythms and pitches have been added to allow for a modern performance in a style similar to what may have been heard in Gabrieli's day.

Unit III. Historical Perspective

16th- and 17th-century Venice was a place of great religious fervor and high ceremony for nearly all of its inhabitants. St. Mark's Cathedral was treated as both a place of religious practice and as treasure storehouse for items brought back to Venice from overseas exploration and war. Because of this, the cathedral was adorned in thousands of luxurious gems and metals from nearly all parts of the known world of the time. It is difficult to look at any portion of the interior or exterior of the church without seeing elaborate murals, mosaics, sculptures, metal castings, and other works of art.

This piece features two-choir antiphony, a compositional technique developed by Adrian Willaert that was quite often used in Venetian churches by other contemporary composers. It is important to note that while the practice of antiphonal choirs was not invented by the Venetian school of music, nor was it solely used in Venice, it certainly reached its heights with the help of the works of Gabrieli. From 1600-1620, around the time of Gabrieli's death and the height of the polychoral writing style, over 90% of all published motets in the region were written utilizing antiphonal and polychoral techniques.

The cross-shaped structure of the churches allowed for two, three, or sometimes four choirs to be placed at the ends of the halls allowing music to fill through the entire building. The shapes of the ceilings and interiors of the churches (which can still be seen today) provide for great acoustical resonance and allow the sound of the ensembles to wash over those inside the

building from all directions. Instrumental groups – along with many choral groups – would be situated in the lofts of the basilica approximately 30 feet above ground and at least some 50 feet apart from each other, depending on which exact lofts or balconies were used.

In today's musical repertoire it is almost a guarantee that any musical score is written with specified instrumentation. There are exceptions of course, but these works are few and far between by comparison. In Gabrieli's time this was not the norm for new musical compositions as many pieces were written with parts specified only by pitch range, likely a vestigial remnant of the evolution from choral-based writings.⁵

Unit IV. Technical Considerations

It should be immediately noted that the number one concern with this piece is the fact that it features two separate choirs of 4 instruments placed at an indeterminate distance from each other for the performance. Placement within the performance venue should be determined as soon as possible, preferably prior to the first meeting of the ensemble so that rehearsals can be constructed and planned accordingly.

Because of this large space between the two choirs, tempo and general vertical alignment in parts can present an immediate problem. Depending on the performance venue, the tempo chosen by the conductor, and other external factors, it may be necessary for the performers to not listen across the ensemble as they normally would for a standard stage piece. The performers' ears should still listen closely to the 4 members of their individual choir, but listening across a gap of 50 feet or more may actually prove harmful to the performance of the piece. Players and conductor alike must be pliable to the environment of the performance venue and be ready to try a few different things in terms of how the players should follow the conductor's beat pattern before settling too firmly on any given method.

Ranges for the instruments are not overly demanding for college-level performers.

Strong players will be necessary for the solo cadenzas. They must be confident enough to project through the ensemble but must make sure that they are not cutting through it too sharply or piercingly. The editor's suggestion of slurring these cadenza passages has been ignored for this particular performance. The final phrase will be performed at a tempo moderate enough to easily be single-tongued by both players.

⁵ Arnold, p. 256.

Generally the parts are not very difficult for any part in the band. Many parts are scalar for long periods of time and leaps are generally kept within an interval of a perfect 5th.

Unit V. Stylistic Considerations

Articulations

Because of the widely-spaced physical nature of this piece's performance it is necessary that articulations are light and clearly pronounced. A performance with tongues that are overly slurred or “lazy” can make the two choirs blur and sound completely unlike what the composer intended. Notes that are written without articulations should be assumedly slightly more staccato than usual in this context, although without being too forceful and piercing. All parts should blend together in most sections with exception to obvious solo lines.

The opening three measures should be played strongly and with articulations that would be a little more modern-practice (sounding like a true brass instrument) compared to the rest of the piece (which should sound more organ-like) since it is only the instruments in Choir I that are playing. These instruments will be able to listen to each other very easily in comparison to most of the rest of the piece, and should play out since each part has a melodic, moving line. The thin texture of the opening three measures can be seen here in Figure 3.1.

Figure 3.1 Reduction of m. 1-3, *Sonata No. 13*

The image shows a musical score reduction for measures 1-3 of Sonata No. 13. It consists of two staves. The top staff is for Tpt. 1 and Tpt. 2, and the bottom staff is for Tbn. 2. The key signature is one flat (B-flat) and the time signature is 4/4. The music is in a minor key. The first measure is marked *mf*. The second measure is also marked *mf*. The third measure is marked *mf*. The score shows a melodic line for each instrument, with some slurs and articulations. The first measure is in 4/4 time, and the second and third measures are in 3/4 time.

The few passages that are slurred as notated (as in m. 12-16) should be played with good “breathe accents” so as not to become too lethargic and covered up within the strong harmonic voices. The range of the instruments with the main melody will help in this, although it would

also be wise to have the instruments playing harmony acknowledge who has the primary line and balance accordingly.

The recurring, monorhythmic theme presented in m. 4-11 should, as mentioned earlier, be played with shorter articulations so that each block chord is heard distinctly from those around it. In a performance environment where the two choirs are placed far apart from each other and far from the audience, straight quarter-note rhythms should be articulated in a way that a clear, fanfare style is produced. In these passages containing the main theme as seen below in Figures 3.2 and 3.3, quarter-notes should be played with a value closer to a full, legato eighth-note as opposed to a full quarter-note. This shorter articulation should be used in the strong, block chord sections of the piece, but need not be quite as separated in the other sections of the piece where the main melody is not played.

Figure 3.2 Reduction of m. 4-7, *Sonata No. 13* as written

The image shows a musical score for two staves in 3/4 time, key of B-flat major. The top staff is in treble clef and the bottom staff is in bass clef. Both staves contain block chords. The first three measures show a sequence of chords: B-flat major (F2, B-flat1, D2), B-flat major (F2, B-flat1, D2), and B-flat major (F2, B-flat1, D2). The fourth measure shows a chord with a sharp sign (F#2, B-flat1, D2). The fifth and sixth measures show B-flat major (F2, B-flat1, D2) and B-flat major (F2, B-flat1, D2) respectively. The seventh measure shows a chord with a sharp sign (F#2, B-flat1, D2). The dynamic marking 'f' is placed below the first measure of both staves.

Figure 3.3 Reduction of m. 4-7, *Sonata No. 13* with articulation interpretation notated

The image shows a musical score for two staves in 3/4 time, key of B-flat major. The top staff is in treble clef and the bottom staff is in bass clef. Both staves contain block chords. The first three measures show a sequence of chords: B-flat major (F2, B-flat1, D2), B-flat major (F2, B-flat1, D2), and B-flat major (F2, B-flat1, D2). The fourth measure shows a chord with a sharp sign (F#2, B-flat1, D2). The fifth and sixth measures show B-flat major (F2, B-flat1, D2) and B-flat major (F2, B-flat1, D2) respectively. The seventh measure shows a chord with a sharp sign (F#2, B-flat1, D2). The dynamic marking 'f' is placed below the first measure of both staves. Articulation marks (v) are placed below each chord in both staves.

Passages in which one choir “interrupts” another by entering before the initial choir's statement is complete (such as m. 18) should articulate with a slightly more emphatic push in the first measure so as to make the entrance more prevalent. The actual note length should not be altered from how it would be played in other contexts. The choir that is finishing its statement should not alter articulations in any way to make room for the other choir since the dynamic marking and instrument range will create the effect on their own.

This arrangement contains breath marks in the middle of the main melody (m. 7, m. 29). These marks can and should be omitted to allow for fuller phrase lengths depending on the conductor's interpretation of both style and tempo. Because the players are able to play the entire 8 bars of the main melody in one breath, these marks can be ignored.

In the final cadenza of both first trumpet parts in m. 105-106, the slur that runs across both lines have been added by the arranger and should be adjusted as necessary to facilitate greater clarity in both parts when played with the full ensemble. In my own interpretation of this piece, the slurs have been removed and the passage has been slowed down to a tempo that allows for the trumpeters to easily tongue each individual note, as seen in Figure 3.4. Slurs were likely added by the arranger to allow for better ease if the passage were played quickly.

Figure 3.4 1st trumpet parts in m. 105-106, *Sonata No. 13*

The image displays two musical staves for the first trumpet part in measures 105-106 of Sonata No. 13. Both staves are in 4/4 time, with a key signature of two flats (B-flat and E-flat) and a dynamic marking of *f* (forte). The top staff, labeled "Tpt. 1, Choir I As Written", shows a series of eighth notes with a slur over the entire phrase. The bottom staff, labeled "Tpt. 1, Choir I As Performed", shows the same series of eighth notes without the slur, indicating that the slur was removed for performance clarity.

Rhythms

The main parts of *Sonata No. 13* are written with near-identical monorhythms and a heavy triple-meter feel (see Figures 3.5 and 3.6). One of the few exceptions to this trend is the

dotted quarter-note followed by three eighth notes rhythm (see Figure 3.7). Players will have to place the first eighth note in this rhythm precisely, otherwise the following rhythm may lose integrity. With exception to both choirs' 1st trumpet parts from m. 98-106, most rhythms are very easy for college-level performers.

There are generally three rhythmic motives upon which the piece is constructed. The first is presented in the introduction and brought back in the coda while the second and third are used extensively throughout the main body of the piece (Figure 3.5). The second rhythmic theme which consists of three short notes followed by one long note is a common theme in the music of Gabrieli and other contemporary composers as it was often used in choral writing when singing “Alleluia” at high points of a piece (Figure 3.6).⁶

Figure 3.5 Rhythmic theme 1, *Sonata No. 13*

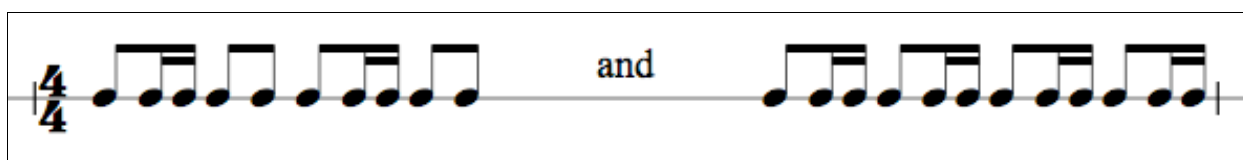


Figure 3.6 Rhythmic theme 2, *Sonata No. 13*

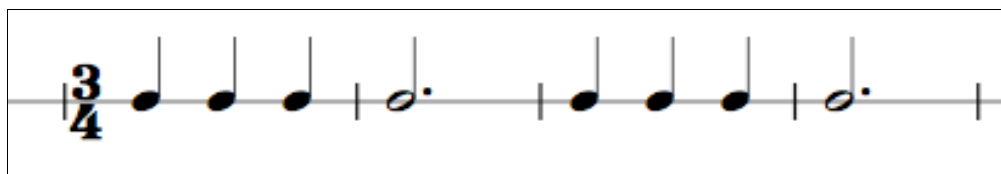
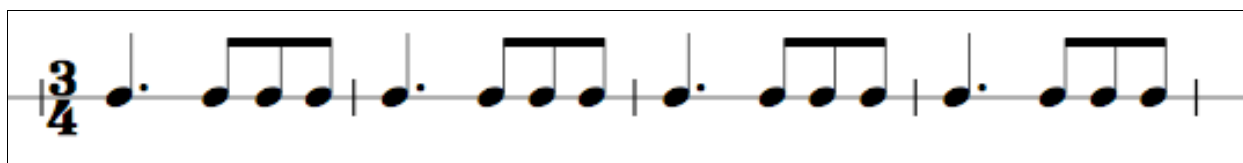


Figure 3.7 Rhythmic theme 3, *Sonata No. 13*



The beginning section and the tail-end coda feature more soloistic parts in trumpets and trombones. In these light, brief, and relatively syncopated sections it is important that players listen across the ensemble and across the two choirs if possible, depending on the performance

⁶ Carter, p. 121.

environment. While it can be expected that the two parts will not align exactly together because of the large physical space between the choirs, they must still act as one cohesive unit.

Phrasing

Equal phrasing between the two choirs is of great importance in an antiphonal choir ensemble. There are very few moments in which the two choirs play completely different parts, and so phrasing can generally be approached equally throughout most of the piece.

While the triple-meter feel is prominent in the piece it cannot be the strongest overriding factor in pulse. While there should be a slight weight on the downbeats, each of the three beats within the measure should be given a near-identical emphasis and weight, along with similar accents and separations.

Sections of the piece that feature only one choir playing should be practiced so that each separate choir is treating similar passages with the same style, dynamics, and blend. Because of the heavy use of piano and forte throughout the piece, it is important that the two choirs sound as similar as possible even at different dynamic levels.

The coda section presents some unique options for phrasing and conducting. I have chosen to interpret the coda with a fermata on beat 1 of m. 94, a fermata on beats 1 and 2 of m. 104, and with m. 106-107 conducted as shown below in Figure 3.8. This allows for the most dramatic presentation of the final cadence, complete with a *rallentando* and fermata on the “and” of beat 4 in m. 106 so that the c minor triad builds even more tension prior to the g minor triad that ends the piece.

Figure 3.8 Conducting interpretation of m. 106-107, *Sonata No. 13*

The image displays a musical score for a conducting interpretation of measures 106-107 from Sonata No. 13. It consists of four staves. The top staff is the 'Conducting Pattern' in 4/4 time, marked 'rall.', with a tempo of 4/4. The second staff is for 'Choir I Trumpets' in 4/4 time, marked 'f'. The third staff is for 'Choir II Trumpets' in 4/4 time, marked 'f'. The fourth staff is for 'Choir I & II Trombones' in 4/4 time, marked 'f'. The key signature is one flat (B-flat).

Above all, the piece should be treated similarly to a modern-day fanfare in terms of style. The exact balance and period-specific performance will sound different than a typical piece written in the past 20 years, but the effect should be the same.

Balance & Blend

The primary challenge in balance and blend in this piece obviously comes from the fact that there are two separate choirs. These two choirs must not only blend as a sole entity of four players, but those two choirs must then blend and balance together to make one congruous sound.

Fortunately because there are only 8 total players utilized in this piece it is easier to achieve good balance and easier to effect the tone and playing quality of each individual player. This, however, can be a curse as well since each of the 8 players now contribute to 12.5% of the

Harmony

Harmonies in *Sonata No. 13* are very straight-forward and predictable for a piece written just at the end of the Renaissance period for a non-keyboard, wind-based ensemble. Most of the piece is in g minor with raised leading tones and the occasional melodic minor passage throughout the piece.

By common theory standards, some of the chord progressions take the ear on a path that is unusual by today's general practice. Retrogression of moving from a V chord to a III chord is common, and used often, such as m. 5 into m. 6. Players should be made aware of these unusual progressions so that their ears are able to respond appropriately.

Rhythm

Quarter-note rhythms in triple-meter fill much of the body of the piece. Good reading skills are required of the lead trumpet players to play the end cadenzas, which feature quick 32nd-note runs.

The majority of the piece does not contain any rhythms that might be considered a challenge. However, it should be noted by the conductor that the dotted quarter-note rhythms followed by three consecutive eighth-notes could likely present a problem in time, as it will likely be the performers' tendency to drag in the transition.

Timbre

Because the piece is arranged here strictly for brass players it is easy to attain a quality brass sound. However, this brass sound should resemble a large cathedral organ more than a modern, bright brass ensemble in terms of the blend of the instruments. Notes should be light and airy, almost as if each one is a quasi-bell tone when focusing on note shape. Performers must consistently remember that this piece would have been played in a large multi-chamber cathedral. Timbres which lull together will get lost within the structure.

The common pyramid structure of sound used in many wind bands may not be directly applicable to a piece written in the early 1600's, but a determined blend standard should be addressed. For this performance, I mentioned to the players that the pyramid structure we are all commonly used to should be actually be closer to a straight, multi-level building. The orchestration that Gabrieli uses throughout the piece will naturally let each voice come through.

Allow the writing and the natural use of varying range in the individual voices shape the structure. As mentioned above, relate the overall sound to that of a large cathedral organ.

Unit VII. Form and Structure

- m. 1-3 - Introduction, choir I
- m. 4-11 - 'A' Theme, both choirs
- m. 12-25 - 'B' Theme, jumping between separate choirs
- m. 26-33 - 'A' Theme, both choirs
- m. 34-45 - Transition, alternating choirs
- m. 46-53 - 'A' Theme, both choirs
- m. 54-78 - 'C' Theme, utilizing material from both 'A' and 'B'
- m. 79-94 - 'A' Theme, both choirs
- m. 95-104 - Coda
- m. 104-107 - Final Cadenza and Cadence

Unit VIII. Suggested Listening

Gabrieli, Giovanni

Sacrae Symphonie

Canzoni e Sonate

Piani e Forte

Hassler, Hans Leo

Sacri Conventus

Monteverdi, Claudio

Selva morale e spirituale

Schütz, Heinrich

Psalmen Davids sampt etlichen Moteten und Concerten

Unit IX. Additional References and Resources

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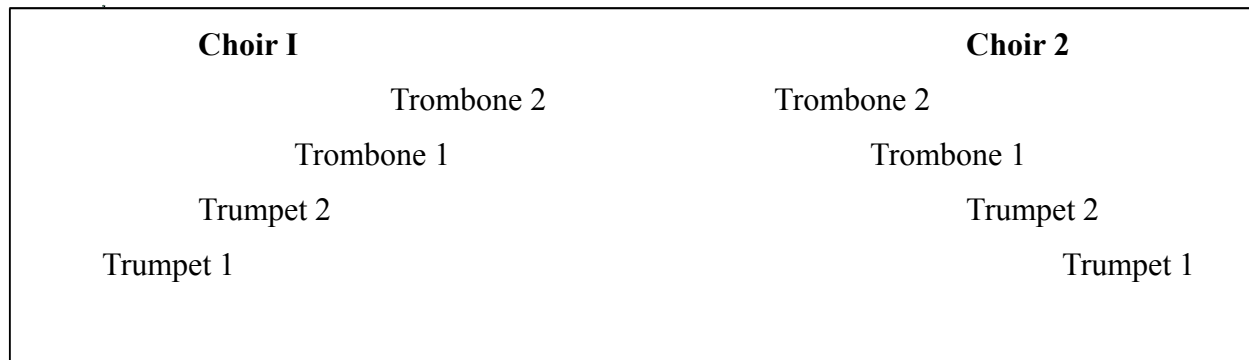
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Unit X. Seating Chart and Acoustical Justification

Figure 3.10 Seating Chart, *Sonata No. 13*



The exact distance between the two choirs is heavily dependent upon personal preference, players' abilities, and of course the practicalities of different choir orientations in the performance venue. This general structure of keeping the higher parts further outside and the lower parts inside should be maintained, however, regardless of exact performance hall capabilities. This will keep the lower voices from being over-powered by the trumpets, and should help with overall balance across the gap between choirs. Because the top trumpet parts are meant to be more soloistic than any other voice in the ensemble, they can be spread further apart to enhance the antiphonal aspect of the performance. The other six voices should be closer together so that they can match tone quality and note length more easily. For this performance, both choirs were placed on the ends of the main stage as placing them in the balcony would have presented unnecessary logistical complications with the rest of the concert.

Unit XI. Rehearsal Plans and Evaluations

Rehearsal Plan – Rehearsal #1

Ensemble: KSU Brass Ensemble

Literature: Sonata No. 13

Time: 15 min.

Sonata No. 13	Evaluation
<p>1. Run the piece from top to bottom. If time allows, give specific attention to the note styles covered in the warm-up exercise. Style will be a major concern, but can be covered more in-depth in later rehearsals. Make sure that the transitions go smoothly at the bookends of the piece.</p>	<p>1. The piece went fairly smoothly, although I could have gotten more done if I hadn't talked as much.</p> <p>Conducting gestures were solid with minor “bumps” in patterns and cues. I'm considering employing some hyper-metric gestures to help indicate phrase points. Style will need to be addressed heavily in future rehearsals.</p>

Rehearsal Plan – Rehearsal #2

Ensemble: KSU Brass Ensemble

Literature: Sonata No. 13

Time: 15 min.

Sonata No. 13	Evaluation
<p>1. The primary goals of this rehearsal was style and articulation. The differing styles going from the more staccato main theme to the legato passages should be noticeably different.</p> <p>2. The balance of the section was addressed by comparing the overall sound to an organ in comparison to a modern pyramid sound. Not too bright in any voice, and naturally letting the range of the instruments as written affect the sound and ensemble quality.</p> <p>3. The beginning and end of the piece were not addressed at all. Time was spent primarily on the aforementioned aspects of quality, articulation, and balance.</p>	<p>1. The good, mellow, uniformly-balanced sound I was looking for came very close! Articulations are much better, and closer to what will be expected at the performance.</p> <p>2. The ensemble tends to get stuck in the articulation of the previous phrase for a few bars before making the switch to the current one. Once it was addressed and brought to mind, it improved, but may need to be readdressed in future rehearsals. Overall a very successful rehearsal. Next time we will work on balancing while separated at far distances.</p>

Rehearsal Plan – Rehearsal #3

Ensemble: KSU Brass Ensemble

Literature: Sonata No. 13

Time: 20 min.

Sonata No. 13	Evaluation
<p>1. We will run the piece top-to-bottom, refreshing what was covered last time (since it will have now been three full weeks since our last rehearsal of this piece). Style and dynamics are the big concern, along with locking in the final phrase.</p> <p>2. After a run-through, we will split up the two choirs across the rehearsal room and practice as it will be in the performance. Adjustments made as needed.</p>	<p>1. There were a few logistical complications with rehearsing this time, including the absence of three members for the first 10 minutes, and the use of a different room. The piece sounded good with the choirs next to each other for having had a 3-week break.</p> <p>2. Splitting up the two choirs did not present as many problems as I anticipated. Once a few adjustments were made in regards to balance and tempo, the piece went very well. The two lead trumpets will have to practice their cadenzas on their own time.</p>

Rehearsal Plan – Rehearsal #4

Ensemble: KSU Brass Ensemble

Literature: Sonata No. 13

Time: 10 min.

Sonata No. 13	Evaluation
<p>1. We will go over just a few places of rhythmic complexity with the choirs together, then split them up to the corners of the rehearsal room.</p> <p>2. We will run the piece top-to-bottom, making sure that each choir balances well and making sure that transitions go smoothly.</p>	<p>1. The piece as a whole sounds good, but the final cadenza needed more work than expected. The players must not try to push ahead of me as the director through m. 104.</p> <p>2. As long as the two lead trumpets take time to work on their parts outside of rehearsal, I feel confident that the piece as a whole will go very well.</p>

CHAPTER 4 - *Serenade No. 12 in c minor, movement II. Andante and III. Minuet & Trio* by Wolfgang Amadeus Mozart, ed. Fennell

Unit I. Composer

Wolfgang Amadeus Mozart was a Classical-era composer born in 1756 in Salzburg and died in 1791 due to an illness which was never explicitly defined, although is widely acknowledged to have possibly been either rheumatic fever, poisoning, or severe influenza. He is one of the composers most synonymous with the Classical style, having solidified a true form and structure to his own works to the point of influencing many others of his time.

During his life he was widely acclaimed for being both a prodigy as a performer and a composer from a very early age. He was a very accomplished performer on both piano and violin, and was capable on other instruments as well. During his early years the majority of his musical training in both performance and composition came from his father Leopold who would then later tour with the young Mozart to various royal families and functions in Europe.

Mozart's musical output is one of the greatest both in quantity and quality of any serious composer of any common practice period of music history, having created some of the most widely-appreciated operas, symphonies, masses, vespers, oratorios & cantatas, concertos, theatre pieces, string quartets, quintets, an extremely vast and important body of works for solo and accompanied keyboard, and other works. Working as a court composer with minor stints as a freelance composer, most of Mozart's compositions were written for specific ensembles as indicated by his employer.

Mozart's works for consorts of strictly wind instruments are some of the greatest early pieces in the wind ensemble repertoire that can be linked to a style still often used today, in regards to tonality, form, and orchestration. Had he lived in a later generation during the Sousa era of wind bands, it can only be assumed that his output in this field would have been even greater. To this day Mozart remains known as one of the greatest composers and musical minds ever to grace the world of Western music. According to his father Leopold, Joseph Haydn once said "Before God and as an honest man, I tell you that your son is the greatest composer known to me either in person or by name. He has taste and, what is more, the most profound knowledge

of composition.”⁷ Even today, after over 200 years of musical innovations and personalities, one would be hard-pressed to say similar words about any other composer alive or dead.

Unit II. Composition

In the summer of 1781 Mozart had just been released from his duties as court composer from an oppressive Archbishop and took residence in the house of the Weber family. It was in this new location sometime in July, 1782 that the Serenade was created under the name *Partita*. The commonly-used title of *Serenade No. 12 in c minor* was added later by a publisher.⁸ Mozart himself referred to the piece as a “Nachtmusik” (night music, literally), a working title which helps to cement his belief that this was a serious work. The piece was most likely written for one of the Princes Lichtenstein, but since there is no record of the function of the piece or even any performance during this era of Mozart's life, this is primarily borne from inferences.⁹

The fact that the piece is deeply rooted in c minor suggests that it is definitely a serious composition, as opposed to the great contrast of Mozart's more lively and practically optimistic compositions. That the piece is structured in a 4-movement form is another great indicator that the piece is meant to be taken very seriously as a new musical medium. Taking a form that was normally reserved for grand works such as his symphonies and piano concertos and applying it to an 8-player wind band shows one of the first important emergences of the wind band being established as a stand-alone ensemble in high society for indoor, secular performance. While the concept of using an 8-player wind band was not rare at the time, *Harmoniemusik* was still gaining ground as a widely accepted medium of court music.

Mozart did mention in one letter to his father that he was rushed to complete a piece strictly for wind instruments. While it cannot be said with certainty that this is the piece in question, it is very likely so. Other compositions possibly in reference here include *Harmoniemusik in C Major from Die Entführung aus dem Serail*, *Adagio in F Major* for 2 basset horns and bassoon, and *Adagio in B-flat Major* for 2 clarinets and 3 basset horns. The former is unlikely however, as Mozart implies in his letter to his father that the piece of “Nachtmusik” is

7 Hyatt King, *Mozart chamber music* (Seattle: University of Washington Press, 1969), p. 31.

8 David Whitwell, *The wind band and wind ensemble of the Classic Period (1750-1800)* (Northridge: Winds, 1984), p. 8.

9 Neal Zaslaw, *Mozart's symphonies: context, performance practice, reception* (Oxford: Clarendon Press, 1989), p. 246.

an original piece. The latter two are equally unlikely since the relatively small scale of each of them could have likely been produced very quickly by Mozart's hand and not required such hurry and panic to complete.

Frederick Fennell, arranger of this current modern edition, however, argues that the piece described by Mozart in his letter to his father could not have possibly been this *Serenade*, as the highly complex, contrapuntal, and generally prodigious musical aspects of the piece could not have been written in such great haste, even by a master composer as Mozart.¹⁰ The exact date and function of this piece, therefore, cannot be determined.

The second movement of this piece is written as a slow, flowing Andante with expressive melodies and thick, lush textures in a triple meter throughout. The Andante also presents some of the lighter material of the work, possibly second only to the Trio of the third movement, featuring themes written in major keys, fanfare-like dotted rhythms, and an overall form that is easily consumed by the listener. The third movement is written as a Minuet & Trio in Canon form with the extra Mozartian addition of presenting the canon in reverse in the Trio section. The majority of the third movement is very chromatic and dissonant throughout, featuring a theme set in a minor key presented in close canon with itself, resulting in many tight 2nd intervals and unexpected resultant harmonies. With exception to the airy and highly consonant Trio section, the Minuet & Trio features some of the more complex and aurally striking material from the whole of Mozart's works for wind ensemble.

Unit III. Historical Perspective

In the second half of the 18th century, many changes were taking place in the standards of performance which resulted in the removal of many older practices. In regards to the actual instruments used by instrumental ensembles many instruments from the Baroque era were becoming obsolete, making way for the modern oboe, the bassoon, early advances in keyed brass instruments¹¹, higher-quality string instruments from Italy, and a family of percussion instruments that was slowly but surely becoming more standard across Europe. Thanks to these new advances, many of the social ties made with the older instruments could be erased much

10 Wolfgang Amadeus Mozart, ed. Frederick Fennell. *Serenade No. 12 in c minor* [Musical score]. (Cleveland: Ludwig Music, 1996), p. 38 (program notes).

11 It should be noted that in Mozart's day, horn parts were written for and played on natural horns with adjustable crooks. Keyed or rotary valves had not yet been perfected.

more easily, including the dissipation of the once-common civic wind bands to make way for the new Harmoniemusik ensembles.¹² These ensembles, generally consisting of pairs of oboes, clarinets, horns, and bassoons (or other closely similar combinations), found their greatest activity in Vienna, Prague, and Budapest.

The Harmoniemusik ensemble was by no means second-class to the string ensembles that were also prevalent in Mozart's day, as is sometimes thought. It can be seen in various letters from higher-class American Revolutionaries that the Harmoniemusik ensemble may even have been the ensemble of choice to emulate from European trends as opposed to string ensembles,¹³ this being at a time in American history where music education on any instrument was generally reserved for the wealthy.

Wind bands did indeed perform outdoors during the Classical era, but they were also often used for indoor performances and concerts. The fact that Mozart's *Gran Partita* was performed as a concert piece and was advertised well in advance of the first performance shows that the wind band was not treated as simply a sideshow to other ensembles. Wind bands lived in both realms of art and function during this time.¹⁴

In regards to Mozart's personal activities as a composer, the *Serenade No. 12 in c minor* was written near the end of his original major works for strictly wind instruments, coming after his six divertimentos for wind bands of various instrumentation (seven if the *Divertimento in C Major, K. 188* for 2 flutes, 5 trumpets, and timpani is included in that group) and the *Serenade in E-flat Major, K.375*. These pieces were all great stepping stones toward what would become his most notable piece for wind band, the *Serenade in B-flat Major, K. 361*, often called the “Gran Partita,” the last of his major works for wind ensembles.

During this time, Mozart remained an active piano instructor, yet output of solo piano works had diminished considerably. Many of the works he did write for keyboard were left unfinished.¹⁵ Some of the other works Mozart had worked on or finished during this era of his writing include his *Mass in c minor, K. 427*, *Idomeneo*, *The Abduction from the Seraglio*, several short pieces for various choir ensembles with and without accompaniment, *Symphony No. 35*,

12 David Whitwell, *The wind band and wind ensemble of the Classic Period (1750-1800)* (Northridge, CA: Winds, 1984), p. 4.

13 Thomas Jefferson, *The Papers of Thomas Jefferson* (Princeton: Princeton University Press, 1950), p. 195-196.

14 Whitwell, p. 10.

15 Stanley Sadie, *The New Grove Mozart* (New York: W.W. Norton), p.99-100.

K.385, several marches and pieces of dance music for chamber ensembles, 3 piano concertos (*K. 413, K. 414, K. 415*), 4 *Preludes for String Trio, K. 404a*, and a variety of small works for solo or chamber ensemble.

Unit IV. Technical Considerations

For being the masterwork that *Serenade No. 12 in c minor* is, the technical demands for movements II and III are not as intense as one might expect.

The ranges of each instrument are not too extreme for a skilled player, but do push the instruments' limits in a few areas. Below in Figure 4.11 are the ranges (in written pitches) for each instrument for these two movements.

Figure 4.11 Instrument ranges for mvmt. II and III, *Serenade No. 12 in c minor*

The figure displays two staves of musical notation, each containing four instrument parts. The top staff includes Oboe 1, Oboe 2, B♭ Clarinet 1, and B♭ Clarinet 2. The bottom staff includes E♭ Horn 1, E♭ Horn 2, Bassoon 1, and Bassoon 2. Each instrument part is represented by a single note with a stem and a flag, indicating a specific pitch range. The notation uses treble clefs for the oboes and bassoons, and a bass clef for the horns. The notes are placed on various lines and spaces of the five-line staff to show their relative positions.

The first oboe part has a fairly high tessitura throughout both movements, but the other parts generally stay in a fairly comfortable range for the instrument. Both movements are written in keys that are generally idiomatic to wind instruments.

Rhythmically, movements II. and III. feature a tasteful balance between long, sustained tones and quicker, more fanciful rhythms. Thanks in part to the mostly scalar writing of these quick moving lines and the moderate tempos at which they are performed, these should not present much of a problem for the skilled player. Occasionally there are some intricate polyrhythms among the separate parts by Mozart's standards, but, again, given the moderate

tempos at which the movements are performed, they should not present to great of a problem with adequate rehearsal.

It should be noted that the horn players will need to either use E \flat horns or be able to transpose as they play if they are using F horns, as is the dominant common practice today.

Unit V. Stylistic Considerations

When looking at rhythms of most pieces by Mozart and his contemporaries, undoubtedly the discussion of how to properly execute grace notes, appoggiaturas, acciacciaturas, ornamental figures, and other non-explicit indications of rhythm and style arises. Among all parts of music, second only perhaps to tempo markings given without precise metronome indications, the proper performance of grace notes and other ornaments may be the most unregulated aspect of music in both historical and contemporary context.¹⁶ The oft-believed “rule” that all grace notes and ornaments in Mozart's works are to be performed on the beat is false. While this “rule” does often show itself as being an undoubtedly accurate interpretation of such notation, it should not be treated as the end-all-be-all of ornamentation practices.¹⁷ Often times such markings were used as musical shorthand to avoid having to write various dotted or tied rhythms that might otherwise be easily notated as a single note preceded by a single grace note. The passage below in Figure 4.12 taken from K. 417a (427) *Gloria* undoubtedly shows a metric relation between the first violin and soprano lines, revealing Mozart's tendency to sometimes use grace notes purely for the sake of easier notation. We must remember how crunched for time Mozart often was to produce new, quality music, and so this form of shorthand must surely have saved him time when feeling pressure to complete new works quickly.

16 Frederick Neumann, *Ornamentation and improvisation in Mozart* (Princeton: Princeton University Press), p.3.

17 Ibid, p.7.

Figure 4.12 Excerpt of m. 22 Allegro Vivace from K. 417a (427) *Gloria*

The image shows a musical score excerpt for two parts: Violin I and Soprano. Both parts are in treble clef with a common time signature (C). The Violin I part begins with a quarter rest, followed by a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The Soprano part begins with a quarter rest, followed by a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The lyrics 'et in ter - -' are written below the Soprano staff, with hyphens under 'ter' and the following two measures.

Interpretations of various ornaments specific to places they are used in this work are included below under the Rhythm portion for each of the two movements. In each case, there can hardly be a single “correct” way to play these passages without asking the composer himself. While there are various generalities that can be made, and certain guidelines to be followed in the execution of certain ornamental passages, context within the music should be the primary deciding factor in what sounds best in each given situation.

Movement II. Andante

Not much can be said about the style of this movement that can't simply be learned from listening to a quality performance of a Mozart aria or string quartet. The term Andante should be noted and adhered to throughout the entire movement. A mellow, reserved tempo, almost to the point of holding back a little bit should be practiced so that the proper effect of the music comes through. The tempo should not be treated as a strict, metronomic style, however, as both conductor and performers should allow for some natural ebb and flow within the music.

Keen ears are required to keep the ensemble's tone generally homogenous throughout with exception to the melodic line. While a wind ensemble, in contrast to a string ensemble, should generally have more specialized timbres and tone qualities, it is still important to keep the overall tone quality fairly smooth and fluid.

The fact that half of the players in this ensemble are double-reed players means that special attention must be paid to tone quality and intonation.

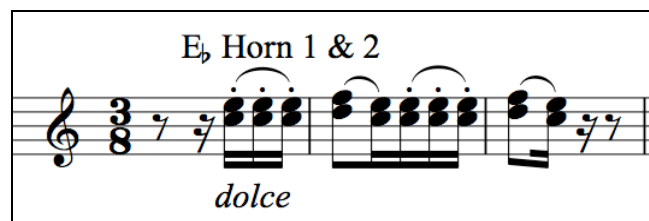
Luckily the movement provides the melodic lines in a way that either characteristic timbre of the instrument or great range difference lets the line show through the texture prominently. The way that Mozart has orchestrated this piece allows the main lines to be easily heard simply by following basic balance and blend concepts.

Articulations

The general articulation for this movement must be light yet firm. Notes cannot start with suddenness, yet cannot be weak upon entry. To put it in simplest terms, it should be very similar to a bow stroke on a string instrument, one of the instrument families for which Mozart was most familiar and skilled at writing.

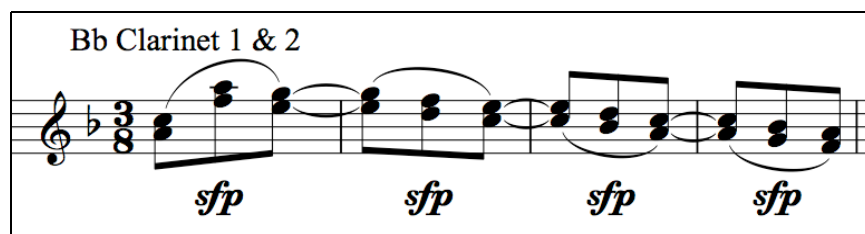
The articulation of notes slurred together yet with staccato markings, as often seen in string music, will generally be a challenge for the average wind ensemble that is not consistently exposed to string music or familiar with the style. While the implications of what it should sound like might be easily explained, the actual method of producing a good well-balanced sound is much more difficult. This articulation is shown here in Figure 4.13.

Figure 4.13 Slurred staccato articulation as used in mvmt. II, m. 20-22.



The sforzando-piani that appears several times in the piece (seen in Figure 4.14) must be treated with weight, not necessarily accent. Once again, this is a technique that works very well for strings, but is not commonly seen in wind literature, and therefore must be explicitly addressed for the ensemble inexperienced in Classical-era markings. Interpreting this expression to mean sharply accented or sudden as commonly seen in modern literature is a mistake. Treat these notes as simply having an extra weight to help them project from the texture even further than would normally be a result of simply a change of note or, as seen in some cases, a noticeable change of register.

Figure 4.14 Sforzando-piano expression as used in mvmt. II, m. 3-6.



The oft-seen tenuto under a slur should be treated similarly as the sforzando-piano, although not with the same great weight to the note value. Instead it should be played with a slight crescendo almost to the point of elongating the note value.

Rhythms

The rhythms found in the second movement are none too difficult for the advanced player. The true difficulty in terms of performance and interpretation is found in the ornaments seen throughout the piece. A performance of this Frederick Fennell edition can be heard conducted by Fennell himself with members of the Tokyo Kosei Wind Orchestra on KOCD-3567.

Lining up the various 32nd-note passages should be fairly easy at the slow tempo, although the passages which start on a weak beat may prove difficult if the rest of the ensemble is not keen on knowing the leading players' parts.

Below in Figures 4.15 through Figure 4.18 is a list of the various ornaments used in this second movement of the piece. Each one is presented as the rhythm is notated in the score, along with an approximation of the exact rhythm that would be applied in performance.

Figure 4.15 Andante Ornament, m. 15-16

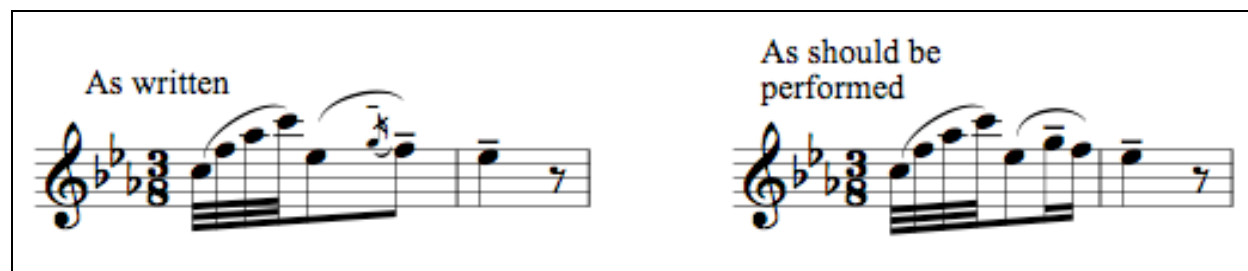


Figure 4.16 Andante Ornament, m. 23-24

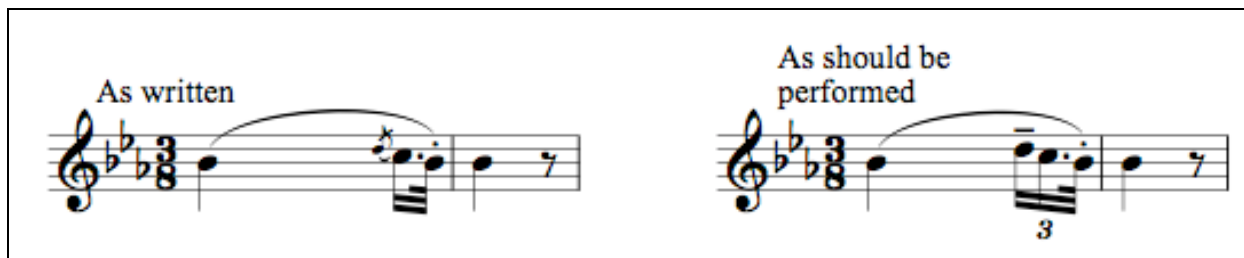


Figure 4.17 Andante Ornament, m. 29-31

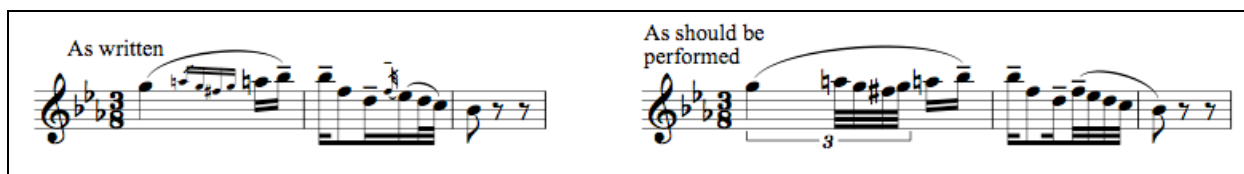
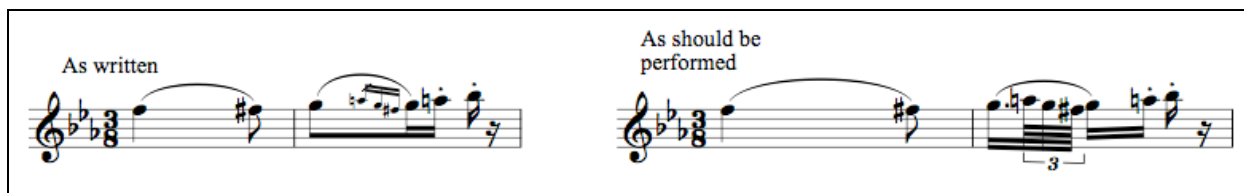


Figure 4.18 Andante Ornament, m. 36-37



Phrasing

This movement must be performed by playing what is not written in the music. While there are some indications of proper phrasing in the form of multiple simultaneous articulation markings (m. 10, m. 32) and dotted crescendi (m. 34), even these near-excessive indications from the arranger are not enough alone to truly bring the piece to life.

While most of the movement is constructed as a single melody (often in the first oboe) with a monorhythmic support structure, there are several instances of more complex vertical structure. In these various places (m. 19, m. 29, m. 32, m. 93, m. 100) attention must be paid to keep the piece as congruous and working as one unit as possible, as opposed to two or three separate lines.

As with any piece built similarly to this movement, the melody is always the most important part. It must be brought out and almost followed by the conductor and the other ensemble members. Without a proper sense of give and pull in the tempo, the piece will not be as effective as the composer had intended.

Balance & Blend

As mentioned earlier, the melody should be the primary concern when balancing the ensemble. Once the melodic line(s) can be heard the rest of the ensemble should be blended and fixed to fit around it.

This movement is surprisingly thickly-orchestrated with approximately half of the piece written in tutti form. Even those sections which are not tutti generally have over half of the ensemble playing at the same time. The timbre and tone of choice that works well for some places of the movement will not be applicable to the entire movement. At times a particular instrument must project through the texture further (oboe 1, m. 39-46) while at other times it must blend perfectly (oboe 1, m. 38).

One particular challenge with an ensemble of this type is that the F horn was a much different instrument in Mozart's day. Horn players did not have the luxury of rotary valves (or any valve at all), and would have almost consistently had their hand in the bell of the instrument throughout the performance, which would have limited the volume output compared to today's horns. The director and ensemble must be sure to approach blend and balance with this in mind, making adjustments as necessary.

Movement III. Minuet & Trio

The fact that many of the melodic lines are structured in a way atypical of triple meter presents a problem in itself that the cohesiveness of the movement may be lost in place of what can be heard as a jumble of entrances and notes. In the very first entrance in m. 1 and m. 2 could be perceived as being written in a duple meter easily. The hemiola pattern that Mozart uses to begin the movement is likely intended to create a bit of unease in the listener, and so the performers should not back away from this rhythmic structure. Exact placements must be made on entrances to keep the piece congruous and adherent to what Mozart intended.

The thinner textures in the Trio section present a perfect opportunity for contrast in style to coincide with the new diatonic, major-key, mellow melodies and rhythmic structure that is

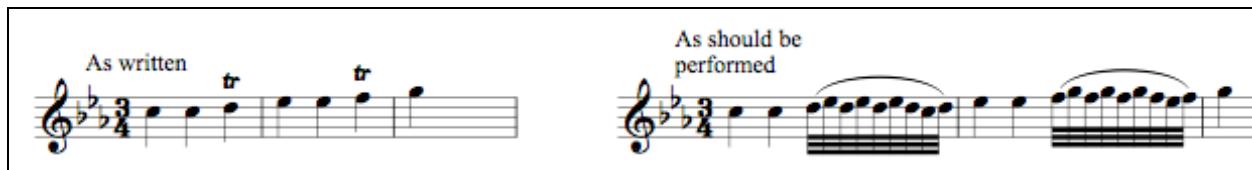
much more in line with the triple meter and easily digestible for the listener. The fact that there are no clarinets or horns in this section allows for more expressive soloistic playing among each of the parts. Performers should take advantage of the opportunity for liberal phrasing in this thinly-orchestrated section.

Rhythms

Rhythms are very straight-forward and almost simplistic in this movement. One of the only real concerns is the dotted eighth to sixteenth-note rhythm that occupies entire measures from time to time in certain voices (m. 12, m. 13, m. 44, m. 45). These must not be rushed or treated as a triplet figure. As with most Classical-era compositions, a slight accent and weight should be put on notes placed on the fourth sixteenth-note subdivision of the beat.

Oddly, compared to the ornamentation used throughout the other three movements of this piece, there is only one ornament used in this entire movement that might give room for interpretation. The quarter-note-length trill in the context of the ascending diatonic line should begin on the printed note, trilled to the diatonic note directly above it, and then approached to the following note, complete with a single turn note directly before the next beat, seen in Fig. 4.19.

Figure 4.19 Minuet Trill Practice



Articulations

The first danger of this movement in terms of articulations will be the tendency to clip the staccato notes too briefly. The movement is indeed much lighter than the previous one, but still cannot be approached with overly shortened and detached note lengths. Notes should start more on the firm attack side of the articulation spectrum so that each entrance can be easily heard. The lush, mellow approach that was proper for the second movement should be replaced with more articulate, confident style in this movement.

While each instrument begins in m. 1 with a strong forte marking, harsh tones must be avoided. Each note should be approached with a “box” dynamic rather than an accented approach, maintaining solid tone quality and volume throughout a note's full length as opposed to coming down or tapering near the end.

The strong sforzando-piani that come in after short phrases at piano (m. 22, m. 24) must not sound harsh. These should primarily be approached as a difference in tone and weight rather than articulation.

Phrasing

In contrast to the densely-populated dynamic markings in the Andante movement, the Menuetto contains very few (m. 8-9, m. 34-36, m. 78) with most lines having no indication of dynamic growth or decay for nearly all of the piece. This absence of dynamic structure should not be perceived as right to play the movement statically and should instead be approached with a sensitive ear that will adjust to volume based on both range and horizontal movement. The dynamic markings at the beginning of phrases should be treated as ranges for volume and intensity rather than exact pinpoint nodes. As director, I do not feel a need to describe to the players precisely where to grow, where to decay, etc., and instead will rely on the players' ears and musical intuition.

Balance & Blend

The primary concern of this movement is to ensure that each entrance of the canonic theme is heard and realized by the listener while still keeping a sense of integrity to the overall structure of the piece. Each entrance should be made apparent, but the canon form should still be kept, ensuring that each voice is heard on a nearly equal level in terms of volume. The dissonances in this movement, often in the form of major and minor 2nds (m. 2, m. 15), must not be shied away from.

The main lines are usually given to the oboes and bassoons with the harmony often given to clarinets and horns (m. 1-16, m. 26-48). That being said, the movement should be approached with an hourglass sound structure rather than the usual pyramid structure. This will allow the most important moving lines to be heard above the harmonic and rhythmic accompaniment.

Unit VI. Musical Elements

Movement II. Andante

Melody

The beauty of the melodies that run throughout this movement is simplistic elegance they contain. While most of the melodic material consists of fairly regular and predictable rhythms, typical orchestration, and even moving lines that are often scalar or following an arpeggio.

The leaps, embellishments, and ornamentations in the melodies are typical of Classical writing, sometimes with a similar style as a Baroque keyboard performance.

There is plenty of room for style, character, and expression of the melodies. Rarely is there ever a case where a counter-melody or harmonization of the melody endangers the soloistic quality of the main part. In these few cases, however, care must be taken by the players to keep appropriate balance between melody and harmony, such as in m. 32-36 and the busy accompaniment in m. 39-43.

Primary themes used throughout the movement are listed below in Figures 4.20 through 4.22:

Figure 4.20 Andante, Theme A, m. 1-8



Figure 4.21 Andante, Theme B, m. 16-18

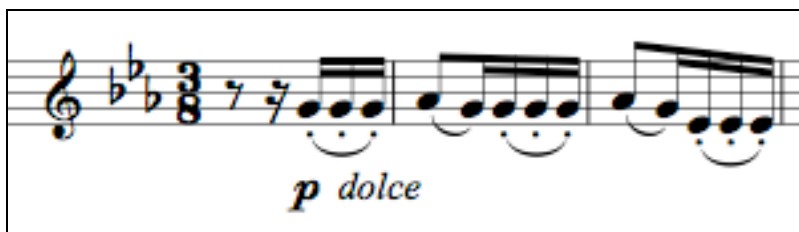


Figure 4.22 Andante, Theme C, m. 32-35

Harmony

The harmony of the second movement is very typical of Mozart's style, as it is mostly diatonic but does contain chromaticism and unexpected chord progressions from time to time (m. 47-48). There are a few cases of secondary dominance and/or chromaticism in these parts, but few and far between. Harmonic progressions are generally simple and predictable with interesting moving lines contrasting in some places with simpler, strong beat chord structures.

The unique re-harmonization of the main melody in m. 47-51 should be brought out. What was previously treated as a major-key setting with a light, uplifting main line (m. 1-8) is now treated as a minor-key dirge-like passage in m. 47-51. The chromaticism should be emphasized.

Rhythm

The Andante movement has a surprising amount of rhythmic complexity for being the slow movement of the piece, seen in the quick melodic lines (m. 13-15, m. 29-30) and in the very active accompaniment found in some areas (m. 32-35, m. 39-42). This great contrast between slow, paced rhythms and more intricate, faster lines are very attractive to the listener's ear.

Sections with more intense and heavily-layered rhythms are often accompanied with thicker textures and stronger dynamics throughout the movement. As a result, the overall form of the movement is strengthened.

Below in Figures 4.23 through 4.26 are interpretations of the various different ornamental figures used in the Andante movement. Many of these performance recommendations come from suggestions found in the Frederick Neumann book *Ornamentation and Improvisation in Mozart* and actual performances as heard on the Tokyo Kosei recordings *Mozart: Serenade No. 10, Serenade No. 12* with Frederick Fennell conducting. I have chosen these ornamentation interpretations based on the resources mentioned above and simply personal preference and musical interpretation.

Figure 4.23 Andante, m. 15-16

Figure 4.23 shows two musical staves for measures 15-16. The left staff, labeled "As written", shows a melodic line in 3/8 time with a grace note on the second eighth note of the first measure. The right staff, labeled "As should be performed", shows the same melodic line but with a triplet of eighth notes in the first measure, indicated by a bracket and the number "3" below it.

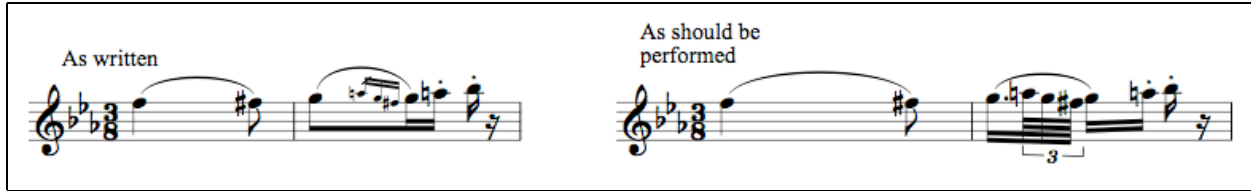
Figure 4.24 Andante, m. 23-24

Figure 4.24 shows two musical staves for measures 23-24. The left staff, labeled "As written", shows a melodic line in 3/8 time with a grace note on the second eighth note of the first measure. The right staff, labeled "As should be performed", shows the same melodic line but with a triplet of eighth notes in the first measure, indicated by a bracket and the number "3" below it.

Figure 4.25 Andante, m. 29-31

Figure 4.25 shows two musical staves for measures 29-31. The left staff, labeled "As written", shows a melodic line in 3/8 time with a grace note on the second eighth note of the first measure. The right staff, labeled "As should be performed", shows the same melodic line but with a triplet of eighth notes in the first measure, indicated by a bracket and the number "3" below it.

Figure 4.26 Andante, m. 36-37



Timbre

As mentioned previously, the movement is surprisingly thickly-orchestrated in most places. However, thinned textures or range differences often help the melodic lines to show through (m. 9-16). Overall, the timbre of the ensemble should be light and delicate.

Movement III. Minuet & Trio

Melody

The melodic material in this movement shows great contrasts between consonance (m. 17-21) and dissonance (m. 1-16, m. 22-48), shown in Figures 4.27 and 4.28. These differences should be brought out by means of also affecting the volume or phrasing at the same time. The 'A' and 'B' sections present material that is mostly scalar with brief ornamentation in a few places while the Trio section presents material that is slightly more jumpy and arpeggio-based. Often times in the Trio the main melody may be slightly obscured by other entrances, which is acceptable. The Trio, being canonized by way of inversion (or mirror canon), should be played with prominence, although the way the piece is constructed should allow the wide-eared listener to catch this without difficulty.

Below are the three primary themes used in the movement. Notice how the Trio theme is provided in its normal state, then presented again inverted by the two oboes, seen in Figure 4.29. In the fifth measure of the Trio the theme is altered yet again (all underneath the original two statements) by the two bassoons playing themes very closely taken from the oboes.

Figure 4.27 Minuet, Theme A, m. 1-8

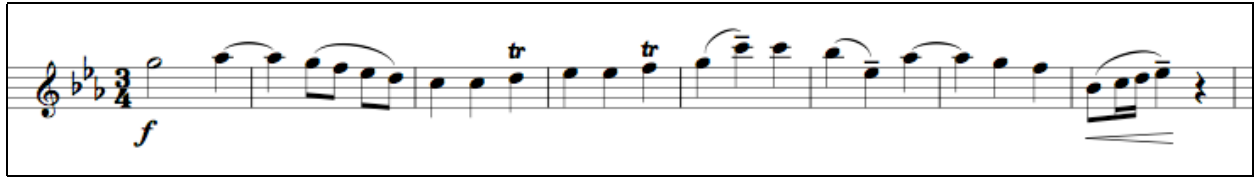
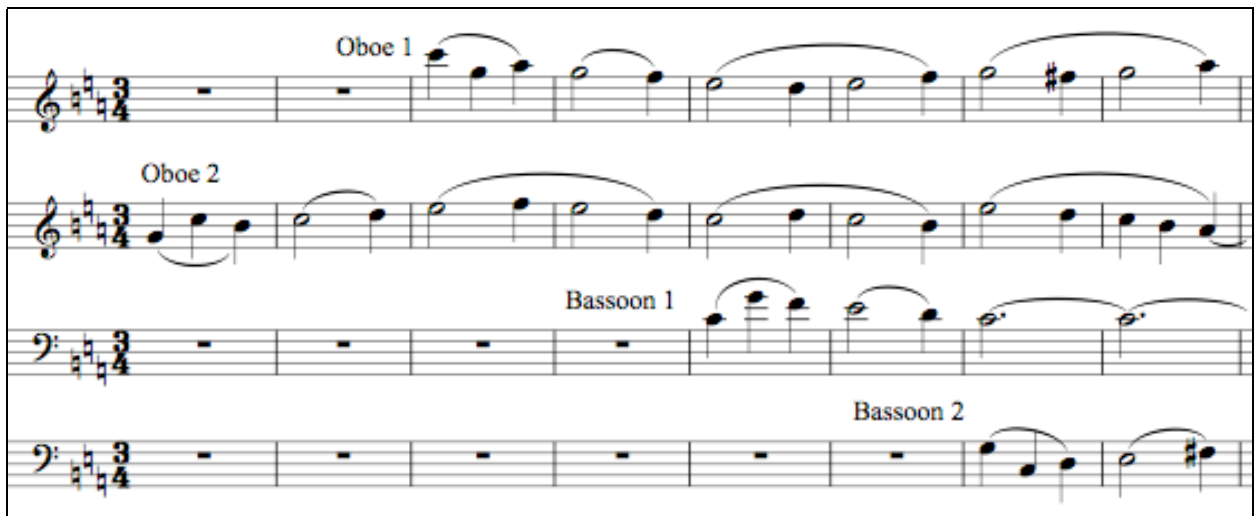


Figure 4.28 Minuet, Theme B, m. 17-22



Figure 4.29 Trio Theme, m. 49-56 presented in all 4 voices



Harmony

This movement begins with a high level of dissonance, in that the canon created by Mozart does not produce much in the way of obvious harmonic motion or even any great sense of exact triadic harmony. Intervals of a major and minor 2nd are common between the two lines, and the harmonies that are created as a result do not appear to play as important of a role as does

the role of having two separate voices playing a dissonant, rhythmically complex, and seemingly unmetered passage. This sets up a great contrast for what is to come in the Trio section, which is much more harmonically stable, and much more rhythmically digestible.

Harmonic roles are mostly given to the clarinets and horns in this movement. The harmonic progressions are fairly predictable with a few instances of secondary dominance and sometimes unexpected moves from c minor to E-flat Major.

Some of the passing and neighboring chromatic tones should be approached and resolved with a slight weight, like the E-natural leading to an F, and the B-natural leading to a C in both bassoon parts in m. 36-38.

The approach to the E-natural in the second oboe in the third bar of the Trio should be approached strongly as it is the first indication of the new major tonality.

Rhythm

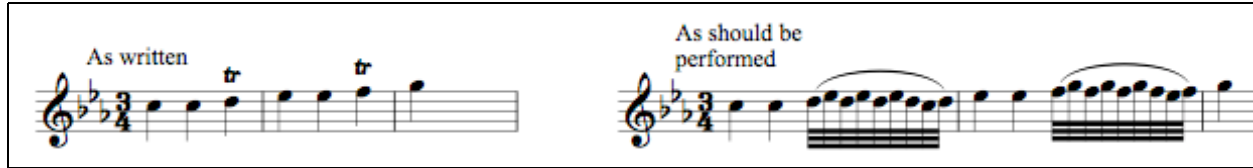
The rhythmic crossings that are prevalent throughout this movement could be the source of great analysis. The players must be certain to phrase these sections (m. 1-16, m. 28-48) properly so as not to confuse the listener and present a performance that may superimpose changing time signatures throughout the movement.

The individual rhythms should not present much problem to the players, and it is in this simplicity that the beauty of the composition can shine through. While the rhythmic overlap is not as complex as something like an advanced Bach fugue, the resulting overlapping rhythms and phrase structures don't give much room for a lack of focus and attention to all other parts.

Surprisingly, compared to the other movements of this piece, there is only one type of rhythmic ornamentation used in this movement; the quarter-note trill leading to a note one diatonic step above the trill note. As is commonly done in Classical performance practice, these passages should be performed as seen in the figure below.¹⁸ Notice the turn at the end of trill repeating the preceding note in the passage, as seen in Figure 4.30.

¹⁸ Neumann, p.105.

Figure 4.30 Minuet ornamentation, m. 3-5



Timbre

The 'A' section of the movement is very thickly orchestrated and does not present much in terms of unusual ranges or balances. The orchestration of tutti sans horn in the 'B' section, however, is the first new timbral blend heard in the piece. While there have been sections earlier without horn as well, this is the first time that both horn parts are the only instrument not being utilized.

The Trio presents a completely new timbre change and effect as each new voice enters separately as a single instrument. This, combined with the fact that it is strictly a double-reed quartet in this section, gives the listener a great new, almost relaxing experience. Not only is it greatly spaced out in terms of range and octave coverage, but also spaced out between each separate entrance, giving the ear a more relaxed approach to perceiving the sound rather than having blocks of new material enter, as is common in earlier parts of the movement.

Unit VII. Form and Structure

Movement II. Andante

Exposition

- m. 1-8 'A' theme
- m. 9-15 'A' theme second occurrence
- m. 16-24 'B' theme
- m. 24-31 'B' theme second occurrence
- m. 32-38 'C' theme
- m. 39-46 Closing material

Recapitulation

- m. 47-60 'A' theme
- m. 61-69 'A' theme second occurrence
- m. 70-76 'A' theme with transition
- m. 77-84 'B' theme
- m. 85-92 'B' theme second occurrence
- m. 93-99 'C' theme
- m. 100-110 Closing material second occurrence

Movement III. Minuet & Trio

- m. 1-16 'A' theme in canon form
- m. 17-28 'B' theme with clarinets in loose canon
- m. 28-48 'A' theme material with new material in canon
- m. 49-62 Trio in Reverse Canon (*in Canone al rovescio*)
- m. 63-80 Trio material in different presentation

Da capo

- m. 1-16 'A' theme in canon form
- m. 17-28 'B' theme with clarinets in loose canon
- m. 28-48 'A' theme material with new material in canon

Unit VIII. Suggested Listening

Mozart, Wolfgang Amadeus

Serenade No. 12

Serenade No. 10

Serenade for 13 Winds, "Gran Partita"

String Quartet K. 387

String Quartet K. 421

Quintet in A Major, for Clarinet and Strings K. 581

Oboe Concerto K. 314

Haydn, Franz Joseph

Divertimento

Beethoven, Ludwig van

Op. 103

Gounod, Charles

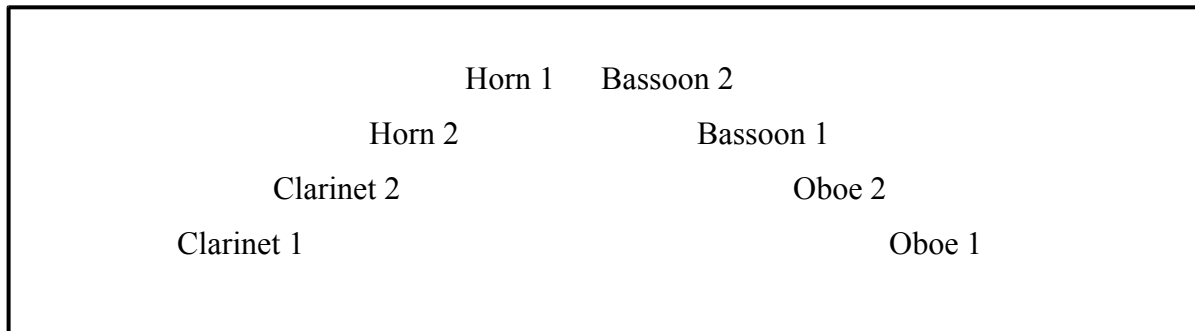
Petite Symphonie

Unit IX. Additional References and Resources

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Unit X. Seating Chart and Acoustical Justification

Figure 4.31 Seating Chart, *Serenade No. 12 in c minor*



In a small ensemble such as the common Harmoniemusik wind octet, it is first important to have the Horns in the back of the semi-circle structure so that the sound does not come straight from the bells of the instruments to the audience. The horn is rarely used as the featured instrument, and thus does not need to be as exposed as the others instruments. The first horn player should always be seated to the left (from the player's perspective) of the second horn player so that the first horn's sound can be more easily matched.

The double-reed instruments should, ideally, be seated together so that tone can be more easily blended. Oboes should be seated to the outside of the arc as they are commonly the leading melodic line. Bassoons should be seated on the other half of the back end of the arc so that the low notes can push forward through the ensemble, much like the way that tubas and low brass are seated in the back rows of modern full wind ensembles. The direction of a bassoons bell also suggests that they should be seated in a way that points more directly to the audience and not back to the auditorium itself.

Clarinets can be seated to the other outside edge of the arc opposite the oboes so that they can project more prominently when needed, yet still provide harmonic accompaniment in a tasteful way when necessary. The naturally smooth nature of the clarinet allows it to be seated in a number of possible places, however.

CHAPTER 5 - *Prelude, Siciliano and Rondo* by Sir Malcolm Arnold, arr. Paynter

Unit I. Composer

Sir Malcolm Arnold was born on October 21, 1921 in Northampton, England. He was quite the anomaly in the family in terms of success and notoriety as much of his family lived in abject poverty and misfortune, many of whom committed suicide during Arnold's lifetime.

Arnold began to study music as a means of a potential career at the Royal College of Music when he was only 16 after a series of teachers ranging from neighborhood family friends to actual members of his close and distant family on a variety of instruments. Some of these stints of instruction showed greater results for Arnold than others. He studied trumpet with Ernest Hall and composition with Gordon Jacob, soon becoming a player in the London Philharmonic Orchestra. In his early 20's he would become principal trumpet player for the organization.

Malcolm Arnold did not exactly live a life of great travels and intense public acclaim. Most of the “serious” music being written in Europe and the USA at the time of his own compositional fruition was structured in the post-tonal and dadaistic tendencies following the two World Wars. He, however, wrote music based on native folk songs and dances of various European cultures, symphonic movements based very much in the Romantic style of tonality and form, marches consistent with what may be heard from Sousa or Strauss, and a very large number of film scores similar to Shostakovich which gained him an eager audience year after year. It should be noted that Arnold only wrote three pieces originally for military band (*The Duke of Cambridge March, op. 60, Overseas, op. 70, and Water Music, op. 82*)¹⁹, and all other pieces commonly performed today by full symphonic bands, concert bands, and wind ensembles are usually arrangements of his works for either brass ensemble or orchestra. Arnold is also one of the few notable composers in the world of wind band music to have received an Academy Award, received for his film score to *The Bridge on the River Kwai* in 1958.

19 Alan Poulton, *The music of Malcolm Arnold: a catalogue* (London: Faber Music, 1986), p. 87, 96, 102.

Sir Malcolm Arnold passed away in 2006, although he is still well known for this piece, along with his many other suites and overtures later arranged for concert band including *Four Scottish Dances*, *Four English Dances* (Set 1 & 2), and *Tam O'Shanter Overture*. His original works for brass bands, solo instruments, and orchestra are still performed often to this day.

Unit II. Composition

This piece was originally scored for brass and percussion ensemble by Arnold and titled *Little Suite for Brass, op. 80*. John P. Paynter arranged it in 1979 for full symphonic band under the title *Prelude, Siciliano and Rondo* after the original titles for each individual movement. The added woodwind parts and additional percussion do a very fine job of adding to the original substance of the piece rather than changing it drastically. The lightness and flowing feel that runs through each movement from the original is retained and faithfully executed in the arrangement for full wind ensemble.

Each of the three movements are written in a very clear and concise five-part rondo form of ABACA and use unique orchestration and supporting figures to make each repeating section still sound new and exciting. The overall form of the piece is very typical of three-movement pieces with a fanfare-style opener, a slow ballad in the middle, and a fast, raucous, yet ultimately joyous third movement to close. It could also be said that the Classical-era symphony form is also retained by treating the middle movement as both a slow contrast to the outer movements while also writing it in the form of a dance, often reserved for the third movement of the Classical-era symphony.

While each movement has a clear tonic at most any point from beginning to end, Arnold makes great use of chromaticism, quick and unexpected modulations, and close intervals to drive the music towards the resolutions. The singing, lilting grace of the melodies are complemented very nicely by the intense, almost haunting undertones and textural themes.

Unit III. Historical Perspective

If one were to hear *Prelude, Siciliano and Rondo* with no background knowledge of the piece, he/she might very well assume it was a piece written by a contemporary of Gustav Holst and Ralph Vaughan-Williams. The tunes are easily singable and catchy without sounding anything at all like pop tunes. The melody is always at the center of the piece at any given

moment, and all other parts are written with the clear purpose of supporting the main melody. Never is there an instrument with the main melody that is meant to be covered up by anything else in the piece.

Considering how few writers for band at this point in history (being very much in the time of serialism and 12-tone composition) were finding success writing pieces with a style, tonality, and general character that may as well have come from the Classical or Romantic style, Arnold's unique melodic treatment and engaging use of harmony keep the piece alive and fitting for any era.

Unit IV. Technical Considerations

The score and individual parts are printed without key signatures. All notes that are not in the key of C Major are printed as accidentals. There are many places throughout the entire work that provide cues for other instruments which is helpful for smaller bands or bands without complete instrumentation available. There are harp parts written for all movements, although a piano would provide a suitable substitution if an adequate harpist is not available.

Movement I. Prelude

Fortunately there are very few technical demands in the first movement of the piece. Harp and double-bass parts are added, although they are generally doubled elsewhere in other instruments. There are times throughout the piece where specific instrument groups are isolated and given a chance to shine in great transparency, but nothing that might be considered a great challenge by a decent band.

Tonal centers vary throughout the movement resulting in an absence of overly idiomatic parts for most of the wind players in terms of fingerings and scalar patterns (m. 1-8. See also Appendix E for a graphical analysis of tonal centers and chord progressions). There are not, however, any passages with an unmanageable series of accidentals or passages with great leaps and non-diatonic moving lines. Sharp keys are generally not used. Ranges are manageable for all instruments used, and no extended techniques are used for any instruments.

Percussion parts are not exceedingly difficult for a college-level ensemble and do not require any complicated or unusual logistical setups, but several parts may be dynamically

overscored in relation to the wind parts, particularly the crash cymbal and tam-tam parts which are scored at a *ff* dynamic.

Movement II. Siciliano

Thin textures present the main concern in the second movement, seen right in the beginning in m. 1-12 and at the end in m. 62-75. Strong bassoon and horn players are necessary throughout the entire piece, along with clarinet players that can play consistently and accurately with 16th-note rhythms in slow tempi (this material in the clarinets is something which was absent in the original *Little Suite for Brass, Op.80* by Arnold, although it is merely an arpeggiation of existing material and their harmonic structures). The solo cornet part is written in a comfortable range and should not present any problem for a decent player. All soloists used throughout this movement must be confident and able to sing a melody with passion.

In the percussion section, the maraca part may be one of the most well-known excerpts for maracas in modern literature thanks to its unusual nature. There are many different acceptable approaches to these passages, although it may be best to utilize two separate players with a total of 4 maracas; one plays all of the single-stroke notes and beginnings to the rolled notes while the other plays all the rolled notes. This will help give each of the rolled notes a more definitive start to the note, rather than a sort of wash that would otherwise initiate the roll.

Movement III. Rondo

Articulations will present the main technical problem in the last movement. With the tempo moved up to a brisk speed, sharp tongues are a must. There are several passages of complex moving lines that may cause concern for many instrument groups. A large amount of tutti writing that exists throughout the entire movement must be balanced appropriately so that the piece sounds more like a dance suite than a concert march. This is accomplished by keeping the percussion and low-range instruments lighter, never dominating to overall ensemble sound, especially when playing accompaniment instead of melody (m. 13-24).

It may be easy for the melody to be covered up at times, such as when high woodwinds and high brass play the strong counter-rhythm seen in m. 61-71, so keen ears throughout the ensemble and from the director are necessary. There are no unusual percussion demands in this movement, although a skilled xylophonist is required. The final accelerando and rush to the end

must be controlled, yet should still have the feeling of being let loose. Manage the band and train their ears to listen to each other more than they focus on the conductor, considering that it is the very last thing the audience will hear of the entire piece. As a result, this section will likely require more rehearsal attention than any other place.

Unit V. Stylistic Considerations

Throughout this work it should be noted that Paynter arranged the material from the original work for English brass band in a way that emphasizes orchestrational changes that occur not only from one large section to another, but also within a smaller phrase or section. These changes from Arnold's original are very excellently done by Paynter and should be emphasized whenever possible while still retaining the tasteful airiness of the original.

Every note from the original *Little Suite for Brass, Op.80* has been recreated in at least one voice in *Prelude, Siciliano, and Rondo*. Paynter has also taken a few liberties in adding to the piece with the abilities of woodwinds and percussion instruments, although these do not perform with the function of overbearing the original material, but instead to support the primary content and give a reason for one to view this piece as a great arranged work for full symphonic band as opposed to a straight, literal transcription of a piece for brass ensemble.

Movement I. Prelude

Note values and interpretations are key to this movement. Many instruments present the 'A' theme and must be matched for tone and attack. It can be easy for each instrument to simply attack a note and let it sound loudly throughout its length instead of treating it as a pseudo-bell tone. The tempo of the very first few bars should not be too quick or it will risk sounding rushed and very unlike the royal fanfare style that is written.

Below in Figure 5.32 is a reduction of the opening measures of the Prelude movement. The combination of short and long notes, accented and unaccented notes, and the scattered entrances press the importance of having the longer notes get out of the way very quickly so that each individual part can be clearly heard.

Figure 5.32 Reduction of m. 1-3, Prelude

The image shows a musical score reduction for measures 1-3 of a Prelude. It consists of three staves. The top staff is labeled 'Upper W.W., Tpt.' and contains a melodic line in 4/4 time, starting with a half note G4 (with a flat) and a quarter note A4, followed by a half note B4, and then a half note G4 with a fermata. The middle staff is labeled 'Hn., Tbn., Bar., Ten. Sax, Bar. Sax' and contains a rhythmic accompaniment starting with a quarter rest, followed by a quarter note G4 (with a flat), a quarter note A4, and a quarter note B4, with a dynamic marking of *f*. The bottom staff is labeled 'Tbn., A. Sax' and contains a melodic line in bass clef, starting with a half note G3 (with a flat) and a quarter note A3, followed by a half note B3, and then a half note G3 with a fermata. A dynamic marking of *f* is also present at the end of the staff. The label 'Tuba, Low Reeds' is positioned below the bottom staff.

In terms of blending the ensemble as a whole, percussion should never dominate the structure, even in the xylophone parts, and should instead be primarily used for rhythmic reinforcement and timbral blend. Some parts, such as the crash cymbal in m. 4 risk being scored at too loud of a dynamic level, and should be adjusted appropriately to fit within the ensemble.

Dynamic contrast is a very important part of the opening movement both on a small scale and on a grand scale. All players must recognize and agree upon where the various dynamic levels in the ensemble need to be at any given point. While phrase structures are fairly straightforward and predictable, players and conductor alike cannot be lulled into a false sense of security thinking that this movement is simpler than it really is.

The main melody of the 'A' theme is first presented by the 1st cornet and horns in m. 9 immediately after the introduction fanfare, seen below in Figure 5.33. While most notes are attacked with a marked accent in this phrase, the notes should still be fairly connected to one another. Over-playing and attacking each note too harshly will likely drown out the lighter material in the woodwinds.

The brief passages of slurred notes must still be shaped as a whole section so that they are still present and clearly identified as the main melody regardless of how the main melody is presented in canon with itself with just one measures of separation.

Figure 5.33 Reduction of 'A' theme, m. 9-12, Prelude



The tempo will want to naturally move faster throughout many parts of this movement, namely throughout the staccato passages in m. 18 and m. 37-38. When style or rhythm changes it is natural for a performer to alter tempo one way or another, and when starting at a fairly moderate tempo it is natural to rush little by little especially in transitions. The constant change between short and long notes also contributes to a natural tendency to alter tempo throughout many sections of this movement.

The figure below shows one of major transitional moments in the movement from m. 17-19. Dynamics, note lengths, rhythms, articulations, instrumentation, and general direction of lines are all changing and weaving in and out of one another in this passage. It will be all too easy for the ensemble to push forward through the staccato notes, especially with the dynamic growth in these parts. Players must fight the urge and keep the tempo solid throughout without any change or fluctuation. Shown below in Figure 5.34, this passage also transitions into the first major moment where quick, staccato rhythms are brought to the forefront. This notable change in articulation should be emphasized, but not over-exaggerated in terms of how short the note lengths should be. Remember that staccato translates as “separated”, not “short” necessarily.

Figure 5.34 Reduction of m. 17-19, Prelude

The image shows a musical score reduction for measures 17-19 of a Prelude. The score is in 4/4 time and features four staves: Upper WW, Tpt., Hn., and Low Reeds; Tpt.; Low Brass; and Hn., Tbn., Bar. The Upper WW and Low Reeds staves show a dynamic shift from *mp* to *f*. The Tpt., Hn., and Low Brass staves show various articulations and dynamics, including accents and crescendos.

When we arrive at m. 30 we are introduced to the first truly soft section of the piece, presenting a *p* dynamic in all parts. This passage is simple yet left wide open to interpretation in terms of note phrasing, note lengths, and general articulations. Below are two figures of m. 30-32, the first which shows a reduction as printed in the score, the second which shows how one might interpret this passage.

Whenever there is a large change in the overall style of any piece of music, this change is much more effective if the director finds a way (or even multiple ways) to create more contrast between the sections in question. This is similar to the way that many conductors will alter repeated strains of a concert march. The best performances go beyond what is written on the page. Because most of the piece has been dominated by accents and bell tone attacks, it would make sense for this new section at m. 30 to feature growth in the notes right from the start as an aural contrast to everything that has been heard until this point. These decisions can be seen in Figures 5.35 and 5.36.

Figure 5.35 Reduction of m. 30-32, Prelude

The image shows a musical score reduction for measures 30-32, featuring five staves. The top staff is labeled 'Fl., Pic., Xyl.' and contains a treble clef, a 4/4 time signature, and a rest for the first two beats. On the third beat, it begins with a quarter note chord (F#4, A4, C5) marked with a piano (*p*) dynamic. The second staff is labeled 'Clar.' and contains a treble clef, a 4/4 time signature, and a quarter note chord (F#4, A4, C5) marked with a piano (*p*) dynamic. The third staff is labeled 'Bsn.' and contains a bass clef, a 4/4 time signature, and a quarter note chord (F#4, A4, C5) marked with a piano (*p*) dynamic. The score is set in 4/4 time and features a key signature of one sharp (F#).

One particular problem in this section is the note length in the flute, piccolo, and xylophone parts. The written notation shows no specific articulation, and yet because of the nature of these instruments when played simultaneously the woodwinds will hold a quarter note longer than a xylophone playing that same quarter note (assuming it is not rolled). A conductor could approach this section one of two ways – with the intent of making all notes equal in length (which would, by default, result in all notes being as short as a single xylophone stroke) or with the intent of treating them closer to what is literally shown in the notation. Because there are no staccato marks on any of these notes and because the downbeat of m. 31 is not notated with an eighth note (as can be seen in m. 19 in the woodwinds) it can be inferred that Arnold wanted these notes to be held for their full value. The addition of the xylophone by Paynter is likely a textural and articulative addition that should not conflict with overall note length. In m. 31 there should be no gap in between beats 1 and 2.

Figure 5.36 Reduction of m. 30-32, Prelude, with stylistic interpretation shown

The image shows a musical score reduction for measures 30-32, featuring three staves: Flute, Piccolo, and Xylophone (Fl., Pic., Xyl.), Clarinet (Clar.), and Bassoon (Bsn.). The music is in 4/4 time. The Flute/Piccolo/Xylophone part starts with a rest in measure 30, followed by a series of eighth notes in measure 31, and a final note in measure 32. The Clarinet and Bassoon parts play sustained notes in measure 30, which are re-articulated in measure 31. The dynamics are marked as *p* (piano) and *mp* (mezzo-piano).

The movement ends with a very crisp and delicate restatement of the opening fanfare by muted cornets with very light accompaniment in low brass and low reeds. The primary concerns in this passage are to end in tune, with great tone, and with matching note lengths across the ensemble, specifically with the very last note. The sustained cornet notes still need to match the articulated final note in the other parts so that any one voice does not hang over longer than the others. Sustained notes cannot interpret this notation in the same way as the oft-used marching band notation where – for example – a whole note in common time is tied to an eighth note in the following measure. This is commonly used to show precisely where a sustained note should release in many common forms of notation. However, in this context the sustained note must extend through into the release of the concurrent re-articulated notes.

At the end of the movement (m. 52-55, shown in Figure 5.37), each of the low voices should not take the staccato eighth-notes too literally, and should still give good tone and fullness to the overall sound. Notes should never be clipped short. Of all instruments playing in this section, the tuba will have the greatest natural combat with fitting into the very last short note. Because of this, the rest of the ensemble must focus downwards into the tuba sound and fit the rest of the sound pyramid into the tuba. Much in the same way that a legato fermata is generally released from the top down with the highest voices releasing first, the second-highest voices following, etc. all the way down to the lowest voice, all with split-second differences in the

moment of release, all instruments must release in the best way in relation to the ability of the tuba. The decrescendo in the muted cornets should be noticeable, but not so drastic that it overshadows the material in the lower voices.

Figure 5.37 Reduction of m. 52-55, Prelude

The image shows a musical score reduction for measures 52-55 of a Prelude. It consists of two staves. The top staff is labeled "Solo Cornet, Muted" and is in 4/4 time. It begins with a piano (*p*) dynamic and features a melodic line with several slurs and accents. The dynamics decrease towards the end of the staff, marked with *ppp*. The bottom staff is labeled "Low Brass, Low Reeds, Timp." and is also in 4/4 time. It shows a rhythmic accompaniment with chords and rests, starting with a piano-piano (*pp*) dynamic and ending with a pianissimo (*ppp*) dynamic.

Movement II. Siciliano

From the very first measure, the flowing 6/8 feel cannot drag at all, and must be played a tempo that could easily be danced to almost at a waltz tempo in one. The high points and low points of phrases must be assumed and shown by the ensemble as a whole since there are several places where there could easily be more than one “correct” way to phrase the main melody. Most lines, however, follow a strong rising-climax-falling action that is easily identifiable.

The darkness that envelopes much of the piece must be captivated at just the right times to make the slightly eerie and unsettled 'A' theme sound more hopeful and slightly on the more optimistic side. Overall the movement presents a theme of tragic beauty in all of its being, something kept very eloquently and ingeniously by Paynter's orchestration.

In terms of stylistic interpretation, there are few places in this movement that leave room for alteration or necessitate adjusted articulations and balance. The orchestration and notation is very clear and obvious. Time, however, is one area which may leave room for interpretation, given the lyrical nature of the movement from top to bottom. Tenutos and stretching of phrases should be utilized when deemed effective, but not overused to the point that the dance-like

quality of the Siciliano is lost. One very effective place for this to be used is at the end of the main theme in any of its places. For this specific performance, a slight stretch was given to the dotted quarter-note in m. 53 leading into rehearsal mark G, seen in Figure 5.38. A similar stretch could be placed in other similar places, but beware the relatively heavy amount of rhythmic activity in m. 36 leading into rehearsal mark E and the implications for a much more difficult transition if time is altered. In the aforementioned tenuto leading into rehearsal mark G there is no rhythmic activity aside from the downbeat on beat 2, and so pulling the time a little bit should not be too difficult.

Figure 5.38 Reduction of m. 52-53, Siciliano

The musical score reduction for measures 52-53 of the Siciliano movement is presented in three staves. The top staff, labeled 'Mid Brass, Alto Sax', shows a series of chords in the bass clef, with a tenuto line and a piano (*pp*) dynamic marking. The middle staff, labeled 'Low Reeds, Tuba', also shows chords in the bass clef, with a tenuto line and a piano (*pp*) dynamic marking. The bottom staff, labeled 'Sus. Cym.', 'Snare Drum', and 'Bass Drum', shows the drum accompaniment in 6/8 time, with a piano (*pp*) dynamic marking. The score includes various musical notations such as notes, rests, and dynamic markings.

The notion of this piece being a tragic waltz should be kept in mind at all times. Chromaticism must be embraced, and a clear distinction must be made between the primary melody and the supporting material.

Movement III. Rondo

Considering the relatively “pointed” nature of the main melody, there are many articulation traps that the ensemble can fall into very easily. Observing the markings in the parts and listening across to all instrument types is key. In tutti sections the entire ensemble must agree

on just a few instruments to listen to in order to maintain composure. Accents can be interpreted in a variety of different ways and should be addressed at some point.

Many of the phrases and melodies are presented in a way that could easily be re-barréd to be felt in 2 rather than in 3 (such as the main melody in m. 1-12 and the theme in m. 29-30), although these points of metric dissonance are part of what makes the movement so enjoyable for the listener. Phrases are often truncated and ended unexpectedly early, so points of climax and direction must be agreed upon.

One of the more difficult aspects of this movement is the reoccurring theme of having a light upbeat accompaniment in most places where the main melody also plays. This rhythm is further complicated by the altered note length in the supporting figure as shown below in Figure 5.39. This line should be very light and constantly moving forward with a slight emphasis on the first upbeat that will help propel the passage forward.

Figure 5.39 Rhythmic contrast in m. 13-16, Rondo

The musical score for Figure 5.39 consists of three staves. The top staff is in treble clef, 3/4 time, with a key signature of one flat (B-flat). It features a melody starting with a forte (*f*) dynamic. The middle staff is in bass clef, 3/4 time, with a key signature of one flat. It features a supporting figure with a mezzo-forte (*mf*) dynamic, consisting of chords and eighth notes. The bottom staff is also in bass clef, 3/4 time, with a key signature of one flat, and features a supporting figure with a mezzo-forte (*mf*) dynamic, consisting of eighth notes and rests.

The final push to the end, as mentioned above, must be controlled yet still give the impression of being completely let loose.

Unit VI. Musical Elements

Melody

As with most compositions by Arnold, melody is consistently the prominent center of any phrase in the piece. Each theme from any section of the piece is easily singable and memorable while still being very fitting to be idiomatically played by a wind instrument.

The 'A' themes from each movement are very nicely contrasted among each other. The Prelude main theme is strong yet flowing, presented in nearly all voices at one time or another, and gives an opportunity for each section to craft the shape of the line very specifically. Because the theme is presented in canon most times, the players must be able to match around the ensemble and be aware of who needs to be the most well-heard. The Siciliano theme is a lyrical, haunting melody that gives a sense of unsettled sadness. The tonic is consistently questioned by the high note in each separate phrase, turning the root into a potential V7 chord, only strengthening the sense of wanting and uncertainty. The descending response given by the low voices in the fourth bar of the melodic phrase also adds to the near sense of depression and misfortune. The main Rondo theme is an exciting contrast to the first two movements. While it may be expected that the 'A' section of the final movement were very securely rooted in the tonic, it unexpectedly ends in a very non-tonic way.

The 'B' and 'C' themes in each movement both support and contrast the 'A' themes, bringing the overall form of each movement full circle. Arnold does a great job of keeping every theme memorable and exciting for both performer and listener as opposed to simply writing “filler” material to round out the movements.

While the first two movements are fairly regular in maintaining marked, easy to identify phrase lengths, the third movement is a bit unusual in that several of the last repeats of the 'A' theme are truncated and elided into the next phrase.

Shown below in Figures 5.40 through 5.42 are the primary 'A' themes of each movement.

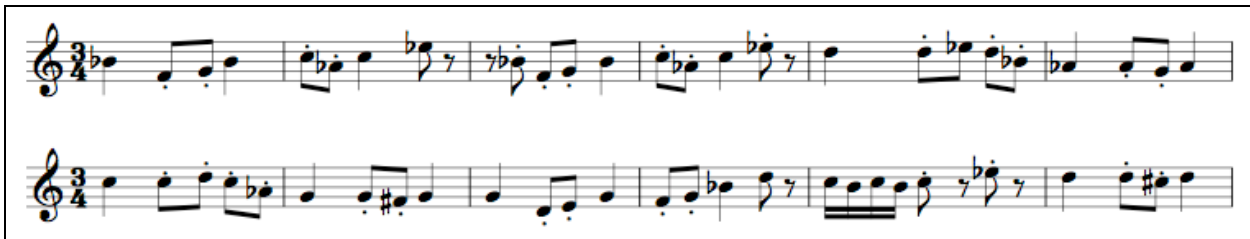
Figure 5.40 Main theme, Prelude



Figure 5.41 Main theme, Siciliano



Figure 5.42 Main theme, Rondo



Harmony

The harmonic language of Arnold is very unique in that it is not strictly tonal, and yet it is still very pleasing to the ear. The very first bar of the Prelude starts with a major second interval on beat 3 that does not resolve until m. 3, and even then the resolution does not come to a complete major triad, but rather an E \flat Major 7. The harmonies and chromatic lines moving into letter A strongly suggest a flat key, but resolve into a G Major tonic. Tight harmonies and consistent motion around the circle of fifths build much of the first movement while the melodies are still heavily based on arpeggios.

The Siciliano movement presents more flowing and consistently moving harmonies with the structure changing nearly every beat (dotted quarter note). There is, however, much more tonal stability in terms of overall key centers than the first movement. Chromaticism is used

quite frequently throughout the entire movement, though there is generally very strong voice-leading used when doing so.

Rondo is built on more tight intervals that support the strong melodic pulse in each major phrase, although the tonic can always be sensed fairly certainly. Neighboring tones of a major or minor second consistently clash against either the tonic or the main melody. Generally speaking, groups of instruments used for either the bass line or inner voices are retained throughout the movement. Letter D is a vague quotation of the main theme from the Siciliano movement.

Timbre

Throughout all movements, Paynter takes great creative liberty with orchestrating unique color blends that pervade from section to section, making each repeat of the 'A' theme interesting consistently. Bassoons, horns, and low brass are all used extensively for important melodic and counter-melodic material. Harp and double-bass play an important role which will have to be altered for bands lacking this instrumentation. Oboes, English horn, and E \flat clarinet are used widely across the entire piece with occasional moments of transparency, including an oboe solo which is supported by other parts in the second movement. Moments of transparency should be embraced, in contrast with moments that utilize a full ensemble sound.

The brass ensemble sound is preserved in several places of the piece, most notably in the Prelude, although winds and percussion should not be timid in playing out and into the ensemble's overall sound. Overall, timbres are very warm and round, even in the fast, staccato passages in the last movement.

There are no unusual techniques or timbres used in percussion, although snare drum and cymbals are fairly prevalent in the first and third movements. These parts must not overpower the rest of the band. Generally speaking, performers must know whether any given part of the piece is written closer to tutti or closer to one-to-a-part in order to properly let certain colors shine or blend.

Unit VII. Form and Structure

Prelude

m. 1-8	Introduction/Fanfare
m. 9-18	'A' theme

- m. 19-23 'B' theme
- m. 24-29 'A' theme with a countermelody of the introduction
- m. 30-38 'C' theme presented in woodwinds
- m. 39-47 'A' theme, now in canon with itself
- m. 48-55 Coda, utilizing material from the introduction

Siciliano

- m. 1-4 Introduction, moving line in bassoons
- m. 5-20 'A' theme presented twice
- m. 21-28 'B' theme
- m. 29-44 'A' theme presented twice again in a fuller orchestration
- m. 45-53 'C' theme utilizing strong hints of motives used in 'B' theme
- m. 54-69 'A' theme presented with very thin orchestration
- m. 70-75 Coda, utilizing very similar material from the opening

Rondo

- m. 1-24 'A' theme starts right off the bat, no introduction for this movement
- m. 25-32 'B' theme, which can be consolidated into a call-and-response
- m. 33-44 'A' theme returns in new orchestration
- m. 45-60 'C' theme, very reminiscent of the Siciliano movement
- m. 61-81 'A' theme, twice, both very climactic and pressing
- m. 82-95 Coda, new material based roughly on the 'A' theme

Unit VIII. Suggested Listening

Arnold, Malcolm

Four Scottish Dances

Four English Dances

Little Suite for Brass, op. 80

Tam O'Shanter Overture

Symphony #1-4

Fanfare for Louis

Grainger, Percy

Over the Hills and Far Away
Molly on the Shore
Irish Tune from County Derry

Holst, Gustav

First Suite in E-Flat for Military Band
Second Suite in F for Military Band

Ralph Vaughan-Williams

English Folk Song Suite
Sea Songs

Unit IX. Additional References and Resources

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Miles, Richard B., and Larry Blocher. *Teaching music through performance in band*. 2nd ed. Chicago: GIA Publications, 2010.

Palmer, Tony. *Toward the unknown region: Malcolm Arnold- a story of survival* [DVD]. United Kingdom, 2004.

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Unit X. Seating Chart and Acoustical Justification

Figure 6.43 Seating Chart, Prelude, Siciliano and Rondo

Mallet Percussion	Battery Percussion	Timpani
Trombones (3-3-2-2-1), Euphonium (1-1) Tubas		
F Horns (4-4-3-3-2-1), Cornets (3-3-1-2-2), Trumpets (1-2)		
Alto Saxes (1-2-2), Tenor Sax, Bari Sax		
Clarinets (1-Eb-2-2-3-3-3), Bassoons (1-2-Contra), Contrabass Clarinet, Bass Clarinet		
Oboes (1-2), Piccolo, Flutes (2-2-1-1)		

The seating chart for *Prelude, Siciliano and Rondo* was the same as the normal Kansas State university Wind Ensemble seating chart. The brass section is placed in straight rows as they might normally be seated in an all-brass choir, and the front two rows of woodwinds are seated in arcs as is often seen for a woodwind choir arrangement. Brass is seated facing straight ahead so that the directional bells play straight towards the audience, not towards each other in any way. The saxophones are seated in between these two “choirs” as a binding force, placed directly in front of the F horns because they often share many of the same parts and play in the same range. F horns are seated with the 1st horn to the players' far left so that the principal player's sound is more easily heard by the others and dispersed throughout the section.

Unit XI. Rehearsal Plans and Evaluations

Rehearsal Plan – Rehearsal #1

Ensemble: KSU Wind Ensemble

Announcements:

Literature: Prelude, Siciliano and Rondo

Time: 20 min.

Prelude, Siciliano, and Rondo	Evaluation
<p>1. Once the basic style of each movement is established, simply run the entire piece top to bottom only stopping when absolutely necessary to correct a glaring error in the ensemble. With the extra time we had, we were able to work on the second movement a little more in-depth.</p>	<p>1. The ensemble sight-read the piece fairly well once they got over the fact that there are no written key signatures in the piece. Style and balance will need to be addressed heavily in future rehearsals, but overall it was about where I expected the ensemble to be. There are some obvious places where the ensemble does not know who the primary voice is.</p>

Rehearsal Plan – Rehearsal #2

Ensemble: KSU Wind Ensemble

Announcements:

Literature: Prelude

Time: 20

	Evaluation
<p>Prelude, Siciliano and Rondo</p> <p>1. Phrasing, style, and transitions are the main focus of this rehearsal. The notes themselves are not too complicated and should be easily handled by the ensemble. Here it is my job to show them how I want to construct the form of the piece, moving from one section to another.</p>	<p>1. We made some good progress in the piece! Articulations were evened out across certain instrument sections, chords are better balanced, percussion is now acting as a true part of the ensemble instead of a separate entity in the back of the room. We were able to improve listening greatly (although it's not where it needs to be yet), and the ensemble shows that they have a better understanding of the form of the movement and what part they play within it.</p>

Rehearsal Plan – Rehearsal #3

Ensemble: KSU Wind Ensemble

Announcements:

Literature: Rondo

Time: 20 min.

Prelude, Siciliano and Rondo	Evaluation
<p>1. The primary focus of this rehearsal will be articulations and balance. The form of the piece really runs itself and is not heavily concealed or hidden in any way, and so the ensemble should be able to grasp this without extra time spent on it. Knowing who the leading voices are at any given time will need to be addressed as well, along with some concerns for adjusting and interpreting the written parts very slightly.</p>	<p>1. The movement is going well, although it is still a little heavy in places in terms of general style and articulation. The tempo is not completely stable, which is partially my own fault, but it will certainly be something to work on in future rehearsals. Balance is quite good at this point. Once the players have some of the faster, trickier rhythms under their fingers we will be able to work on those spots in rehearsals. Some key voices were brought out in places that they had previously played underneath the rest of the ensemble.</p>

Rehearsal Plan – Rehearsal #4

Ensemble: KSU Wind Ensemble

Announcements:

Literature: Prelude, Siciliano and Rondo

Time: 30 min.

Prelude, Siciliano and Rondo	Evaluation
<p>1. Since it was assumed that this would be the last rehearsal before the dress rehearsal, style was the primary focus. Each movement, having its own distinct flavor, mood, and tone needs to be brought forth by the ensemble. Issues in balance, notes, rhythms, blend, and other areas would be handled on a case-by-case basis. We started with movement 3 and worked our way backwards doing a few spot-checks here and there before running it top to bottom.</p>	<p>1. Very pleased with how the piece sounds! It is not quite perfect, but the ensemble shows obvious improvement. The piece is starting to come together as I envisioned it in my mind's ear. I think my conducting shows more confidence, and my knowledge of the score is exemplary. I am honestly very happy with the way this piece is turning out.</p>

Rehearsal Plan – Rehearsal #5

Ensemble: KSU Wind Ensemble

Announcements:

Literature: Prelude, Siciliano and Rondo

Time: 15 min.

<p>Prelude, Siciliano and Rondo</p> <p>1. We were afforded one last run-through of the entire piece, which was much appreciated so that we could solidify what was covered in previous rehearsals.</p>	<p>Evaluation</p> <p>1. My tempos sway a little bit here and there, which was a response to me trying to combat the tendencies of the ensemble in previous rehearsals. Once I was able to regain control, however, the piece went quite well. The end of the second movement did not go perfectly, partially due to the ensemble miscounting rests and partially due to unclear conducting. I know this will need to be addressed at the dress rehearsal.</p>
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Rehearsal Plan – Rehearsal #6

Ensemble: KSU Wind Ensemble

Announcements:

Literature: Prelude, Siciliano and Rondo

Time: 5 min.

	Evaluation
<p>Prelude, Siciliano and Rondo</p> <p>1. Dress rehearsal! Because of other pieces that we needed to spend more time on, we were only able to hit each of the 3 movements very briefly. My primary concerns here were balance inside the performance hall and the end of the second movement.</p>	<p>1. Balance was good in the hall and the second movement spot-check worked out perfectly. I feel confident that the performance will go very well!</p>

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Appendix A - An Interview with Dr. Gary Mortenson

The following is a transcript of an interview with Dr. Gary Mortenson, Professor of Trumpet, Professor of Brass Chamber Music, and Head of the Department of Music at Kansas State University. Dr. Mortenson is also Publications Editor for the International Trumpet Guild. The Glenn Smith arrangement of Gabrieli's "Sonata No. 13" was used as the main point of discussion. The interview took place on September 28, 2011 at 11:00am. This transcript has been edited to contain only what is considered imminently important to the subject.

Gary Mortenson: So with Gabrieli, you know, I think the most important considerations are you have two very similar choirs, and so placement in the hall is very important. But then there's a lot of independence of lines, and one of the things you always want to hear with Gabrieli is you want to hear the clarity. So, you have polyphonic activity, and this is true of many of Gabrieli's pieces, you have polyphonic activity in the sixteenth notes in the parts, and then everything comes together homophonically, you know? Just setting it up with proper clarity, and then also getting— Gabrieli is known for these tempo changes [*points to measure 1 and sings up to measure 6*].

Ryan Laney: So would you say this is treated as the setup for this coming phrase pretty much?

GM: Yeah, you know, it's not quite that, you just have to know, you just have to have in your mind's ear how you want this transition to take place, because with a lot of conductors this is the awkward spot right here [*points to the transition between measure 2 and 4*] going from 1-2-3-4, 1-2-3 1-2-3 1-2-3. It's a slightly different tempo for the quarter note. But if you listen to recordings it's pretty consistent how most people interpret that these days. And then when you come out of it, it's back— it's almost like a transmission, a car transmission. You've got one gear for one and one gear for another, in this particular one I see that it goes on for a long time.

The thing also about Gabrieli is there's a lot of phrasal elision that happens where there's a lot of answering, so you want to work on the clarity. This isn't as important as this, this isn't as important as this, this isn't as important as this [*pointing out several spots between measures 17 and 20*]. You have to look to where the activity is. This is also the age of terraced dynamics,

so dynamics are really important in the piece, and so these changes from piano to forte, it's just like an organ pulling out a bunch of stops. You're going from very soft to robust.

And the other thing, all dynamics for Baroque-era instruments are softer than our conception. Think of the whole dynamic spectrum. If this is the modern dynamic spectrum [*shows a length of space between his hands in the air*] the Baroque dynamic spectrum— here's loud [*brings the right end of the space (strong volume) inward*] and this, if anything, moves a little bit that way [*moves the left end (soft volume) further away*], so the whole spectrum doesn't get as loud as we get today, and if anything it gets a little softer than we get today, so the extremes are all this way. So, you would *never* play what a Romantic notion of a forte is in Baroque music. All the instruments of the age were softer than their modern counterparts. In a section like this where it's very full and it's all homophonically treated [*points to measure 26*] the things that you'd indicate are “I want a nice full sound but we don't want that meter to go past [*refers back to his hand gestures*]. We definitely don't want the tone quality of the instruments to change. We want them to just be nice and full.

In something like this where you have eighth-notes in this type of pattern [*points out measure 57*] these eighth-notes are really important. They're treated sequentially, and this is providing harmonic support [*points out lower voices*], this is where the interest lies [*lead melody*]. So, this is all going to be piano-minus, and this is all going to be piano-plus. Think in those terms.

There are lots of sections in Gabrieli where there's going to be dialogue like this, and of course here these are the important lines [*points out top voices from measure 63 to 70*], these are the secondary lines [*bottom voices*]. This is a very important note right there, because it's the leading tone leading to— [*points out the trombone 1 part in measure 66 and 67*] right? So, just in spots like that you always want to be aware, you want to clue the musicians in to what's appropriate in that regard. Movement almost always trumps harmony in something like this.

So this is all one tempo, but this is a key spot right here where we're coming into this [*sings from measure 87 through the transition into measures 94-96*] and this is great, treat this like a hold [*half note in measure 94*] treat this silence as if you're in St. Mark's and you're just letting the sound clear, and what I would do is I would say treat this as a hold, I'm going to cut this off, and then I'm going to give you the new tempo in this spot, and it will be different from what you've had before it [*sings through the transition again*]. That's bouncing all over the hall

[*sixteenth notes in measure 98*]. They need to treat these lines almost like bell tones [*trombone parts in measure 98*]. What's important, what we want to hear, is this sets up the nice harmonic foundation for [the trumpet melody]. Sequential, and then this part needs to diminuendo slightly so that we hear this coming on top of it, [*points to latter half of measure 101, contrasting trumpet entrances*] right?

So, it's architecture, it's musical architecture.

Ah, these are lovely, the way he does these things at the end, and this is pretty common to Gabrieli [*sings final trumpet cadenza*] and then right here, beat four is really critically important [*points to measure 106*] so that attack is very important and that is an extremely important beat, because that leads to the final note.

And that's basically what's there. Balance, proportions, understanding of Baroque dynamics, understanding that counterpoint, that polyphonic activity, the clarity of the line, you have to know your role in this music. If you have a primary function and you're moving melodically then you need to thrust through the texture. All dynamics should be adjusted downward, not upward. In other words, if you get into a shouting match there's no end to it and the music suffers for that. So people have to learn to play this music tastefully, and they also need to control themselves so that when they're colleagues are important they allow their colleagues to *be* important. When you have the ball, you run, but when you're blocking for somebody else... right? Those sorts of metaphors work well here at K-State.

The style is light, because this was originally written for sackbuts and cornetto, and if you've ever seen a cornetto it's a woodwind instrument wrapped in leather and it's played on the side because you have to have really thin lips to play it. It simply cannot play very loud, so we want to maintain the transparency that the original would've had on the original instruments, and the only way to do that is to play tastefully, and this is a great piece to hit them with to get them out of marching band mode and into tasteful Baroque mode.

RL: For articulation, generally speaking, throughout most of the piece where it's got the [*sings 'A' theme at measure 4*] how you mentioned the bell tone earlier for those longer notes, because of how this piece would've been performed originally, should it be kind of a pseudo-bell tone attack to each note, or is there another way about it?

GM: We want to play this with a sense of clarity, so I believe there's got to be a little bit of daylight between the notes, because you're dealing in St. Mark's with about a 6 second reverb, so if they play this music [*sings with an extremely legato articulation*] it would sound like waaahhhhh, waaaahhhhhh, waaaahhhhhh, so if you play it [*sings again with articulation and slight decay to each note*] now that's the way it's got to be played, because then it's going to sound [*sings*]. So, there's got to be daylight between the notes, I think, for this to work properly.

RL: On that same thing, when there's slurred passages kind of how these ones right here are where there's no articulation to it [*points out measure 19 and 20 in trumpet 1*] should they put what's often called a breathe articulation in those sections, or should it be more like— right here in measure 34 should this top line come out as far as a whole, and then these guys below it go down to a much lighter level? Or should the moving line be more-or-less one constant dynamic without too much variation as the notes change?

GM: Now, those are interesting questions, and incidentally almost all of these slur markings are not in the original. There probably weren't even dynamics in the original as well. So, these are all Robert King edits [*points out editorial comment on the bottom of page 2*]. But as far as balance on this, I think you have to use your best judgement, but this is definitely the line you want to hear come out. This is *definitely* a support line. That's why i say it's helpful to use the words piano-plus and piano-minus. It's just obvious, you're ears are immediately drawn to, just, this has to be heard.

This is a little bit interesting right here, the way this meshes in here. This is less interesting right here, but [*sings measure 34 to 42*] there is a phrase there and it can grow. A lot of Gabrieli's music has an almost organic quality to it. Gabrieli wrote this 400-500 years ago, but we still have to interpret it in our modern age, so it's kind an eclectic mix of things. But generally speaking, keep it light, err on the side of transparency and less volume rather than on the side of too much volume.

RL: When it comes to parts where, if there's just one choir playing and trumpet 1 has a very distinct melody and the rest are all primarily harmony, would you say it should be approached in a way where they should all be as if, to put in organ terms, they're all on the same

manual, or should the main line have a different tone quality as they play to help it stick out a little bit?

GM: I think that you go for— I wouldn't pull stops on the organ. There weren't stops to pull on the organ, not too many compared to the modern instruments today, so I think you go for sort of a uniform sound on that. These are the really glorious moments when everything comes together [*points out several places in the music*] and this is only effective, fully 100% effective, if you do this correctly. Here is where the shutters on the organ are all open, and here is where they're all slammed shut. So, this loses all of its power and majesty if this isn't there when you get to that point.

Another thing that I would do from a rehearsal standpoint is I would get your two first trumpets together without the group and have them work on this, and also have the two first trumpets work on this [*points out various points in the beginning and end where the two first trumpets exchange dialogue*] right here. That will save rehearsal time. And how they're going to mesh this, this has to sound seamless. The only thing that happens here is it comes from a different place in the hall. But this is the sort of thing that, if in St. Mark's or a place with a lot of reverb, if this person is waiting, they're going to be late. This is a spot where they have to really be on the ball [*sings*]. That's where they're probably going to have to watch the stick, because if they don't, depending on where you place them... you know?

RL: The way that we plan on doing it, since it'll be in McCain Auditorium, we plan on doing it— it'll be the concert opener and I'll walk out and they'll be up in the balconies. I'll just turn, face the audience, and do it from there.

GM: All eight?

RL: Yes. There will be four on one side and four on the other. That's the current plan, and it might change.

GM: All right, so that's going to be tricky. It's not difficult to do, but you plan to be on stage.

RL: Yes.

GM: All right. So they have to watch you. If they listen to each other– you're going to need to tell them, “The beat is right here [*gestures a baton and ictus with this finger*], so just stay with me.” And then you have to realize that they're going to sound just a little bit late to your ears if they're going based on what they see. It's a nightmare to try to get them to all anticipate together. You don't want to do that, so have them go with what you see, but don't be disconcerted if it's just a little bit behind. Sound travels really fast, but not– you know. They're going to be 90 feet from you.

RL: When it comes to rehearsal consideration again, what are some of the things that you know to work well, and some things that are traps you might fall into rehearsing a piece like this?

GM: I think the main thing is not to talk too much and not to give them too many things to think about. Do you have that wonderful recording of the Chicago Symphony? There's a recording of the Chicago Symphony, Philadelphia Symphony, and Cleveland all doing Gabrieli. It might be worth it just to have them listen to that. It doesn't even have to be this piece, but have them listen to a Gabrieli recording. Now, one little caution on that program, that is orchestral players in the 20th century playing in a very orchestral fashion. Things have changed a little bit since then, and what you hear on that recording is really loud. It's beautiful, it's gorgeous! But it's not what it sounded like in Gabrieli's day, and you might say “Listen to this for precision, and listen to this for how they play the lines beautifully together, but do just know that this is a little strong for the way that people are doing Gabrieli now.” But it's great to listen to. Glorious brass playing. If that were to be recorded again today I can almost guarantee you that the volume levels would be a little bit less, as glorious as it is. Don't give them more than three things at a time to think about.

Appendix B - Personnel of Performing Ensembles

Wind Ensemble Personnel for *Prelude, Siciliano, and Rondo*

FLUTES

Emily Riley
Jenny Good
Chelsea White
Julie Supine
Bianca Martinez

ALTO SAX

Ben Cold
Kaleb Todd
Robby Avila

TROMBONES

Peter Weinert
Patrick Sullivan
Brian Fibelkorn
Jacob Miller
Ryan Doberer

OBOES

Kelley Tracz
Katie Kreis

TENOR SAX

Claire Mullender

EUPHONIUMS

Cameron Adelson
Charles Hower

BASSOON

Lauran Assad
Sarah Bernard-Stevens

HORNS

John Allred
Cassi Dean
Kristen Beeves
Greg Agnew
Samantha Engels

TUBAS

Kasie Gepford
Alex McMillian
Xan Perkins

CONTRABASSOON

Marcus Grimes

PERCUSSION

Greg Coffey
Ryan Laney
Austin Barnes
Ethan Wagoner
Garrett Lloyd
Elliot Arpin
Drew Szczesny
Joe Kulick
Brett Eichman

CLARINETS

Amy Kraus
Jordan Profita
Abby Douglass
Heather Gering
Kelsey Scheuerman
Clarissa Corkins
Scotti Claeys

TRUMPETS

Jim Johnson
Andy Feyes
Michael Ternes
Brian Williams
Aaron Fisher
Sam Mustain
Alan Martens

BASS CLARINET

Liz Bolen

PIANO

Brett Eichman

CONTRABASS CL.

Haley Conway

STRING BASS

Bobby Scharmann

Brass Ensemble Personnel for *Sonata No. 13*

TRUMPETS- Alan Martens, Aaron Fisher, Sam Mustain, Kaleb Kuhlman
TROMBONES- Patrick Sullivan, Brian Fibelkorn, Peter Weinert, Jacob Miller

Appendix C - Graphical Analysis of *Sonata No. 13*

Composition: Sonata No. 13
 Composer: Giovanni Gabrieli

Measure #	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
Form	Introduction, only in Choir I																			
Phrase Structure	A' Theme in both choirs																			
Tempo	Allegretto $\text{♩} = 126$, although the first measure should be treated as a held fermata with a long pause afterward.																			
Dynamics	<i>mf</i>																			
Meter/Rhythm	$4/4$																			
Tonality	g minor, with brief stints of B-flat Major, although generally not long enough to accurately refer to as a modulation.																			
Harmonic Motion	i																			
Orchestration	Choir I only, tpt. 1, tpt. 2, tbn. 2																			
General Character	Stately and light, yet still in minor.																			
Means for Expression	Flowing gestures, good signs of fluid breaths and precision in baton control.																			
Conducting Concerns	Starting the piece together with two separate choirs is the primary concern here.																			
Rehearsal Consideration	Because of the polychoral style, how much should the ensemble rehearse as one group placed together before moving into two separate choirs? Should they be separated from the very beginning? Regardless of when to split into two groups, it would be a good idea to rehearse each choir separately at times to ensure that all aspects of musicality are appropriately addressed across the ensemble.																			
	A' Theme in both choirs										B' Theme, alternating between separate choirs									
	Allegretto $\text{♩} = 126$										Allegretto $\text{♩} = 126$									
	<i>p</i>																			
	$3/4$																			
	g minor, with brief stints of B-flat Major, although generally not long enough to accurately refer to as a modulation.																			
	i																			
	III																			
	i																			
	VI																			
	ii°7																			
	III																			
	i																			
	Both choirs tutti																			
	Choir I only, tutti																			
	Slightly more reserved than the previous phrase, although still strong even somber overtone without outwardly presenting a sad phrase.																			
	Move in a way to blend each bar into the next. Because the style is much more reflective of this change. Smile a little bit to show the lighter style, but do not be too dramatic.																			
	The ensemble must be given a smaller pattern, yet they still must be able to hear each other. How much alteration from my primary stance is acceptable before I start giving downbeats at all here? How well will they be able to hear each other?																			
	Several run-throughs without a conductor beating time will help to internalize the tempo in the groups.										In these areas where the main music changes rapidly it would help to have one conductor beating time in order to re-emphasize the tempo in the groups.									

Composition: Sonata No. 13
 Composer: Giovanni Gabrieli

Measure #	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40
Form	A' Theme, both choirs																			
Phrase Structure	Transitional material, alternating choirs																			
Tempo	Allegretto ♩ = 126																			
Dynamics	<i>p</i>																			
Meter/Rhythm	3 / 4																			
Tonality	g minor, with brief stints of B-flat Major, although generally long enough to accurately refer to as a modulation.																			
Harmonic Motion	VI	V	I	V	I	i	V	III	VII	iv	i	V	i	i	V	III	I	V		
Orchestration	Choir I, tutti																			
General Character	at a <i>p</i> dynamic level. Almost contains a lighter and happier, almost reassuring to the listener.																			
Means for Expression	more reserved, the conducting should be afraid to still put some weight into the Return to the solid stance with clearly-defined downbeats. Do not alter too much from the first presentation of this theme, aside from any precautions made the first time to lock in the new tempo and time signature.																			
Conducting Concerns	see the conductor from a far distance. Fully lose control of the ensemble? Should I be there in the auditorium? Don't let the tempo drag. Slurred passages will naturally come from the firm solid stance if possible (considering the space and move with the music. Don't be afraid to dance with the conductor for the sake of phrasing.																			
Rehearsal Consideration	Rehearsal content moves between both choirs. Rehearse choir play alone while the other simply realize where the groups will naturally come out of the instruments!																			

Measure #	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60
Form	A' Theme, both choirs																			
Phrase Structure	C' Theme, utilizing material from both 'A' and 'B' themes																			
Tempo	Allegretto $\text{♩} = 126$																			
Dynamics	<i>p</i>																			
Meter/Rhythm	$3/4$																			
Tonality	g minor, with brief stints of B-flat Major, although generally long enough to accurately refer to as a modulation.																			
Harmonic Motion	I	III	I	V	I	i	V	III	VII	iv	i	v	i	i	VI	VII	III	VII	i	VII
Orchestration	Choir II, tutti																			
General Character	Further reassurance trailing from the previous statement.																			
Means for Expression	Return to the solid stance. Beat pattern should be very insistent and forward without giving an impression of pounding into ground or striking vigorously.																			
Conducting Concerns	Once again, return to the solid stance. Don't let one choir overpower the other, and be preemptive of gestures to be made that will help to balance the ensemble. The baton pattern cannot be overly staccato. Keep some lightness to the movement!																			
Rehearsal Consideration	Now that we are hearing the 'A' theme for the third time, would it be appropriate to ask the trumpeters to add ornamentation? Something should be done to this section to make it sound slightly different than the first two times through, even if it is not slight ornamentation.																			

Measure #	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80
Form	A' Theme, both																			
Phrase Structure	[Handwritten musical notation]																			
Tempo	Allegretto $\text{♩} = 126$																			
Dynamics	<i>f</i>																			
Meter/Rhythm	$3/4$																			
Tonality	ly not long enough to accurately refer to as a modulation.																			
Harmonic Motion	VI	V	I	V	I	V/V	V	V/V	V	III	i	VI	iv	IV	V	I	v	i	i	v
Orchestration		Both Choirs, II, tutti	Both Choirs, tutti	Choir II, tutti	Both Choirs, tutti	Choir I, tutti	Both Choirs, tutti	Choir II, tutti	Both Choirs, tutti	Both Choirs, tutti	Both Choirs, tutti	Both Choirs, tutti	Both Choirs, tutti	Both Choirs, tutti	Choir II, tutti	Both Choirs, tutti	Choir I, tutti	Both Choirs, tutti	Both Choirs, tutti	Both Choirs, tutti
General Character	This series of conversations between the two choirs is treated as if the stronger theme and the lighter theme are debating with each other. Each one is presenting their thoughts while at the same time presenting their own view on the thoughts of the other. Overall light and more conversational than debate-based.																			
Means for Expression	Don't be afraid to physically show where the conversation is going with your face! Reflect the mood of the statement made by an individual choir, whether it is a happy statement, a sad statement, or a statement that is in direct response to what the previous choir said.																			
Conducting Concerns	In this section it will be easy to want to over-conduct both choirs throughout this section. With the various different entrances and exits the ensemble will have to be responsible for counting correctly. However, it may be a good idea to let the audience "listen with their eyes" and give a visual cue as to which choir is playing at which time.																			
Rehearsal Consideration	Rehearse this section several times with just one or the other choir playing, the other following along in the music. It will be a natural tendency of the players to try lining up with all parts across both choirs which, of course, is not the intended effect. Get the players to approach the dissonances confidently.																			

Composition: Sonata No. 13
 Composer: Giovanni Gabrieli

Measure #	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
Form	choirs																			
Phrase Structure																				
Tempo	6 Allegretto ♩ = 126																			
Dynamics	[p] This is an editor's note, and will likely not be adhered to in the performance. f p																			
Meter/Rhythm	3 / 4																			
Tonality	g minor, with brief stints of B-flat Major, although generally not long enough to accurately refer to as a modulation.																			
Harmonic Motion	III	VII	iv	i	v	i	v	III	VII	iv	i	v	i	VI	III	VI	III	VII	IV	
Orchestration	Both choirs, tutti																			
General Character	Sent by the bold voice. If performed correctly this phrase should have a sense of impending finality to it. The fact that the 'A' theme is presented twice in a row implies that a more forceful character would be																			
Means for Expression	turn of the 'A' theme, a strong, forceful stance and baton motion is required. The players and the audience should be aware of the body language that the end is near. A wider "wingspan" would be appropriate to indicate the finality of the phrase. Each downbeat may not be necessary.																			
Conducting Concerns	Should there be a little bit of forward motion towards the end of this phrase, or should it be a steady tempo that has remained throughout? Should there be any dynamic indications of when to breathe?										The editor has marked this at a p dynamic. This is strictly on the arranger's whim, so should it be kept or omitted and played at full f as is written in the original? If the p is kept, how can we show this without it ruining the integrity of the piece?									
Rehearsal Consideration	It is important not to relax or lose contact with both choirs. It is dangerous to go on auto-pilot at this point.										Try the note ending in m. 94 with the players by themselves and no conductor. Body cues and communication are key.									

Composition: Sonata No. 13
 Composer: Giovanni Gabrieli

Measure #	101	102	103	104	105	106	107
Form	Final cadenza and cadence						
Phrase Structure							
Tempo	ed as a fermata with a			Meno Mosso	Rallentando , really stretch it out!		
Dynamics	<i>f - mf</i>						
Meter/Rhythm							
Tonality	generally not long enough to accurately refer to as a						
Harmonic Motion	I	IV	iv		V		
Orchestration	choirs. Trumpets while trombones are.						
General Character	Very conversational and of the 'C' theme, not						
Means for Expression	Body language will help motion needed in this time to relax, although rushing forward.						
Conducting Concerns	Vertical alignment is key here. Notes must start <i>and</i> end together! Should the two solo trumpets be conducted, or left alone? The <i>rallentando</i> may cause problems.						
Rehearsal Consideration	Rehearsals exercises that work on balancing a full sound without over-blowing will work great here. Practice releases without a conductor.						

**Appendix D - Graphical Analysis of movements II. and III. from *Serenade*
*No. 12 in c minor, Andante, Minuet & Trio***

Composition: Andante from Serenade in c minor
 Composer: Wolfgang Amadeus Mozart

Measure #	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18
Form	Exposition- 'A' Theme																	
Phrase Structure																		
Tempo	Andante, in a slow triple meter																	
Dynamics	<i>p dolce</i>	<i>p-sfp</i>	<i>p-sfp</i>	<i>p-sfp</i>	<i>p-sfp</i>	<i>p-sfp</i>	<i>p</i>	<i>p</i>	<i>p dolce</i>	<i>p dolce</i>	<i>p-sfp</i>	<i>p-sfp</i>	<i>p-sfp</i>	<i>p dolce</i>	<i>p dolce</i>	<i>p dolce</i>	<i>p dolce</i>	<i>p dolce</i>
Meter/Rhythm	3/8																	
Tonality	E♭ Major																	
Harmonic Motion	I	V7	I	vi	IV	V7 - I	IV	V	I	V7	I	vi	IV	V7 - I	V7	I	V7 - I	V7 - I
Orchestration	Bassoons & Clarinets																	
General Character	Very plaintive and relaxed. As if walking very leisurely through a garden alone. The whole movement has a feeling of being alone, yet content.																	
Means for Expression	Relaxed, smiling posture. Very soft and legato baton patterns. Press into the <i>sfp</i> lines a little bit, but not too harshly.																	
Conducting Concerns	How can we keep everything within the <i>p</i> range of dynamics and still effectively perform the <i>sfp</i> ? Where can we conduct in hypermetrics?																	
Rehearsal Consideration	The articulations will be the number one problem. It may be effective to spend a good amount of time just on this one concept until it is nailed down before much of the piece is explored.																	
	Someone is calling from far away, calling back to the person's calling from a distance, but																	
	Press into the full tie passage get bogged throughout.																	
	This section could easily be conducted with beats 1 and 2 together for a visual contrast for the																	
	A few run-throughs to smooth out the edges																	

Composition: Andante from Serenade in c minor
 Composer: Wolfgang Amadeus Mozart

Measure #	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38
Form	'B' Theme, second half																			
Phrase Structure																				
Tempo	Work with the first clarinet to pull back on the end of measure 31 just a little bit.																			
Dynamics	<p><i>p dolce</i> </p> <p><i>f</i> </p>																			
Meter/Rhythm	3/8																			
Tonality	B \flat Major																			
Harmonic Motion	<p>ulation to B\flat Major</p> <p>V I Chromaticism leading to new key.</p> <p>I V I V I IV I I^{6/4}-V I</p>																			
Orchestration	<p>ts & Bassoons & Horns Oboe 1, Horns & Bassoons</p> <p>Clarinet, Horns & Bassoons</p> <p>Oboes, Clarinets & Bassoons</p>																			
General Character	A little more care-free and whimsical. The numerous ornamentations and highly expressive solo in Clarinet 1 indicate a sense of relaxed freedom.																			
Means for Expression	Follow the first clarinet and have everyone else fit into that sound. Move with the line at all time! Have a solid understanding of where and why the music moves the way it does.																			
Conducting Concerns	Don't over-conduct this section. This may be a prime location to simply let the musicians play on their own until the crescendo leading into 32.																			
Rehearsal Consideration	Don't let the faster notes translate into louder dynamics!																			

Measure #	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57				
Form	Closing Material																						
Phrase Structure	Recapitulation- 'A' Theme																						
Tempo	Treat the last two notes as individual and out of time.																						
Dynamics	<i>p</i>	<i>dim. pp</i>																	<i>mf</i> for soloist, <i>p</i> for ensemble	<i>p</i>	<i>p-sfp</i>	<i>p-sfp</i>	<i>cresc.</i>
Meter/Rhythm	3/8																						
Tonality	B \flat Major																						
Harmonic Motion	I (Pedal)	V7 (Pedal)	I	V7 (Pedal)	I - V	I - V	I	I	I	Chromaticism leading into f minor	V7 of f minor	i	V7	i - V7	VI - V7/iv	iv							
Orchestration	Tutti																						
General Character	Calming, yet still light and friendly. The end is very strongly anticipated, yet still happy.																						
Means for Expression	Calming, relaxing, and slowly growing smaller over time. Let the line still maintain its form. Pull back a little bit and let the tempo settle into itself.																						
Conducting Concerns	Soft and precise is the name of the game here! Staccato points with the baton and a flowing left hand may be most effective in keeping rhythm and																						
Rehearsal Consideration	With the quick background figures, conduct and have them simply finger along in the parts so that they know exactly what speed to expect.																						
Orchestration	Oboe 2, Clarinets & Bassoons Tutti																						
General Character	Similar mood to the first time we hear the 'A' Theme, but this time fuller and more robust.																						
Means for Expression	Return to the relaxed and calm mood from the beginning. Keep the ensemble list all times. It's very easy for the clarinet to get drowned out in this section.																						
Conducting Concerns	The last two eighth notes in measures 51, 58, and 59 present an opportunity to p little bit with hesitation, but does that necessarily mean that this is what should l note following these phrases needs to be elongated ever so slightly.																						
Rehearsal Consideration	This may be one of the first sections we will want to truly rehearse in the whole fact that if rehearsed multiple times without a conductor it will all but force the breathe together. This mindset should be established as soon as possible.																						

Composition: Andante from Serenade in c minor
 Composer: Wolfgang Amadeus Mozart

Measure #	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76
Form	'A' Theme, second occurrence																		
Phrase Structure																			
Tempo	Pull back the tempo a little bit in 68 and 69.																		
Dynamics	<i>p</i> <i>p</i> <i>p-sfp</i> <i>p-sfp</i> <i>p-sfp</i> <i>p</i>																		
Meter/Rhythm	3/8																		
Tonality	A \flat Major, ending in a B \flat 7 chord to new key																		
Harmonic Motion	V7/III, leading into new key I V7 I vi IV Chromaticism leading to V7 chord of new key																		
Orchestration	Horns & Bassoons Oboes & Clarinets																		
General Character	Sweet, serene, and content.																		
Means for Expression	Let the lead horn take the reigns and have everyone else move with it. Take visual note of the transition at the end of the phrase.																		
Conducting Concerns	It will be easy to fall into too small of a pattern here. Don't let the ensemble become desensitized to the baton!																		
Rehearsal Consideration	For the last three bars, rehearse it once with just breathe articulations, then again with strict tongued articulations. Then find the middle ground for a good staccato-slu- touch.																		


Composition: Andante from Serenade in c minor
 Composer: Wolfgang Amadeus Mozart

Measure #	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96
Form	'B' Theme, first half																			
Phrase Structure																				
Tempo	Pull back on the last eighth note in 84 just slightly.																			
Dynamics	<i>dolce</i>																			
Meter/Rhythm	3/8																			
Tonality	Moving towards B \flat Major																			
Harmonic Motion	I	V7-1	V7-1	V	I	V7-1	Chromaticism to V7 of B \flat													
Orchestration	Clarinet & Horns	Oboes & Clarinets	Horns & Bassoons	Add Oboe 1																
General Character	Return of the call from afar, but a little more intricate and ornate. Perhaps as if the memory is coming back even stronger.																			
Means for Expression	Lean into the long notes, but don't let them take up more space than is written.																			
Conducting Concerns	Should we bother with explicitly conducting each note ending, or should that be more of a "let's just feel it" moment?																			
Rehearsal Consideration	Measure 79 will likely present serious problems with vertical alignment and uniform articulations. Notes starting and ending together, all while keeping the phrase will need work.																			

Composition: Andante from Serenade in c minor
 Composer: Wolfgang Amadeus Mozart

Measure #	97	98	99	100	101	102	103	104	105	106	107	
Form	Closing material, second occurrence											
Phrase Structure												
Tempo	Last two bars are treated out of time and separately.											
Dynamics	<i>(mf)</i>	<i>p</i>	<i>(p) molto legato, dolce</i>									<i>pp</i>
Meter/Rhythm	3/8											
Tonality	E \flat Major											
Harmonic Motion	I	IV	V7	I	V7 (Pedal)	I	V7 (Pedal)	I - V	I - V	I	I	
Orchestration	Tutti											
General Character	Relaxing, leaving room to breathe, and generally calming down as if slowly sitting down on a bright green grassy hill alone.											
Means for Expression	Keep moving all the way to the end. The tempo should not alter greatly until the last two bars.											
Conducting Concerns	The last three bars will be the toughest part of the movement. It is the last thing the audience will hear and yet it is stylistically one of the most difficulty passages in the entire piece.											
Rehearsal Consideration	How can we get the entire ensemble to decay together here?											

Composition: Minuet & Trio from Serenade in c minor
 Composer: Wolfgang Amadeus Mozart

Measure #	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18
Form	'A' Theme																	
Phrase Structure	Because of the Canon form running through much this movement, it is difficult to precisely determine where one phrase truly ends and another begins in many instances without analyzing each instrument or group of instruments individually. It is recommended to instead treat each large section as one phrase in these cases.																	
Tempo	Menuetto - No indicated tempo marking, although a tempo that could be danced to is recommended. Felt more so in one rather than in three.																	
Dynamics	<p><i>f</i></p> <p style="text-align: center;">  </p> <p>Decrescendo?</p>																	
Meter/Rhythm	3/4																	
Tonality	c minor																	
Harmonic Motion	Because of the odd setting of the canon form here, an harmonic analysis is nearly impossible and would leave much to ambiguity regardless of the perception.																	
Orchestration	Both Oboes Tutti, featuring a relatively high tessitura for the oboes.																	
General Character	Initially starts as very dissonant and scattered, but quickly moves into a more stable and consonant sound.																	
Means for Expression	This is definitely not the place to be smiling. The music is about as harsh as a small-scale Mozart piece will get, so be sure to show an almost foreboding attitude throughout.																	
Conducting Concerns	The absolute, number one concern here is lining up the parts correctly so that it sounds like a canon and not like free jazz. It is not written to be an easy canon that harmonizes and presents nice, even rhythms, so staccato baton patterns and a keen ear to the ensemble will be necessary. Is a baton even necessary?																	
Rehearsal Consideration	Having all instruments start at the same time on the bar that they enter will help balance tone and articulations. The double reeds have nearly identical parts (even in relation to pitches) while the clarinets and horns help in harmonic support. Balance exercises will also help greatly so that all parts are heard as needed. In normal performance, all players must be able to play their own part while “feeling” the opposite line.																	


Composition: Minuet & Trio from Serenade in c minor
 Composer: Wolfgang Amadeus Mozart

Measure #	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	
Form	Closing Material to the Minuet with strong imitation of the 'A' Theme																		
Phrase Structure																			
Tempo	Still brisk and moving, yet relaxed.																		
Dynamics			<i>sfp</i>			<i>sfp</i>	<i>f</i>			<i>f</i>									
Meter/Rhythm	3/4																		
Tonality	c minor																		
Harmonic Motion	ii	vi	iii	Heavy chromaticism leading back to c minor.															
Orchestration	& bassoons.		Tutti	Clar. 1	Tutti	No horns	Tutti	Tutti writing, very thickly orchestrated with tight intervals and usage of ev											
General Character	there is an unusual dialogue happening even though there is																		
Means for Expression	ptions and reserved body language will help to present the in intensity at first so that the change in character at m. 22 is at. Treat the two main parts as two separate phrases.																		
Conducting Concerns	strongly “in one”, but what do we then do at m. 22 when the es? Is melding the right answer?																		
Rehearsal Consideration	properly portray the strong contrast between the two phrases ing each chunk separately to affirm style and dynamics would first. Don't let the dynamics sound like mezzo-nothing.																		


Composition: Minuet & Trio from Serenade in c minor
 Composer: Wolfgang Amadeus Mozart

Measure #	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54
Form	Trio in Canon form reversed																	
Phrase Structure	Canon segment with overlapping phrases which mus																	
Tempo	Still felt in one, but perhaps a little slower and more good contrast to the first section.																	
Dynamics	<p>On the da capo, should there be any dynamic effect on the last note? Decay, or finish strong?</p> <p><i>mesa voce [mf]</i></p>																	
Meter/Rhythm	3/4																	
Tonality	C Major																	
Harmonic Motion	I																	
Orchestration	<p>possible as normally done.</p> <p>every instrument's full range, with the exception of any extremes in the horns.</p> <p>Oboe 2</p> <p>Add Oboe 1</p> <p>Add Bassoon 1</p>																	
General Character	The major tonality and consonance strongly almost seem out of place. The tonic stability																	
Means for Expression	Lighter, happier, freely! Not only is the piece much easier to digest for the both listener and																	
Conducting Concerns	Keep the momentum going in a solid one part on who the focus should be kept on, look to																	
Rehearsal Consideration	This section should line up more effectively enter at the same time. Presenting the material voices can be properly noticed is key.																	

Composition: Minuet & Trio from Serenade in c minor
 Composer: Wolfgang Amadeus Mozart

Measure #	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72
Form	Second Canon theme																	
Phrase Structure	Canon segment with overlapping phrases which must be treated as one large, over-arching phrase.																	
Tempo	Unmoving, solid, but perhaps slightly relaxed compared to previous speeds.																	
Dynamics	<i>mesa voce [mf]</i> 																	
Meter/Rhythm	3/4																	
Tonality	G Major									C Major								
Harmonic Motion	I-V7/V	I	I	I	V	I-V	I	I	I	I	I	V7/IV	I	I	I	I	I	I
Orchestration	Add Bassoon 2	All double-reeds	All double-reeds	All double-reeds	All double-reeds	All double-reeds	All double-reeds	All double-reeds	All double-reeds	All double-reeds	All double-reeds	All double-reeds	All double-reeds	All double-reeds	All double-reeds	All double-reeds	All double-reeds	All double-reeds
General Character	Contrasting the earlier sections make this phrase more formal and simplistic canon are a welcome change.																	
Means for Expression	Performers should be aware of the formal structure is also important for the performer. Relax and smile a little bit.																	
Conducting Concerns	Pattern and cue each instrument as they enter. Depending on the instrument, cue them towards that player when necessary.																	
Rehearsal Consideration	Rehearse this section without a conductor so that the performers can feel the structure and then getting out of the way so that the other instruments can play together, starting wherever they enter and then getting out of the way so that the other instruments can play together.																	

Composition: Minuet & Trio from Serenade in c minor
 Composer: Wolfgang Amadeus Mozart

Measure #	73	74	75	76	77	78	79	80
Form								
Phrase Structure	repeating phrase.							
Tempo								
Dynamics								
Meter/Rhythm								
Tonality								
Harmonic Motion	<p>ic motion as the whole phrase is strongly rooted in the tonic I, s a fair amount of chromaticism added for flavor.</p>							
Orchestration	<p>Add Bassoon 1, Add Bassoon 2, all double-reeds very high range</p>							
General Character	<p>tion but with a little more chromaticism. The constant ed notes give it a much more fluid character.</p>							
Means for Expression	<p>love and swell with the lines and their natural</p>							
Conducting Concerns	<p>that they are ready in the prep, or do we cue them on e left hand here?</p>							
Rehearsal Consideration	<p>solidify the tempo. In this quartet setting it is not w times.</p>							

Appendix E - Graphical Analysis of *Prelude, Siciliano and Rondo*

Composition: Prelude from Prelude, Siciliano, and Rondo
 Composer: Malcolm Arnold

Measure #	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
Form	Introduction/Fanfare																			
Phrase Structure																				
Tempo	Allegro ma non troppo ($\text{♩} = 112$)																			
Dynamics	<i>f</i>								<i>ff</i>								Perhaps a slight Only 2			
Meter/Rhythm	$4/4$																			
Tonality	Eb Major				Db Major				Chromatic Modulation				G Major				Eb Major			
Harmonic Motion	V		I Ma7		V		I Ma7		V of G Major		I		V		I		V		I	
Orchestration	High WW and High Brass		Tutti		High WW and High Brass		Tutti		High WW, Br.		Tutti		Tutti without 1 st trumpet or piccolo		Tutti without 1 st trumpet or piccolo		Tutti without 1 st trumpet or piccolo		All brass without	
General Character	Very fanfare-esque, structured in a way that is not purely triadic. Not quite a royal characteristic, but still very martial.																			
Means for Expression	Stand straight and tall with a fairly optimistic expression on the face. While not strictly staccato, the baton pattern needs to be solid and full. Do not make the music too forceful, but don't be to relaxed either.																			
Conducting Concerns	Do not over-conduct the dotted rhythms. Be strong and persistent. Cues for the entrances on beat 4 would be very helpful to those players. Do we need to conduct the crescendos in the percussion parts?																			
Rehearsal Consideration	Note values and note endings will be an early concern in this section, although balance may be a primary goal. The sound pyramid in this case is being built from the top down, and so may present a very big problem.																			
	<i>f - ff</i>								$4/4$								No solid for strong h			
	'A' Theme																			
	Allegro ma non troppo ($\text{♩} = 112$)																			
	<i>f</i> in melody, <i>mp</i> in accompaniment, rising and falling actions																			
	Much more Staccato artic																			
	Powerful, stern. Don't let the handle. Force lifting																			
	Don't let the sc Cues, once a Really push i driving in																			
	Rehearse this chunks. See how first section so the release in																			

Composition: Prelude from Prelude, Siciliano, and Rondo
 Composer: Malcolm Arnold

Measure #	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40
Form	B' Theme																			
Phrase Structure	'A' Theme																			
Tempo	Allegro ma non troppo ($\text{♩} = 112$)																			
Dynamics	<p>Allegro ma non troppo ($\text{♩} = 112$)</p> <p><i>ff</i></p> <p><i>p</i> in main lines. <i>pp</i> in later clarinet parts</p>																			
Meter/Rhythm	$4/4$																			
Tonality	D Major										C Major									
Harmonic Motion	I										I									
Orchestration	Add low reeds and tuba										Low reeds, mid and low brass, add high brass going into 27									
General Character	driving and insistent. articulations are the norm.										Very flowing again, return to the 'A' theme. While not driving forward, it still presents a notion of anticipation.									
Means for Expression	yet not evil in any way. style go flying off the top but still controlled, like heavy weights.										Think round sounds, as if the ensemble is filling up a massive balloon around itself with warm air. While each note still has a definite attack, think of these attacks as pillows of sound rather than darts.									
Conducting Concerns	and become too harsh. Again, are helpful here. into the last few notes to the next section.										There is a fine line between staccato conducting and flowing conducting. This section falls right on that line.									
Rehearsal Consideration	section in very small increments. the articulations in the end as a group, and how m. 22 sounds. Be extra careful here.										We need to hear both main themes as they enter. Let the ensemble play on their own and adjust volume so that all of the important moving lines come out.									
	'C' Theme										Allegro ma non troppo ($\text{♩} = 112$)									
											<i>p</i> in main lines. <i>pp</i> in later clarinet parts									
											$4/4$									
											D Major									
											B \flat Lydian									
											I									
											Light woodwinds with xylophone features									
											Add horn									
											Much lighter and more relaxed than the rest of the movement. For the first time, woodwinds and xylophone are the focus. This more relaxed section is a perfect contrast to the outside sections.									
											Small and reserved gestures. Most baton work should come from the tip of the stick with a limited amount of the arm being used. Keep everything exactly where it belongs.									
											Still held back									
											While most of the music is for the strings, that is entirely so for the strings.									
											The long period of the woodwinds instruments. The strings and end together									

Composition: Prelude from Prelude, Siciliano, and Rondo
 Composer: Malcolm Arnold

Measure #	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55
Form	Coda based on material from the introduction														
Phrase Structure															
Tempo	Allegro ma non troppo (♩ = 112)														
Dynamics	Overall <i>p</i> with <i>pp</i> in supporting parts														
Meter/Rhythm	<i>4/4</i>														
Tonality	B \flat Lydian														
Harmonic Motion	V														
Orchestration	Full, near-tutti texture throughout														
General Character	form of the movement is coming to completion as the 'A' repeated again in a very diminutive fashion, leading perfectly into the coda.														
Means for Expression	and coming down to an end. The tone is generally open and light-hearted.														
Conducting Concerns	is section is smooth and flowing, there is the one measure accato eighth-notes against a full whole-note chord. Cues staggered entrances would be helpful, once again.														
Rehearsal Consideration	al notes are sustained in an unusually large number of these must be rehearsed in a way that these long notes start ; along with begin attacked with a slight bell tone quality.														

Measure #	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
Form	Introduction																			
Phrase Structure																				
Tempo	Andantino (♩ = 60)																			
Dynamics	<i>p</i>																			
Meter/Rhythm	6/8																			
Tonality	E♭ Major with ambiguous hints of c minor																			
Harmonic Motion	I	vi	I	vi	I	vi	I	vi	I	vi	I	vi	I	vi	I	vi	I	vi	I	vi
Orchestration	Bassoons, horns, harp, and light percussion				Add solo cornet and low bass voices				Add tenor sax				Flutes, English horn, and cornet play melody, horns and harp still on ostinato pattern				Add clarinets and all low voices. All brass now playing except for trumpets			
General Character	Delicate and tragic with a hint of hope.																			
Means for Expression	Somewhat sad expression on the face, light gestures, very flowing overall with no pointedness.																			
Conducting Concerns	Don't let the tempo drag. It will be natural tendency to pull back too much in the beginning.																			
Rehearsal Consideration	Do a few starts without a conductor and adjust how the tempo holds together from there.																			

Composition: Siciliano from Prelude, Siciliano, and Rondo
 Composer: Malcolm Arnold

Measure #	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40
Form	'A' Theme, presented twice in fuller orchestration																			
Phrase Structure																				
Tempo	Andantino (♩. = 60)																			
Dynamics	Varying dynamic lines, most overlapping one another. Small arcs run at the downslope of the large arcs, all within a comfortable <i>mf</i> range.																			
Meter/Rhythm	6/8																			
Tonality	E♭ Major with ambiguous hints of c minor																			
Harmonic Motion	ii7	vii°	I Ma7	vi7	IV7 - III7	III7 - ♭III7	II7 - v7	I7	I	♭VII	♭VI	ii7	iv	V	I	♭VII	♭VI			
Orchestration	Low brass against high woodwind call-and-response. Added percussion.			All low reeds and brass					Full orchestration without piccolo							Add p				
General Character	In terms of what's directly written on the page, this does not appear to be the high point of the piece is generally <i>mf</i> throughout), although because the full tutti orchestration it will come out easily as sense of longing and sadness is still there, but now in this full texture it is as though the lonely character is enjoying the "miserable loves company" idiom.																			
Means for Expression	Full, light, and with a tone of happiness and understanding. While the melody is unchanged, the overall both melody and accompaniment is very different from the first time the 'A' theme was presented quality get too pointed and keep the ensemble within a warm bubble of sound. No single instrument far. Let all voices mingle together in a warm stew.																			
Conducting Concerns	Don't give it all away too soon. Let the second playing of the theme be the high point. The tempo must be bit to let the full orchestration really shine acoustically, but not so much that it alters the integrity of the rhythms in the clarinets may present problems in any case of tempo adjustment, but																			
Rehearsal Consideration	Clarinets will likely want to speed up this section, so let them just finger along while the band plays the tactile rhythm in the hands. Let them try a ritardando on their own once or twice to really "feel" phrases before adding the visual aspect to the activity.																			

Composition: Siciliano from Prelude, Siciliano, and Rondo
 Composer: Malcolm Arnold

Measure #	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60
Form	'C' Theme utilizing strong hints of the 'B' Theme																			
Phrase Structure																				
Tempo	Andantino (♩ = 60), definitely put a slight ritardando on the end of this phrase leading into the last 'A' theme																			
Dynamics	<p>the full orchestration</p> <p>do at the end.</p>																			
Meter/Rhythm	6/8																			
Tonality	Heavy chromaticism, although D seems to act as tonic more than any other note																			
Harmonic Motion	ii7	iv	V	I	vi	vi	v	♭II7	iv	V7/♭II	I	♭VII	♭VI	ii7	iv					
Orchestration	<p>piccolo</p> <p>in terms of dynamics (the band the high point. Once again, the character now has company and is</p> <p>chestration and presentation of it. Don't let the ensemble tone it or family should stick out too</p> <p>Low reeds and all brass, phase out cornets and trumpets in m. 51.</p> <p>Melody in flute, oboe, English horn, Eb clarinet, clarinet harmony in low reeds, vibraphone, and harp (celesta/piano/glockenspiel)</p>																			
General Character	Eerie, and somewhat confused while tragic at the same time. It is as if a new thought has entered the main character's mind and caused some inner turmoil. Not anger, yet still a tone of frustration.																			
Means for Expression	A little bit more push on the accented notes without getting too angular. Move with the natural rise and fall of the phrases.																			
Conducting Concerns	Dynamics and style are the key points here. The conductor needs to know who will be conducted, rather than trying to conduct every single independent line.																			
Rehearsal Consideration	The ensemble needs to realize that, dynamically, this contains the high point of the movement. Entrances that come in on the second eighth note of the measure need to be precise and confident.																			
	Don't let the music die away too quickly, and make sure it's forefront of the ensemble.																			
	The only concern here that hasn't already presented itself to the ensemble more often than in previous incarnations.																			
	For the first half of this section the main melody is given support, and so the phrasing and melodic treatment must be accompanied by a few times w																			

Composition: Siciliano from Prelude, Siciliano, and Rondo
 Composer: Malcolm Arnold

Measure #	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75
Form	me, thin orchestration														
Phrase Structure															
Tempo	Andantino (♩. = 60) treat the final chord as a fermata														
Dynamics	pp ppp														
Meter/Rhythm	6/8														
Tonality	ambiguous hints of c minor														
Harmonic Motion	I	♭VII	♭VI	iv	V										
Orchestration	Solo cornet with very restricted support in clarinets, harp, and bells. No battery percussion.														
General Character	Solemn, but no overly pessimistic as the movement comes to an end. The fact that the final chord is a major triad shows the true nature of the movement.														
Means for Expression	Imagine you are putting a small child to sleep. Soft, relaxing, and ultimately peaceful above all.														
Conducting Concerns	There is an obvious non-explicit rallentando at the end of the piece, and so note attacks in the last few bars are going to be more difficult than usual. Control and feel the tempo.														
Rehearsal Consideration	Let the players play the ending without a conductor for a few times so that they can feel the flow of the ending. Relax, and breathe with the sound.														

Composition: Rondo from Prelude, Siciliano, and Rondo
 Composer: Malcolm Arnold

Measure #	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
Form	'A' Theme, presented in almost full tutti across the band.																			
Phrase Structure																				
Tempo	Allegro Vivace (♩ = 152)																			
Dynamics	<i>ff</i> across the entire band for the entire phrase																			
Meter/Rhythm	$\frac{3}{4}$																			
Tonality	No strict tonality holds throughout the phrase of the 'A' theme, although B \flat Mixolydian is strongly implied.																			
Harmonic Motion	I	v7	I	v7	I	v7	I	v7	VI	I	v7	I	I	v7	I	v7	I	v7	I	v7
Orchestration	Tutti, strongly.																			
General Character	Strong, exciting, very forward and uplifting! Almost dance-like and jocular in nature, very fanciful and almost as if it could be used for the background music in an animated Disney movie.																			
Means for Expression	Imagine you are about to board the greatest roller-coaster ride ever before you give the first downbeat. The excitement will transfer to the ensemble, purely by what they see in your face and body language.																			
Conducting Concerns	Don't be too forceful or overly controlling of the tempo. Don't forget to breathe, and relax! During the performance, adrenaline will kick in and it will be all too natural to push the tempo. Fight this, and go a little slower than you might think is appropriate.																			
Rehearsal Consideration	Getting uniform note lengths and articulations is the key to this opening section. Volume and intensity will come naturally, but be sure to get a good, clean, "crisp" sound from every single note.																			

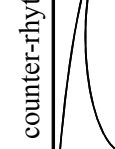

Composition: Rondo from Prelude, Siciliano, and Rondo
 Composer: Malcolm Arnold

Measure #	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40
Form	accompaniment.																			
Phrase Structure																				
Tempo	Allegro Vivace (♩ = 152)										Allegro Vivace (♩ = 152)									
Dynamics	Overall f with short interspersed crescendo lines in supporting voices, all parts shying away to a mp right before a strong crescendo in the harp and snare leading into the next phrase.																			
Meter/Rhythm	3/4																			
Tonality	D Tonic																			
Harmonic Motion	I	I	v7	I	I	♭VI	I	♭VI	I	♭VI	I	I-♭VI	rapidly revolving	I	v7	I	v7	I	v7	V
Orchestration	Primarily brass with quick passages and interruptions in woodwinds and percussion.																			
General Character	Suddenly much more serious. It's almost as if the frantic train ride is going off the tracks a little bit.																			
Means for Expression	A bit more controlling, with a more stern look. This is not nearly as "fun" as the previous sections.																			
Conducting Concerns	This section could easily fall into the trap of being lazy and played the same way both times. Do something different, and really accentuate the major hit points.																			
Rehearsal Consideration	Do something different between the first and second time through this section! One solid possibility would be to alter the dynamics in the last two bars between the repeats.																			

Composition: Rondo from Prelude, Siciliano, and Rondo
 Composer: Malcolm Arnold

Measure #	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55
Form	'C' Theme														
Phrase Structure	[Diagram showing phrase structure with a large arc spanning measures 41-55]														
Tempo	Allegro Vivace (♩ = 152)														
Dynamics	<i>mp</i> <	<i>mf</i> >	<i>mp</i> <	<i>mf</i> >	<i>mp</i> <	<i>mf</i> >	<i>mp</i> <	<i>mf</i> >	<i>mp</i> <	<i>mf</i> >	<i>mp</i> <	<i>mf</i> >	<i>mf</i> <	<i>f</i> >	<i>mf</i> <
Meter/Rhythm	3/4														
Tonality	'A' theme, although B \flat														
Harmonic Motion	I	I	v7	I	i	iii	i	iii	i	iii	v7	i	i	iii	i
Orchestration	Melody in English horn, F horns, and baritone, accompaniment in clarinets, contrabassoon, tuba, and string bass.														
General Character	Moving, flowing, almost serene and somber. The mood is consistently going back and forth, almost in a bi-polar manner.														
Means for Expression	Move and "dance" with the music some. While this may not be strictly a dance style here, it certainly relives the emotion from Siciliano a little bit.														
Conducting Concerns	This section almost demands to be conducted in 1 rather than in 3. Keep the time moving, and don't forget to pull out the right dynamic motion from the ensemble.														
Rehearsal Consideration	Luckily, the orchestration gives a solid entrance on each of the 3 major beats in the accompaniment which should help with tempo, but it will still be a natural tendency to drag. Add notes, rhythms, dynamics, articulations, and time one by one.														

Composition: Rondo from Prelude, Siciliano, and Rondo
 Composer: Malcolm Arnold

Measure #	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72
Form	'A' Theme presented in forceful fashion with all instruments of the wind section playing either the melody or the counter-rhythm. 																
Phrase Structure																	
Tempo	Allegro Vivace (♩ = 152)																
Dynamics	<i>f</i>	<i>mf</i>				<i>ff</i>											
Meter/Rhythm	3/4																
Tonality	No strict tonality holds throughout the phrase of the 'A' theme, although B♭ Mixolydian is strongly implied.																
Harmonic Motion	iii	i	iii	V7	i	I	v7	I	v7	I	v7	VI	I	v7	I		
Orchestration	Tutti, strongly again.																
General Character	Strong, forceful, almost heroic!																
Means for Expression	Back to the light and fanciful music! It is almost heroic given its context, so show it!																
Conducting Concerns	Don't let this become the high point of the piece just yet. It should be forward and strong, but not overpowering or overshadowing of what's to come.																
Rehearsal Consideration	Lining up the off-beat secondary rhythm is the primary concern here. Everything else has already been heard, so it is not necessary to bring it so far to the front of the sonic presentation as it may have been earlier.																

Composition: Rondo from Prelude, Siciliano, and Rondo
 Composer: Malcolm Arnold

Measure #	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	
Form	Theme presented last time, truncated by 2 bars at the end.																				
Phrase Structure																					
Tempo	Allegro Vivace (♩ = 152)																				
Dynamics	Start at Allegro Vivace (♩ = 152), accelerando from 86-88 to a liv																				
Meter/Rhythm	<i>ff</i> (although it may be effective to add a <i>fp</i> -esque dynamic in m. 82-85 so that each entrance is heard, along with a slight dynamic push into the final phrase.																				
Tonality	3/4																				
Harmonic Motion	strict tonality holds throughout the phrase of the 'A' theme, although B \flat Mixolydian is strongly implied.																				
Orchestration	v7	I	v7	I	v7	VI	I	Tutti													I
General Character	Strong and forceful, pushing towards the end. The repetition of 'A' theme in this section suggests that the movement is either out to come to an end or present completely new material.																				
Means for Expression	full, don't let the momentum die. Good eye contact with the ensemble will help, along with a gradual rise of the intensity of the movement. Don't give it all away too soon.																				
Conducting Concerns	Constantly listen to the ensemble and adjust as needed.																				
Rehearsal Consideration	Don't let the overall tone quality bog down. Rehearse just the ground figures to line it up and balance within itself, then add the melody and percussion. Balance as needed.																				
	Borderline out of control, yet still light-hearted. A fast-paced, frenzied rail- the entire piece.																				
	Put a strong punctuation on each entrance, and let the end really run with control. Chaordic is the name of the game here.																				
	The accelerando into the final phrase needs to be approached and resolved fast that you can't keep up with the tempo once it stabilizes, but at the same time reserved and then suddenly jump up the tempo.																				
	There are no trills in this final section, but it is so easy to lose track of the resulting in sloppiness. The accelerando does not begin until the low voices play bold quarter notes, so don't let it come in too early. Don't let a crass or "blat of the end of the piece.																				

Composition: Rondo from Prelude, Siciliano, and Rondo
 Composer: Malcolm Arnold

Measure #	93	94	95
Form			
Phrase Structure			
Tempo	ely Presto		
Dynamics	nce can be clearly		
Meter/Rhythm			
Tonality			
Harmonic Motion			
Orchestration	lowly adds different		
General Character	ride to the finale of		
Means for Expression	out getting out of		
Conducting Concerns	properly. Don't go so e time don't be too		
Rehearsal Consideration	hythmic precision, s come in with their ity" sound come out		